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MOTION PICTURE

EXHIBITOR

AUGUST 3, 1955 VOLUME 54 NUMBER 14

IN THREE SECTIONS • THIS IS SECTION ONE

$1600.00 IN SHOWMANSHIP PRIZE MONEY THIS WEEK

RKO To Remain In Theatre Field

(page 9)

4,077 Features In TV Listing

(section 3)

AND FEATURING: STUDIO SURVEY

Thomas F. O'Neil, president, General Teleradio, new owner, RKO, announced last week that the company would continue to function mainly in the theatre field.

ENTERED AS SECOND CLASS MATTER MARCH 15, 1939, AT THE POST OFFICE AT PHILADELPHIA, PA., UNDER THE ACT OF MARCH 3, 1879

THE MOST FROM THE COAST!

The talk out West is about the M-G-M Studio! ZOOMING! Never such activity! This is No. 1 of a series of ads about BIG M-G-M attractions to come. Watch this space for more and more of the GREATEST!

FORECAST!

"IT'S ALWAYS FAIR WEATHER

(In CINEMASCOPE and COLOR)

The grapevine from Hollywood is buzzing abou this gigantic, gorgeous musical sunburst. Star bright talents glorify it: Gene Kelly, Dan Dailey Cyd Charisse and Dolores Gray, famed star in fil debut. A 10-year reunion of three war buddie brings hilarious complications, enlivened b glamour and spectacular song-and-dance number This is ENTERTAINMENT!

*

M-G-M presents in CinemaScope · "IT'S ALWAYS FAIR WEATHER" starring Gene Kelly · Dan Dailey · Cyd Charis Dolores Gray · Michael Kidd · Story and Screen Play by Betty Comden and Adolph Green · Music by André Previn · Lyri by Betty Comden and Adolph Green · Photographed in Eastman Color · Directed by Gene Kelly and Stanley Don Produced by Arthur Freed

"IVANHOE" DOUGH!

"QUENTIN DURWARD"

(In CINEMASCOPE and COLOR)

The producers of "Ivanhoe" have brought to life an equally great romantic novel by the master story-teller, Sir Walter Scott. Handsome Durward, played by Robert Taylor, is sent to France to observe the girl selected in a politically-designed marriage and falls in love with her under circumstances suspenseful with danger and surprise. Filmed in the real locations abroad.

*

M-G-M presents in CinemaScope · Sir Walter Scott's "QUENTIN DURWARD" starring Robert Taylor · Kay Kendall Robert Morley · Photographed in Eastman Color · Screen Play by Robert Ardrey · Adaptation by George Froeschel · Directed by Richard Thorpe · Produced by Pandro S. Berman

---

VERDICT—
SMASH!

"TRIAL"

Petting parties are startled by a scream on a beach at night and a teen-age loiterer is accused of murder. A young law professor defends him in a story that packs suspense and romance and surprise in a picture of unusual power. Based on the prize-winning novel and best-seller.

*

M-G-M presents "TRIAL" starring Glenn Ford · Dorothy McGuire · Arthur Kennedy · John Hodiak · Katy Jurado with Rafael Campos · Juano Hernandez · Written by Don M. Mankiewicz from his Harper's Prize Novel · Directed by Mark Robson · Produced by Charles Schnee

For More Than 35 Years, Exhibitors Have Gotten The F

PARAMOUN

HONORED THIS YEAR AS THE BIG PICTURE

FREDERICK BRISSON Presents

THE GIR

Rosalind Russell's first film as a song-and-dance girl, following her brilliant success on the Broadway stage in the musical, "Wonderful Town"...

VISTAVISION
MOTION PICTURE HIGH-FIDELITY

Tell TV Viewers:
Marion Lorne of the "Mr. Peepers" show, makes her screen debut...

Starring

ROSALIND RUSSELL

Eddie Albert

with

MARION LORNE · JAMES GLEASON · Produced
(Courtesy of MR. PEEPERS TV CO.)

Screenplay by Robert Pirosh and Jerome Dav

Dances and Musical Numbers Staged by Robert Alt vie Season Off To A Great Boxoffice Start By Celebrating

T WEEK

—late August, early September

HLIGHT THIS FAMOUS EVENT:

L RUSH

It'll be a wonderful thrill for showmen
to present the "Wonderful Town"
girl, having a wonderful time
in that fabulous town—Las Vegas!

Color by **TECHNICOLOR**

FERNANDO LAMAS
Gloria De Haven
ederick Brisson · Directed by Robert Pirosh
sed on a Story by Phoebe and Henry Ephron
Songs by Hugh Martin and Ralph Blane
Paramount Picture

Singing-est Star-Cast
of the year!

All four principals sing
out these rousing hit tunes:

- IF YOU'LL ONLY TAKE A CHANCE
- AN OCCASIONAL MAN
- AT LAST WE'RE ALONE
- CHAMPAGNE
- BIRMIN'HAM
- OUT OF DOORS
- HOMESICK HILLBILLY
- THE GIRL RUSH

LETTERS

UNSOLICITED • (The letters from readers which appear on this page are all unsolicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters to the publication.—Editor)

From NEW YORK

The undersigned has read with interest your editorial appearing in the June 1 issue of the EXHIBITOR, "An Experienced Showman Helps The Legion of Decency." You are to be complimented on the convincing manner in which you have prepared and presented this subject.

W. F. RODGERS

EDITOR'S NOTE: Praise from "Bill" Rodgers is always a pleasant experience.

From CRETE, NEB.

Congratulations on your restraint in answering Mrs. Looram's letter. (MRS. LOORAM HAS HER SAY—July 13, 1955.) Perhaps you were just too, too stunned by her eloquent display of a classical education to talk back. Three Latin phrases dragged into one letter, by gosh! Modus operandi, ad hominem, and noblesse oblige. Wonder how she missed ad nauseum or does that just follow the reading of the letter. Take that work "vivous." Do you suppose she does cross word puzzles or was that a misprint? I waded through the platitudes trying to find a point and concluded that we must admire the complacency of any person or group who can seriously speak of themselves or their advisors as "experts in the field of morality and decency." Why does such a person always lack humor? Possibly that goes with bigotry. I appreciated your Looram editorials.

RUTH M. BURRUS
Isis Theatre

EDITOR'S NOTE: Ouch! A "Typo" just bit us! That word "vivous" is completely our mistake. In Mrs. Looram's letter, the word used in the first line of the 11th paragraph is "vicious." And as far as her Latin is concerned, we have no quarrel, for the phrases were familiar to even mugs like us, who rode a "pony" all the way from "OMNIS GALLIA IN TRES PARTES DIVISA EST."

From SARATOGA SPRINGS, N. Y.

Although you have changed MOTION PICTURE EXHIBITOR to one General Edition, please don't fasten the Servisection to the main body of the book. Carried as a separate Part Two, everybody keeps the Servisection in a loose-leaf binder. Carried as a fastened Part Two, it is very inconvenient to tear it out and it gets torn in the process. The old system is much better and I'm sure you will find that every subscriber would rather have it that way. I'm also sure that it is your aim to please your subscribers.

BENJAMIN J. STRAUS

EDITOR'S NOTE: You are right, Mr. Straus, about our aim, and it certainly looks as though we missed on this one, for you aren't the only one to protest this new feature. So, give us a couple of weeks to convert our routines and you'll have your separate Servisections for filing without tearing. We appreciate your interest.

From PITTSBURGH, PA.

Just picked up the July 6 issue and could not leave the office without dropping my compliments on your editorial, "THE FAST BUCK . . . AND THE SLOW DEATH"; please let's have more of them. What is the matter with the big moguls, are they trying to imitate Nero?

Enclosed herewith is a paragraph of a church bulletin, issued by the Diocesan Holy Name Union, and sent by Allied of Western Pa. to its membership. I trust that Father Connell will never see such "Fast Buck" material or he will burn us alive.

R. NAVARI
Eastwood Theatre

EDITOR'S NOTE: Enclosed with this letter was a clipping from an Allied of Western Pennsylvania Bulletin quoting the opinion of one priest that pictures classified as "B" by the Legion of Decency could be an occasion of mortal sin to some Catholics and should therefore be avoided by all. As simple motion picture trade paper men, who never authored anything with any resemblance to the Ten Commandments, this isn't a field where we would like to venture an opinion. Let the shoemaker stick to his last! That's what we always say!

From CLATSKANIE, ORE.

I sure liked your editorial (THE FAST BUCK . . . AND THE SLOW DEATH—July 6, 1955). Those "fast bucks" the boys picked up are "thin dimes" after they run it. We didn't.

H. L. PERCY
Westlake Theatres, Inc.

From PHILADELPHIA, PA.

Congratulations! "THE FAST BUCK . . . AND THE SLOW DEATH" (July 6, 1955) hits the nail on the head. Let's hope that all exhibitors see the light and quit destroying their business by bookings of this character.

SIDNEY E. SAMUELSON, President
Allied Independent Theatre
Owners of Eastern Penna., Inc.

From SEATTLE, WASH.

It appears to us (THE FAST BUCK . . . AND THE SLOW DEATH—July 6, 1955) that you have, in effect, insulted the intelligence of a large number of exhibitors and an even larger number of movie patrons. Surely not every one of the theatre owners who played "KARAMOJA" runs a "tenderloin" type of house "where the average intelligence and the average tastes of the paying patrons are only slightly above those of animals." Surely not every theatregoer who saw this picture is guilty of having an unbathed body and unwashed teeth!

We have been distributing "KARAMOJA" since August, 1954, in Seattle and Portland. * * * We have ougrossed about every major company picture we have played against. Now this doesn't always mean the picture or program is well received just because it does business at the boxoffice. BUT . . . we have stood in the lobbies of theatre after theatre and listened to the patrons' comments. It is true that some were shocked by the scenes they saw. Some may have been even repulsed, considering the customs of the Karamojans. But the major patron reaction was that of "awe and surprise and keen interest" at seeing how "the other half lives." This is not a Hollywood staged production. This is an honest documentary of a never-before filmed people. * * *

"Gruesome and revolting incidents" must have some fascination to the admission-paying public, or celluloid gangsters would not die via the agonizing bullet-in-the-stomach route; westerns would not drip quite so profusely with Technicolor blood, nor would rape and infidelity be injected into plots in the name of realism or drama. Surely these are not admirable scenes or qualities. Perhaps if the Karamojans filmed us in our native habitat they would have some "descriptive gems" of their own to quote.

Everyone is entitled to his own opinion, and I certainly feel that you are entitled to yours . . . but when your opinion is aired in public I feel you are taking undue advantage of your "editorial license." You have indirectly, and I feel, unjustly, maligned us as distributors of "KARAMOJA." Frankly, we don't think you should jump to conclusions on the basis of the limited experience you must have had with "KARAMOJA." * * *

JACK J. ENGERMAN
Northwest Releasing Corporation.

EDITOR'S NOTE: While an effort has been made to delete whole paragraphs (* *) dealing with the box-office successes of this picture, of which Jay Emanuel is on record as disapproving, it isn't easy to do because Mr. Engerman is obviously a two-fisted salesman who is "in there pitching." We would like to break in for a minute, however, to point out that Mr. Emanuel admitted that the "fast buck" was there, possibly tons of them, but it was his point, if you'll pardon the pun, that it would be "a profit without honor" in this country or in any other country. Fortunately, the Karamojans aren't the "other half." They aren't even the 6/100 that isn't pure Ivory soap. And we wouldn't like to be filmed by the Karamojans "in our native habitat" either, because we don't think the neighbors would like it. But, if Mr. Engerman has the time, we would like to know how we can take advantage of our "editorial license" by airing our opinions IN PRIVATE?*

RELIGIOUS PAPER REPRINTS EDITORIAL

One of the most highly respected and oldest of the nation's Catholic newspapers, THE CATHOLIC STANDARD AND TIMES, devoted a two column lead story to a review of Jay Emanuel's editorial, THE FAST BUCK . . . AND THE SLOW DEATH (July 6, 1955). Through a series of direct quotations from the editorial, amplified by interpretation and explanations of their own, the newspaper projects the thought that MOTION PICTURE EXHIBITOR'S views coincide with those of the Legion of Decency on the two pictures discussed. It is also noted that two other motion picture trade papers have previously written similar scoldings on still a third picture. An unexpressed inference is that the motion picture industry trade press favors a higher moral tone and sense of responsibility in its entertainment offerings.

MOTION PICTURE

EXHIBITOR

AUGUST 3, 1955
VOLUME 54 NUMBER 14

GET BEHIND THE AUDIENCE AWARDS

THERE ARE FEW theatremen who haven't openly criticized the Academy Awards, and the manner in which they furnish TV with several nights of impossible-to-overcome movie talent that shrinks the theatre year to only 363 dates. True, they add some new patron interest to one or more slightly faded features, but usually these are features of such stature that they have already been seen by the majority of patrons. The real purpose of the Academy Awards seems to be more in the nature of providing an "after curtain" bow and individual recognition to production personnel, rather than affecting the boxoffice, and their most recent use of TV in order to expand their audiences has actually adversely influenced theatre attendance.

Recognizing this situation, and listening to this theatreman's criticism, COMPO has inaugurated, and is working very hard to get "on the road," a completely theatre effort that has the potential for being the biggest and most important of all industry polls. Called Audience Awards, the nomination committee is composed of *all of the theatres* of the U.S. And the final voters will be *all of the patrons* of all of the theatres of the U.S.

We have all seen the tremendous lift in publicity and in public interest that the balloting for players in the All-Star Game annually gives to baseball. Originally these selections were made by sports authorities and sports writers on newspapers. But it wasn't until the selections were given back to the fans that they grew in public interest. The balloting for "Miss Rheingold," reported to be only second in volume of votes to the Presidential election, is also a public thing with public interest its objective.

So let's get behind this COMPO effort, and give a big boost to Elmer Rhoden, Bob Coyne, Charlie McCarthy, and the other showmen who are working so hard.

Audience Awards will particularly focus attention on the fresh new personalities that we desperately need for future security. Audience Awards will furnish sharply drawn indicators of the type of stories and story treatments that the public wants. But, most important of all, Audience Awards can be a dramatic boost to the nation's boxoffice, not only during the 10 days between Nov. 17 and 27, but for many years to come.

So let's all do our share!

4077 FEATURES NOW IN TV CHANNELS

STILL AN ANNUAL trade paper service that is *exclusive* with MOTION PICTURE EXHIBITOR, a special saveable Section Three of this issue is the 1955 CHECK-LIST of FEATURE MOTION PICTURES IN TV CHANNELS, which now shows that a total of 4077 former theatre offerings are available to that medium. Continuing quarterly supplements, with this one annual reediting and recompiling, will remain as a subscriber service of this publication for as long as the same features remain available to both admission supported theatres and advertising supported TV stations. Obviously, the former cannot compete with the latter on the identical entertainment.

A copy of the current CHECK-LIST should become a part of the permanent booking files of any careful booker until it can be replaced with the next compilation in July or August, 1956.

Always FIRST . . . with the BEST . . . in theatre-wise theatre services . . . remains the motto of MOTION PICTURE EXHIBITOR!

Jay Emanuel

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CAN NEWS

(Trade Headlines Of The Issue)

Corporate

Technicolor Corporation takes over buildings formerly operated by Color Corporation of America (page 9).

Deaths

Mrs. M. E. Comerford, widow of the founder of the circuit bearing that name, dies in Scranton, Pa. (page 12).

Distribution

Buena Vista launches sales incentive plan with employes sharing prizes (page 11).

Richard Davis and John G. McCarthy announce the formation of a new film importation and distribution company (page 12).

Exhibition

In the second largest sale of theatres in Texas, the holdings of Claude C. Ezell go to E. L. Pack, president, Bordentown Theaters, Inc. (page 10).

More than 3,600 theatres pledge collections for Will Rogers Memorial Hospital (page 10).

International

Motion picture festivals are planned in two Canadian cities, and other news from above the border is covered (page 28).

Legal

The disposition of the Schine contempt action, thrown into confusion by the death of Judge Knight, is still in question (page 9).

Mel Konecoff

A one-day press jaunt to Portland, Maine, the home of Bette Davis and husband Gary Merrill, is climaxed by a preview showing of 20th-Fox's "The Virgin Queen" for the benefit of the Children's Theatre of Portland; Spyros Skouras, 20th-Fox president, returns from an extended trip abroad and discusses recent financial dealings and other industry subjects; and metropolitan miscellany is examined (pages 8 and 12).

Organizations

National Allied board condemns prevalence of 50 per cent films, as TOA expresses disappointment over Allied decision to go to government (page 10).

COMPO to conduct dues collection in August to finance Audience Awards plan; Allied units do not support action (page 11).

Production

Thomas F. O'Neil, president, General Teleradio, new RKO owner, announces that the company will remain in the theatrical production field, with no mass sales of its film backlog planned now (page 9).

Cinerama starts organization of production department (page 9).

CORRECTION

The photograph on the cover of MOTION PICTURE EXHIBITOR last week was incorrectly captioned with the name, Eugene F. Picker. Launching the United Artists' convention in Tokyo was, of course, vice-president ARNOLD M. PICKER.

Mel "The Pipe" Konecoff, MOTION PICTURE EXHIBITOR's New York City editor, left, was among those present recently when New York City Council President Abe Stark, second from right, bade farewell to producer Jed Harris, right, cast members, and press party as they left via chartered subway to Brooklyn, where they watched filming of scenes for UA's "Patterns," first feature to be made at the old Vitagraph studios in 26 years.

NEW YORK
By Mel Konecoff

THERE ARE NO LENGTHS to which we will not go to report on films and allied happenings to our wonderful readers even if it means flying to Portland, Maine, to catch a premiere and return the same night, which we did last week.

Konecoff

It seems that Portland is the home of Bette Davis and Gary Merrill, and since she is starred in 20th-Fox's "The Virgin Queen" and since the Children's Theatre of Portland needed some money, what better way than to present the film at a gala world premiere there and invite ye press from New York, Boston, etc., along with personalities to add some zing to the affair.

When the chartered Northeastern Airlines plane landed there was Bette, Gary, a brass band, soldier and sailor units, the public, and a line-up of cars waiting to go to City Hall for a wonderful welcome and then to the home of Mrs. Jean Gannett Williams, president of the local papers, for a real-honest-to-goodness New England Shore Dinner which cannot be found in Lindy's.

Pleasantly loaded (with food, that is), the contingent piled into cars again and took off to the home of Bette and Gary on Cape Elizabeth for a cocktail party and picture taking. Off again for the Eastland Hotel, where a buffet-dinner for ticket holders and guests was in order, after which off for the Strand, a Ralph Snider operation, for the ceremonies and film.

At this point let it be noted that New Englanders are not cold people despite what propagandists from other regions try to imply, for they really gave everyone a warm welcome and from the crowds evident during the day and at the theatre it looked as though the states of Maine and New Hampshire were present in addition to the population of Portland and Boston. Never have so many been in so small an area.

Bette Davis, obviously thrilled by the whole affair, acted as mistress of ceremonies on the stage introducing such personalities as Tom Ewell, Faye Emerson, Jinx Falkenburg, Jay Robinson, and Conrad Nagel, as well as Gary Merrill. At the conclusion of the film presentation, the group was off quick like anything to catch a midnite plane back to the big city, tired but better informed and with memories of a pleasant day.

The 20th-Fox publicity boys deserve a special bow for the way they handled their assignments with perhaps a special mention due Boston field representative Phil Engel, who had charge of things on the scene of operations, with Larry Herman, Snider Theatres, assisting in expert fashion.

RETURNEE REPORTS: Spyros P. Skouras, president, 20th-Fox, returned last week after an extended trip abroad and reported the following:

The deal between the Schlesinger interests and 20th-Fox is completed except

(*Continued on page* 12)

BROADWAY GROSSES

(As of this Monday)

Upbeat Continues

New York—Grosses in the Broadway first-runs continued up a bit with the increase attributed to strong attractions anr vacationists beating the heat.

According to usually reliable sources reaching Motion Picture Exhibitor, the break down was as follows:

"We're No Angels" (Paramount). Paramount announced $31,000 for the fourth and last week.

"How To Be Very, Very Popular" (20th-Fox). Roxy claimed $17,386 for Friday through Sunday, with the second week dropping to $35,000.

"Mister Roberts" (Warners). Radio City Music Hall garnered $105,000 for Thursday through Sunday with the third session sure to tally $173,000.

"The Seven Little Foys" (Paramount). Criterion reported the fifth week would gross a good $26,000.

"Not As A Stranger" (UA). Capitol claimed $53,000 for the fifth week.

"Son Of Sinbad" (RKO). Globe expected the opening week to reach $15,000.

"Land Of The Pharaohs" (Warners). Mayfair had a good opening, with first week heading for $39,000.

"Summertime" (UA). Astor held steady at $31,000 for the sixth week.

"The Shrike" (U-I). Victoria expected the fourth week to tally $20,000.

"The Seven Year Itch" (20th-Fox). Loew's State looked for the ninth week to hit $17,000.

RKO Stays In Theatre Field, O'Neil Says

Schine Contempt Suit Disposition Unsettled

WASHINGTON—With the future disposition of the Government's contempt case against the Schine Theatre Circuit thrown open to speculation with the recent death of Buffalo District Court Judge Knight, who held long hearings on the charges, Justice Department officials still refused last fortnight to disclose their plans for handling the proceedings. Industry opinion held that a new trial will be required concerning the Government's contention that the circuit is not abiding by its earlier consent decree.

To date, no successor to Knight has been appointed and it appeared that New York Republican leaders were awaiting the return from Europe of Rep. Daniel Reed before conferring on the successor to be recommended to the President and Congress. It is unlikely that one can be named and confirmed by Congress before adjournment of the current session. In the case that one were named or if a temporary appointment was made, it's considered unlikely the judge would consent to take over where Judge Knight left off, and that he would grant the almost certain demand from Schine for a new trial.

Lab Contract Signed

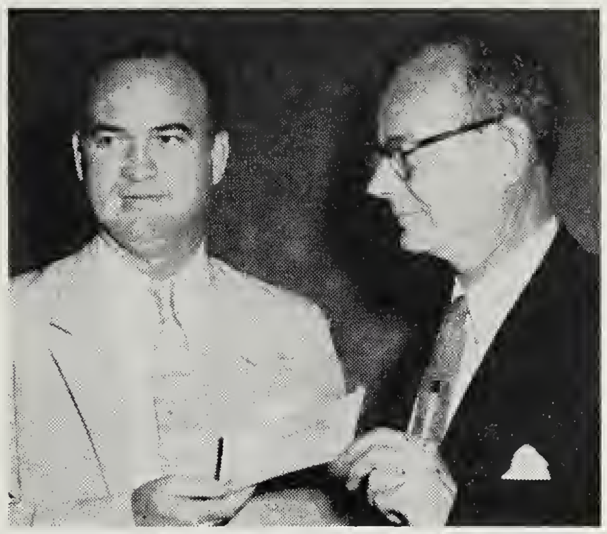
NEW YORK—A two-year contract, retroactive to June 19 of this year, providing for the establishment of a pension fund and wage increases, was signed last fortnight by Local 702, representing film laboratory workers, and film company management, it was revealed by Joseph E. McMahon, Republic secretary, and chairman of the negotiating committee.

The new agreement provides that laboratories establish a pension fund at the rate of $4 each week or 10 cents an hour, and 12½ cent hourly increase, three weeks vacation for employes with 12 years' service, and adjustment of certain other conditions and rates. Among the laboratories involved in the pact were Consolidated, De Luxe, Pathe, Warners, Paramount, Movie Lab, Precision, Duart, and others.

AB-PT Officers Acquire Stock

NEW YORK—American Broadcasting-Paramount Theatres executives and directors have exercised options to purchase 95,000 common shares, it was reported in statements filed last week with the New York Stock Exchange under the Securities and Exchange Commission Act.

The individual amounts reported were Leonard H. Goldenson, 50,000 shares, increasing his direct holdings to 52,450; Walter W. Gross, 12,500 shares, increasing holdings to 12,600; John Balaban, 7,500 shares, his total holdings; Robert M. Weitman, 12,500 shares, increasing holdings to 12,533; Edward L. Hyman, 12,500 shares, his total holdings.



Thomas F. O'Neil, president, General Teleradio, Inc., is shown, left, presenting the check for $25,000,000 to Thomas A. Slack, attorney for Howard Hughes, culminating the sale of RKO.

Technicolor Expands

NEW YORK—Technicolor Corporation last week took title to the buildings and grounds in Burbank, Cal., formerly owned by Color Corporation of America, it was announced by Herbert T. Kalmus, president and general manager. Technicolor will utilize the formmer Cinecolor plant for its research staff and laboratories. Plans for redesigning the building to fit an expanding research program are now under way.

Employes participating in Technicolor's group insurance plan received dividends amounting to more than ten weeks' premiums, or 20.56 per cent of total premiums paid, it was also revealed. The Metropolitan Life Insurance Company paid the amount in spite of the fact that $201,237.00 has been paid out in benefits over the year ending May 2.

Cinerama Production Unit Set

NEW YORK—The organization of a production department was reported underway last week at Cinerama, Inc., in anticipation of a time when exclusive rights to the production and distribution of films made in the Cinerama process will no longer be held by Stanley Warner, it was revealed by former executive vice-president Lewis Grant Leenhouts, who has been named to head the new operation.

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1955 CHECK-LIST OF FEATURE MOTION PICTURES IN TV CHANNELS TV-1—TV-24

Reissue Of Top Features In Company's Film Library Planned Before TV Release; Top Personnel To Remain

NEW YORK—Thomas F. O'Neil, president, General Teleradio, Inc., announced last week that his purchase of RKO Radio Pictures from Howard Hughes had been concluded. O'Neil stated that the General Tire and Rubber's acquisition of RKO through its subsidiary would mean a revitalized program in the fields of production and theatre distribution of motion pictures. The RKO film library of over 600 features will be released eventually for TV showing, but there is also a possibility that some of them will be reissued for theatres.

O'Neil disclosed that the original intention of his company was to purchase the backlog of RKO films for TV. However, when it was found that RKO Radio would have to be purchased in order to obtain the films, it was decided to run the company as a theatrical distributor rather than sell its studios and other properties. A letter was sent to Hughes to this effect. O'Neil believes that RKO Radio can be run as a successful business venture.

In regard to specific plans for new feature productions, O'Neil could give no further information other than the fact that RKO Radio would continue the policy of obtaining independent product in addition to making their own films. "The Conquerer" and "Jet Pilot," two RKO Radio films not yet distributed, will be released shortly, one in the next six months.

It was announced by O'Neil that no major changes in personnel is contemplated, other than on the board of directors. Three members of the board under the Hughes ownership already have resigned, and have been replaced by O'Neil, as chairman, and Jack Poor, executive vice-president, Mutual Broadcasting System, another General Tire and Rubber subsidiary.

In regard to whether toll-TV is being considered by the General Tire, O'Neil stated that at present toll-TV seems a dead issue, due to the fact that it will take some time before the FCC makes a final decision concerning it. About a possible name change for the recently-purchased corporation, O'Neil expressed the opinion that if any change were made it would be slight because the RKO name carries considerable prestige and saleability.

UA Foreign Winners

NEW YORK—Fourteen overseas offices of United Artists have exceeded their quotas in the first six-month competition period of the year-long sales drive in honor of board chairman Robert S. Benjamin, according to an announcement last week by foreign distribution vice-president Arnold M. Picker and foreign department general manager Louis Lober.

Allied Condems 50 Per Cent Films; TOA Still Against Federal Control

WASHINGTON—Another result of the National Allied board meeting last fortnight, in addition to a decision to appeal for government aid to regulate film rentals, was a resolution condemning what was called the "growing practice" of film companies to demand a 50 per cent rental fee regardless of gross boxoffice receipts. As "current examples" of films for which the 50 per cent levy was being reported throughout the country, the directors cited "Mister Roberts," and "Not As A Stranger," Warners and United Artists releases, respectively.

The board directed the Allied Emergency Defense Committee to make a study of the "growing evil" of the 50 per cent rentals demanded by distributors and to warn the membership of the losses entailed in giving pictures running time on such terms. The executives noted that nationwide reports and experiences of members indicates that it is virtually impossible, except under the most exceptional circumstances, for the theatre to realize its operating costs and overhead with such a limited margin of profit.

Following the Allied action, Theatre Owners of America released a statement last week by president E. D. Martin expressing "surprise and disappointment" concerning the disbandment of the Allied sub-committee which worked with TOA members in the talks with distribution heads. Martin asserted that, contrary to Allied's belief, the work of the committee was not nearly completed, and that its work had succeeded in making film companies cognizant of the dire economic plight of exhibition with concomitant promises for relief which, he said, "we have every reason to believe will be implemented and honored."

Martin went on to say that TOA will continue to seek relief from high film rentals through negotiation with distributors, and that "we are sorry Allied has chosen to withdraw from the field of friendly negotiations." He emphasized the TOA conviction that the recent conferences would result in important concessions for all exhibitors, large and small, and noted that TOA has always opposed Government intervention to regulate the industry, pessimism justified, Martin said, by the results obtained in the past.

Final TOA action will be taken at the group's Los Angeles convention in October, the president said, when a final report prepared by the TOA committee which acted with the Allied group in the talks will be presented to the directors and the executive committee.

DuMont Reports Loss

NEW YORK—A 24-week loss of $1,249,000 for the period ended June 19 was sustained by the Allen B. DuMont Laboratories, as compared with a net profit of $474,000 in the same period of 1954, it was revealed last week. Sales in the reported period totaled $29,741,000, against $41,590,000 for the comparable weeks last year.

Republic Director Granted Right To Inspect Books

NEW YORK—The right to inspect the company's record of stockholders was granted to Republic director Bernard Smith, Jr., last fortnight in a decision handed down by New York Supreme Court Justice Irving Saypol. Smith, leading a fight against the management of Republic, brought suit against the company and its president, Herbert J. Yates, to force the disclosure of the stockholder list to which the company had refused him access. Judge Saypol ruled that a director, as long as he remains a director, has the right to inspect company books "irrespective of his motives."

SAG Votes To Strike Against TV Producers

HOLLYWOOD—A nationwide strike against television film producers was voted by the Screen Actors Guild membership in an emergency mass meeting last week in the Legion Stadium following a breakdown in contract negotiations.

The strike ballots, which were to be returned by July 31, were immediately forwarded to members, it was disclosed, together with a letter from the directors unanimously recommending an affirmative vote.

A three-year contract covering actors in TV entertainment films expired last fortnight, and the directors noted that the original contract was drawn in the "infancy" of the industry and that it was therefore not an acceptable basis for a new agreement considering the great increase of industry income. The most important proposals to be embodied in a new contract were the payment for second runs of TV films and a fair increase in minimums. In a month-long series of meetings, the producers flatly refused to make an offer of any kind unless the second run payment demand was dropped, which the Guild declined to do, although it was willing to make concessions in the payment formula. A counter offer from producers, the directors said, did not constitute a sincere attempt to arrive at a decent contract.

RKO's McShea Dies

NEW YORK—William J. McShea, 57, RKO manager of branch operations, RKO Radio Pictures, died suddenly of a heart attack last fortnight. McShea, whose home was at Lynbrook, Long Island, was an industry veteran and came into the old Pathe Company with the Joseph P. Kennedy regime in 1927 as a treasurer's representative. At RKO, he became assistant manager of operations and then manager, in January of 1953.

Surviving are his wife, Anita; two daughters, Sister Anselm and Lois, and two sons, John R. and Jerome.

Ezell Sells Theatres To E. L. Pack Circuit

DALLAS—In a huge stock transaction last fortnight, termed the "second largest sale of theatres in Texas," Claude C. Ezell, Claude Ezell and Associates, sold all shares in Ezell-operated theatres in Fort Worth, Waco, San Antonio, Brownsville, Houston, and Dallas to E. L. Pack, Bordentown Theatres, Inc., president, who stated his intention to keep the organization intact.

The joint statement issued by Ezell and Pack revealed that the sale included three Dallas drive-ins, and that Ezell had sold three other drive-ins, two at Austin to Trans-Texas Theatres, and one at Corpus Christi to Rowley United Theatres, an Ezell partner. Two drive-ins at Port Arthur, a partnership venture with the Jefferson Amusement Company, will continue for the time being under Ezell management. The sale to Pack did not include Ezell Associates' holdings outside of Texas.

Questioned on the reason for selling, Ezell stated that he desired less responsibility and more leisure time. Pack announced plans for future operations and expansion of his interests in Texas.

Towne Charges Conspiracy

CHICAGO—A brief filed last fortnight in Federal Court by attorney Thomas McConnell in the Towne Theatre, Milwaukee, contempt case, charged that defendants are continuing their conspiracy against the plaintiff, using competitive bidding as an instrument to prevent the house from obtaining films at fair rentals in direct violation of the decree obtained some years ago against the film companies. According to the Towne, the U.S. Supreme Court rejected competitive bidding because it did not offer relief to independent exhibitors, and the District Court rejected the form of decree urged by the defendants.

The brief goes on to assert that even while the case was on trial defendants were conducting bidding collusively to the damage of the Towne and that the vast Fox and Warner circuits, with enormous booking budgets, designed to put plaintiff out of first-run business.

Hospital Pledges Soar

NEW YORK—More than 3,600 theatres have already sent in their pledges to cooperate in the one-day audience collection for the benefit of the Will Rogers Memorial Hospital and Research Laboratories, it was announced last week by S. H. Fabian, national chairman of the drive.

The number of pledges including top circuits of the country is mounting daily with a large percentage stating they will continue their collections beyond the opening day and many for the entire week of Aug. 15. All over the country theatres are announcing that they will anticipate the week of the drive in order to run the trailer and pass the collection baskets during the week when they are playing one of the top pictures of the season.

Support Audience Awards
Mail Your Nominations

COMPO Dues Drive Is Underway To Finance Audience Poll Plan

New York—To meet the cost of the Audience Awards campaign, a possible renewal of the Federal tax removal drive, and its public relations activities, COMPO will conduct a dues collection canvass during August, Robert W. Coyne, special counsel, announced recently. The campaign will be the first appeal since 1953, as no annual dues were requested last year, and dues this year will be held to the reduced level instituted then. Dues from exhibitors would be matched, dollar for dollar, by distributors, and the campaign conducted with the sales forces of all the film companies canvassing exhibitors. A distributor company chairman has been named for each exchange area, and a series of three meetings set up for each exchange city. Audience Awards exchange area chairmen were asked to attend these meetings to lend their assistance.

The schedule of dues, as approved by the COMPO governing committee is a graduated one, ranging from $7.50 yearly, for houses under 500 seats, up to $75.00 annually for those over 2500 seats. For drive-ins, dues are $7.50 up to 300-car capacity, and go upwards to $37.50 for over 600-car capacity.

The exchange area chairmen for the campaign are: Albany, R. S. Smith, Warners; Atlanta, George Roscoe, Columbia; Boston, Gasper Urban, Paramount; Buffalo, Ben Felcher, Columbia; Charlotte, John W. Kirby, Warners; Chicago, Harry Goldman, United Artists; Cincinnati, J. S. Ambrose, Warners; Cleveland, David Rosenthal, United Artists. Dallas, Louis Weber, Loew's; Denver, Jack R. Felix, Allied Artists; Des Moines, Max Rosenblatt, RKO; Detroit, Joseph B. Rosen, U-I; Indianapolis, R. L. Conn, 20th-Fox; Jacksonville, Buford Styles, U-I; Kansas City, Harry Hamburg, Paramount; Los Angeles, S. Borde, RKO; Memphis, Nat Wyse, Republic; Milwaukee, J. G. Kemptgen, Loew's; Minneapolis, Ralph W. Maw, Loew's; New Haven, Sheperd Bloom, 20th-Fox; New Orleans, C. J. Briant, Loew's. New York, D. A. Levy, U-I; Oklahoma City, Don Tullius, Warners; Omaha, Norman Neilsen, RKO; Philadelphia, Sam E. Diamond, 20th-Fox; Pittsburgh, Lawrence Seidelman, Republic; Portland, Wayne Thiriot, Paramount; St. Louis, T. Williamson, RKO; Salt Lake City, Kenneth O. Lloyd, 20th-Fox; San Francisco, Mel Klein, Columbia; Seattle, Arthur Greenfield, U-I; and Washington, Phil Isaacs, Paramount.

Ohio Allied Unit Rejects COMPO Dues Payment

Columbus, O.—The first unfavorable reaction to COMPO's drive for dues came last week in a bulletin from the Independent Theatre Owners of Ohio, signed by executive secretary Robert Wile, in which it was recommended by president Adams that the membership refuse to give any money whatsoever to COMPO. Adams pointed out that at the time of the toll-TV campaign collection he assured exhibitors that unless COMPO entered the struggle on behalf of theatre owners that he would not recommend further payment of dues, and noted that, contrary to the statement made by COMPO, National Allied did not agree to a dues collection, according to a statement by Allied general counsel Abram F. Myers.

Adams went on to agree that the Audience Awards Poll is generating "some" interest, but maintained that COMPO should be able to conduct the Poll with the funds now in its treasury; if it cannot, he said, it should "quietly fold its tent and steal away." With reference to the cost to the exhibitor of $25 for two trailers, two 40 by 60's, a mat, and stickers for the Poll, Adams said that there are hints that the charge is too high for the smaller theatres. He concluded by reminding the members that ITOO bulletins urged them to pay dues to COMPO during the tax campaign which, once it was won, was negated by the distributors taking most of the extra money.

Other Allied units also advised their members that they do not favor payment of dues until authorized by the organizations' board. Among them have been Trueman Rembusch's Indiana unit, and the group representing independent exhibitors from eastern Pennsylvania, led by Sidney Samuelson. Coyne, answering Allied objections, stated that Allied representatives on COMPO were advised of the probability of a dues campaign and raised no objections at that time.

Kramer, UA Sign Pact For Two More Features

NEW YORK—A new agreement between United Artists and Stanley Kramer under which the latter will produce two more pictures for UA release was announced last week by Kramer and UA board chairman Robert S. Benjamin. Participating in the negotiations were Samuel S. Zargon, counsel for Kramer, and George J. Schaefer, producer's representative.

Under a prior commitment, Kramer will film "The Pride And The Passion" in Spain next spring for UA release, before embarking on the new projects.

Columbia Names Thorpe

New York—Lacy Kastner, Columbia International president, announced last week the appointment of Max Thorpe as chairman of the board, Columbia Pictures Corporation, Ltd., England. Thorpe has served as managing director of the foreign company for many years, and asked to be relieved of the operational duties because of recent ill health. At the same time, Kastner announced the appointment of M. J. Frankovich to succeed Thorpe as managing director. Frankovich has been active recently in independent production, and his earlier industry experience includes distribution. Kastner also announced that William Levy has been appointed manager of distribution.

Buena Vista Launches Sales Incentive Plan

New York—A Sales Incentive Plan, through which the entire personnel of Buena Vista Film Distribution Company will share prizes amounting to as much as $50,000 a year, has been inaugurated by the Walt Disney releasing subsidiary, it was announced last fortnight by Leo F. Samuels, general sales manager.

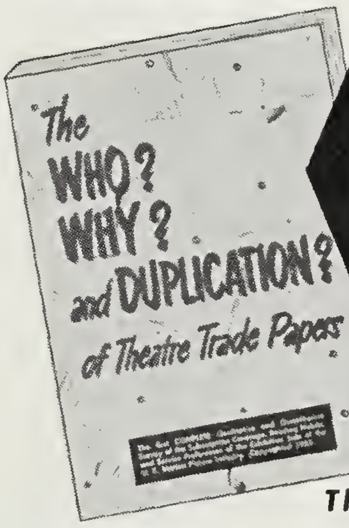
The plan will be open to all employes, from district managers to secretaries, in all of the eight divisions of Buena Vista, northeastern, eastern, east central, southeastern, southwestern, midwest, Rocky Mountain, and Pacific Coast. Each employe will share in the prize-money in accordance with the position he or she holds.

The awards of prize-money will be based on the played-and-paid business achieved, as against the total possibilities in each division.

A special fund has also been set up to provide a substantial prize each month which will be in the nature of a "most valuable player" award. It will be presented to the individual, of whatever position, who has contributed the outstanding performance of the month.

Buena Vista's Sales Incentive Plan starts immediately with Walt Disney's "The Vanishing Prairie," first released last summer, and now includes "20,000 Leagues Under The Sea" and "Davy Crockett, King Of The Wild Frontier."

RIGHT FROM THE MOUTHS OF THE MEN WHO BUY . . . FOR 50% OF ALL U. S. THEATRES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Davis and McCarthy stated that negotiations are under way with one or more national distribution organizations for those importations that appear to have mass audience acceptability in the United States. Both Davis and McCarthy have had extensive motion picture connections on the continent and have made frequent trips to European film centers to look at all available product. Among the films which they have already acquired are Jean Renoir's "French-Can Can," Henri-Georges Clouzot's "Les Diaboliques," Rene Clair's "Les Grand Manoeuvres," Sacha Guitry's "Le Poison," Julien Duvivier's "Marianne Of My Youth," Fernandel's "The Sheep Has Five Legs," Rene Wheeler and Auguste le Breton's "Trouble Among Men," and Herve Bromberger's "Wild Fruit."

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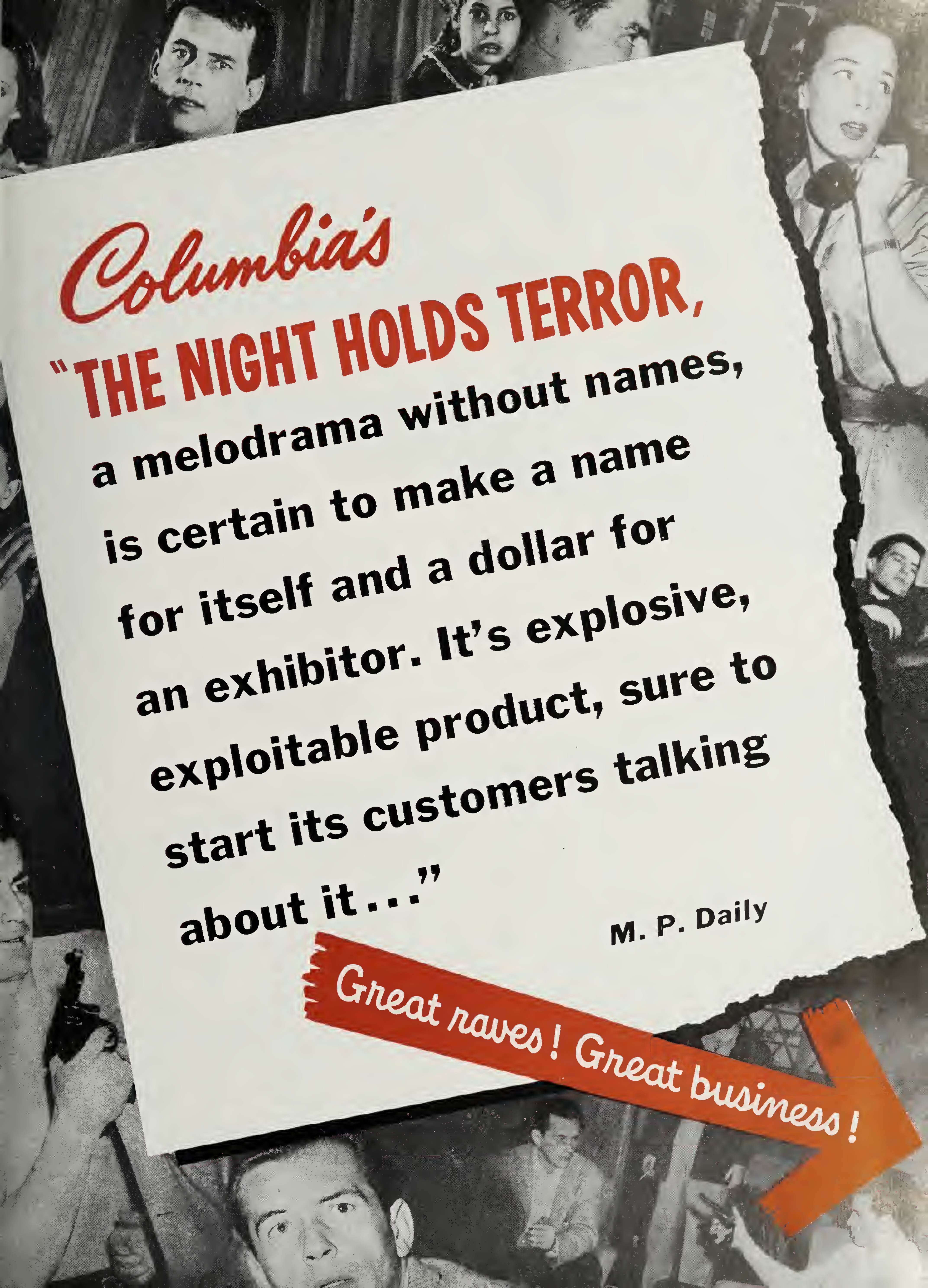

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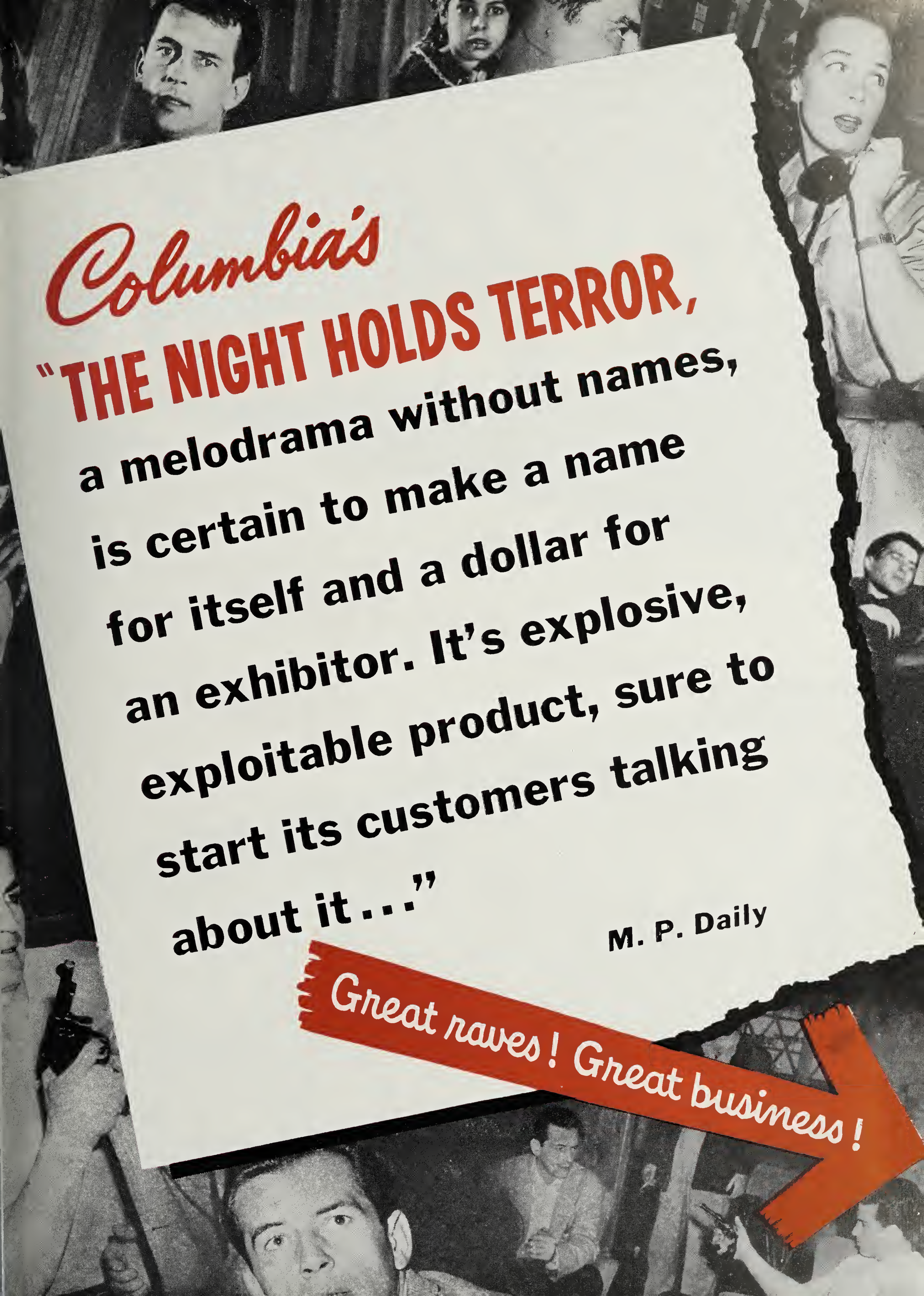

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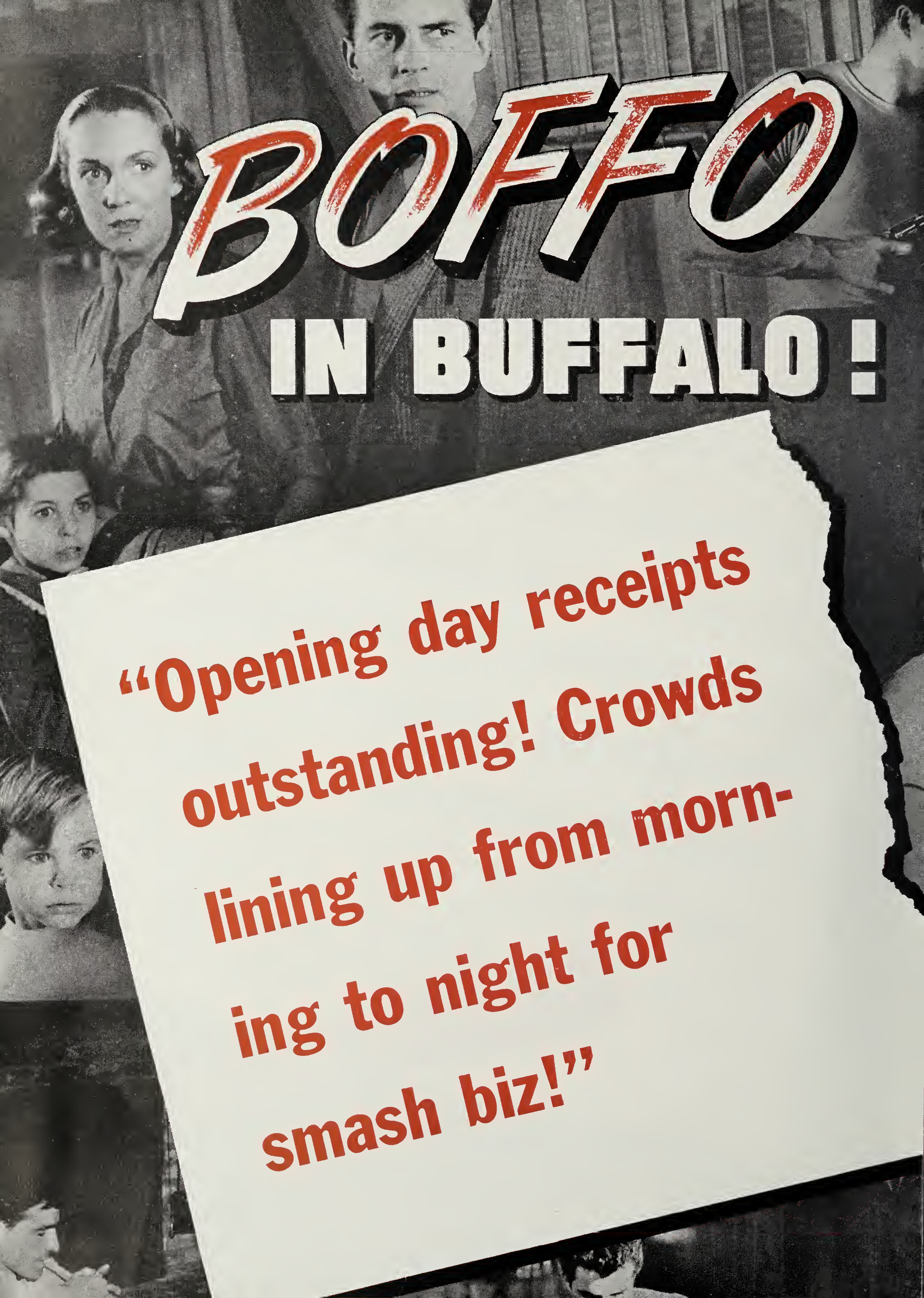

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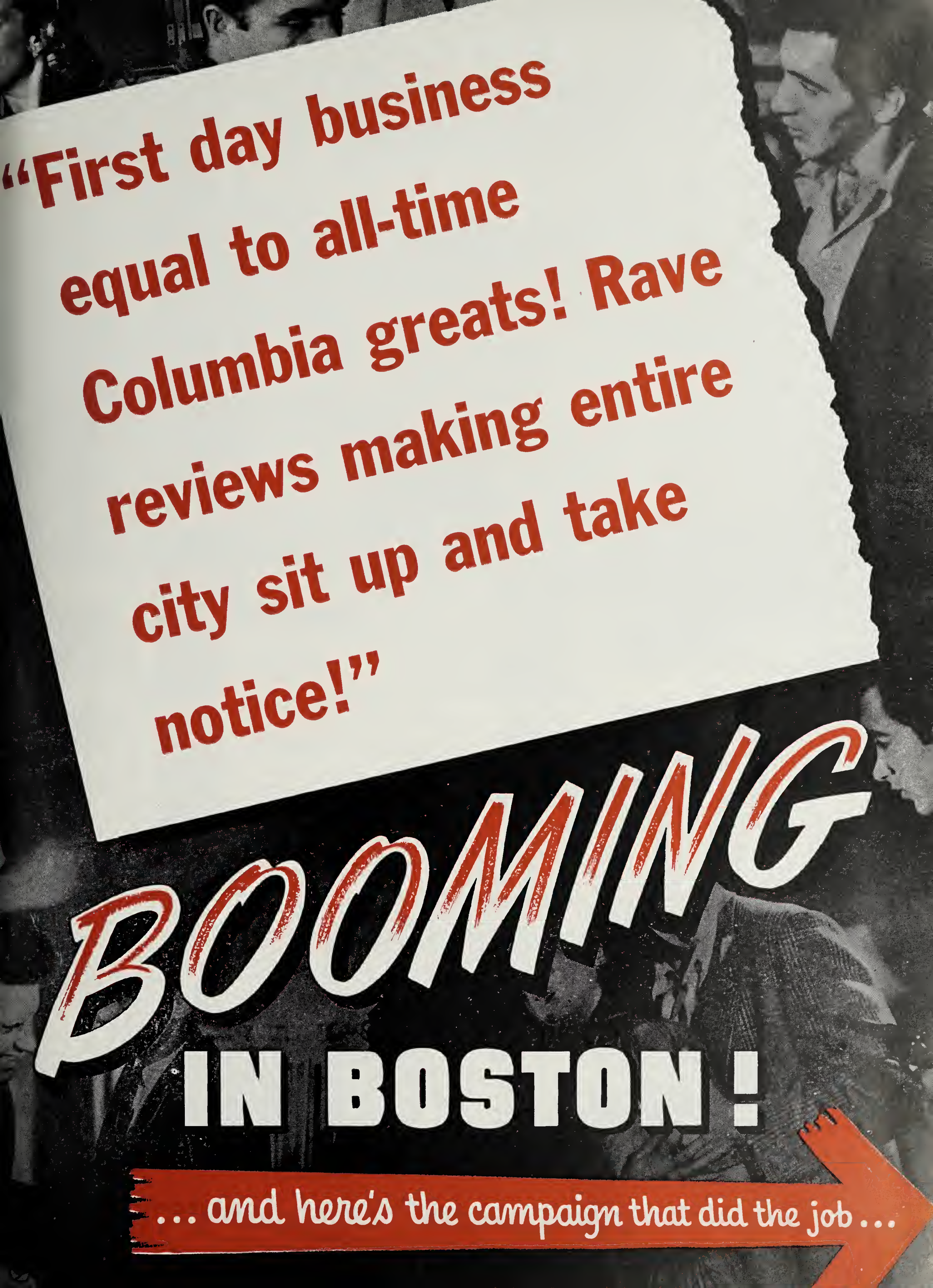
"Opening day receipts outstanding! Crowds lining up from morning to night for smash biz!"



"First day business equal to all-time Columbia greats! Rave reviews making entire city sit up and take notice!"

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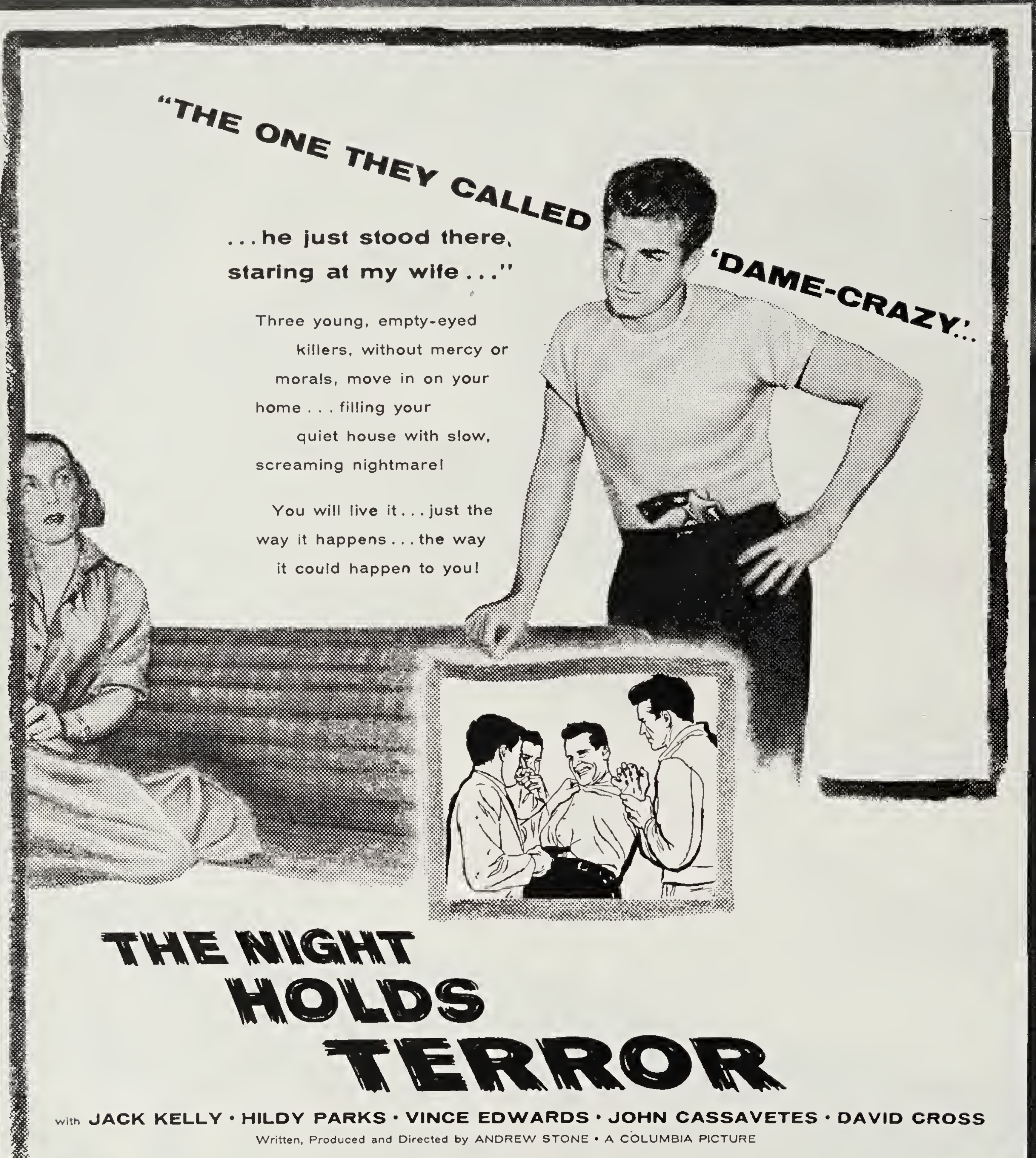
IN BOSTON!

... and here's the campaign that did the job ...

THESE ARE THE ADS THAT WILL HAV

...AN



"THE ONE THEY CALLED 'DAME-CRAZY'..

...he just stood there, staring at my wife..."

Three young, empty-eyed killers, without mercy or morals, move in on your home... filling your quiet house with slow, screaming nightmare!

You will live it... just the way it happens... the way it could happen to you!

THE NIGHT HOLDS TERROR

with JACK KELLY · HILDY PARKS · VINCE EDWARDS · JOHN CASSAVETES · DAVID CROSS

Written, Produced and Directed by ANDREW STONE • A COLUMBIA PICTURE

THE GUEST WITH A LOADED GUN...

Uninvited terror in your living room! YOU will live it, the way it could happen to you!

THE NIGHT HOLDS TERROR

with
JACK KELLY · HILDY PARKS
VINCE EDWARDS · JOHN CASSAVETES
DAVID CROSS

Written, Produced and Directed by ANDREW STONE

A COLUMBIA PICTURE

THESE PUNKS MEAN BUSINESS!

Try to talk... and the words stick in your throat! There are killers loose in your house... vicious and savage! You're a hostage. One wrong move, one scream for help and they'll shoot! What do you do? What can you do?

COLUMBIA PICTURES Presents

THE NIGHT HOLDS TERROR

with
JACK KELLY · HILDY PARKS · VINCE EDWARDS · JOHN CASSAVETES · DAVID CROSS

Written, Produced and Directed by ANDREW STONE

Before this picture is over...

YOU WILL WANT TO KILL THIS MAN!

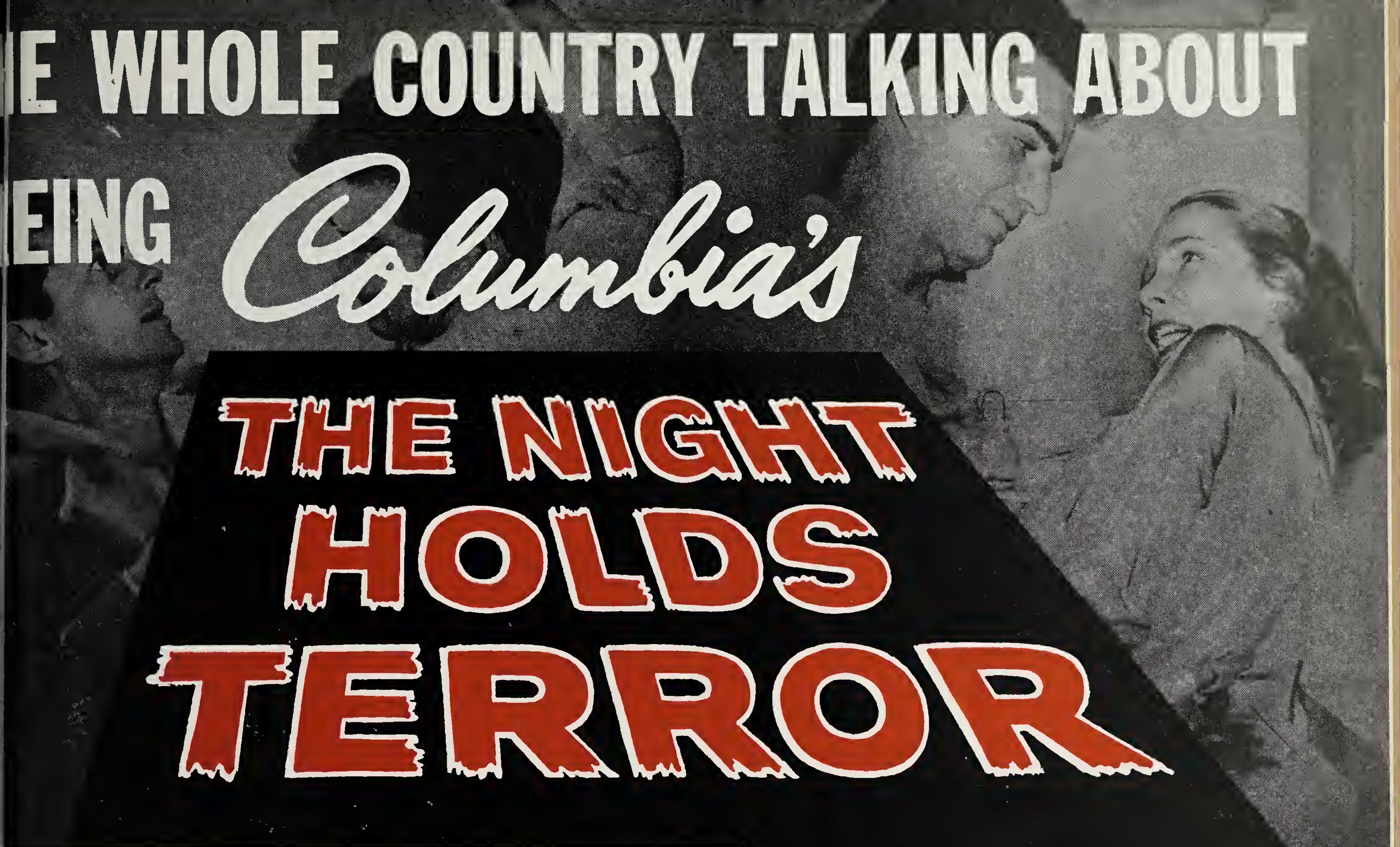
YOU will want to avenge yourself on the killers who have invaded your home!

YOU will live all th
suspense, shock anc
realism of this dram

COLUMBIA PICTURES presents

THE NIGHT HOLDS TERROR

with JACK KELLY · HILDY PARKS · VINCE EDWARDS · JOHN CASSAVETES · DAVID CROSS · Written, Produced and Directed by ANDREW



E WHOLE COUNTRY TALKING ABOUT

EING *Columbia's*

THE NIGHT HOLDS TERROR

HE GUEST WITH A LOADED GUN . . .

Uninvited terror in your living room! Terror in the shape of three savage killers. They take over your house, threaten your life, brutalize your wife. "Give us a drink, baby!" "Let's dance, baby!" You can see what's coming . . . and you've got to stop it—no matter what!

YOU will live it, just as it happens . . . the way it could happen to you!

THE NIGHT HOLDS TERROR

with JACK KELLY · HILDY PARKS · VINCE EDWARDS
JOHN CASSAVETES · DAVID CROSS
Written, Produced and Directed by ANDREW STONE · A COLUMBIA PICTURE

WITH SNUB-NOSED GUNS AND HARD SMILES THEY MOVED IN

Three young empty-eyed killers . . . filling your home with terror. Terror in the eyes of your loved ones Terror in every tick of the clock. Terror in the night that might never end!

THE NIGHT HOLDS TERROR

YOU will live this drama ... with its suspense and shock ... knowing that tonight or tomorrow ... it could happen to you!

PLUS- TV SPOTS! RADIO SPOTS! ACTION TRAILER! AND TOP-DRAWER EXPLOITATION!

WINNING ENTRY

Good Neighbor Policy Clicks As Another Canadian Triumphs

Philadelphia—Contest number five in SHOWMANSHIP SWEEPSTAKES has been won by Bill Burke, manager, Capitol, Brantford, Ont., Canada.

This makes him the second Canadian to knock off the big MPE $100 weekly prize.

From the high quality of the entries being received it becomes obvious that as SWEEPSTAKES progresses it is going to be harder and harder to win. On several occasions, our board of 56 judges found their task of picking one winner out of five particularly difficult. This not only speaks well for the high calibre of the entries but should make the entries all the more valuable for exhibitor readers, who may adapt the various stunts to their own particular needs.

Don't be scared off, however. Keep the entries rolling.

A TREASURE HUNT

Submitted by Bill Burke, Manager
Capitol, Brantford, Ont., Canada
1,618 Seats; 85 Cents Top Adult Admission
General Small City Type of Patronage

A treasure hunt was organized for "Long John Silver" between four merchants and the theatre.

The campaign commenced two weeks before the film's opening. A full page newspaper ad was run in the Brantford Expositor, complete with eight column heading plugging the hunt, theatre, and picture. All rules and prizes were mentioned. Of this space each merchant received an ad, six inches by six inches, the balance of the page being used to plug the contest, theatre, and picture.

The following prizes were promoted from the cooperating merchants, a G.E. three-speed record player and radio, G.E. electric floor polisher, complete Davy Crockett outfit consisting of hat, jacket, jeans, moccasins, belt, T-shirts and gun, gentleman's sport jacket, eight piece set of golf clubs plus balls, bag and tees, a matched set of luggage; complete girl's outfit consisting of two-piece suit, hat, purse, and gloves; a two-piece boy's suit; a shirt and tie.

We had 10,000 light cardboard treasure keys printed and numbered. Each merchant received free keys, a wooden treasure chest and large signs explaining the contest. The first week the public went to the four cooperating stores and requested treasure chest keys.

One week later a second full page ad was run, explaining the final details of the contest and plugging the opening date of the picture. For the following week the people with keys, returned to the merchants' stores and checked the numbers on the keys with numbers posted on the cards along side the treasure chests. If the person had a lucky number, the chest was opened and the winner selected a sealed envelope which listed their prize inside. Besides the eight major prizes, some envelopes contained single passes to see the film.

A huge display was set up in the theatre lobby, with six sheet boards plugging the treasure hunt and each merchant displaying the valuable prizes being awarded.

Each day for one week, between the two Fridays when the two full page newspaper ads were run, the paper gave free of charge, three column cuts of two of the theatre usherettes dressed in pirate costume, posing beside the prizes being given away. A different merchant was plugged each day, with the underneath captions plugging full details of the treasure hunt.

On the Saturday before the film opened, a four-column spread was planted free of charge in the newspaper using pictures of all the merchants, again with a pirate girl, and again plugging the contest and picture. The newspaper also came through plugging the picture and contest and displayed stills on the film in their stores for three weeks.

Each merchant displayed large cards with other liberal publicity breaks and art work on the picture.

The contest was also plugged on two 15-minute radio programs, and the station gave numerous plugs throughout the campaign, drawing attention to the hunt, free of charge.

Usherettes were dressed in pirate costumes which drew a great deal of comment.

All other routine advertising was carried out, such as outside billing, window cards, posting in hotels, etc.

The beauty of the treasure hunt is that it can be readily adapted for use with any "pirate" picture; the merchants receive as much or more for their money as the theatre. When this is the case you can always go back for another promotion.

The cost of the whole deal was split between the four stores and the theatre, with everyone more than pleased with the results.

$HOWM
$WEEP

1955-56 SERIE

RUNNER-UP NUMBER 1

ART HOUSE OPERATION

Submitted by Howard E. Albertson, Manager
Shady Oak Theatre, Clayton Missouri
560 Seats; $1.10 Top Adult Admission
Art House Patronage.

Located in the fashionable West End of St. Louis in a suburb called Clayton, performances are held twice each evening at seven and nine p.m., Saturdays included, with Sunday being the only day for matinees, which start at 2 p.m.

With a very ritzy clientelle, the house is staffed by one doorman, two cashiers, five usherettes, and the manager. All usherettes wear powder blue skirts, white blouses and black tie. The doorman wears a dark blue coat, light blue trousers, and the manager wears a powder blue summer tuxedo. All employes must always be cheerful and very courteous to all patrons. They are thoroughly trained and selected for the duties they perform.

The small, but exclusive theatre is nestled between the leading stores in the fashionable west end.

Despite its "exclusiveness" and the fact that the Shady Oak plays only the best available "art" product on extended runs, it has been found that special exploitations, screenings, and newspaper campaigns are a must for all programs.

Along these lines the theatre was given free of charge recently to two leading and neighboring department stores as a good will gesture that they might hold a back to school fashion show. In doing this, it was felt that people might come to the shows who had never been to the Shady Oak and would certainly return once they were in the theatre. Local college coeds appeared as models. In another teen-age fashion show venture, for which the theatre, incidentally, charged rental to the exclusive store, Albertson received a complimentary letter from the vice-president, reading: "The show was obviously a success, and the facilities that you provided, including air-conditioning, helped a lot to make it that way. Thank you again, and I assure you that we look forward to the continuation of the fine cooperation that you have maintained over the past couple of years."

In connection with the run of "Tales Of Hoffman," Robert Rounsville, star of the film, made a personal appearance and did some autographing in the lobby. Albertson has a letter of thanks from Rounsville thanking him for a free performance of the film given for the benefit of the Municipal Opera Stars in St. Louis,

N$HIP
AKE$

alists In Contest No. 5

who were co-workers and friends.

For "Peter Pan," a large cut-out of Peter Pan was built around the marquee. Albertson had two young children dressed as Peter Pan and Tinker Bell around the theatre handing out coloring charts and souvenirs to all children in attendance.

On "Romeo And Juliet," which had a three-week-run at the theatre, Albertson had a window tie-in with Scruggs-Vandervoort-Barney, one of the leading department stores, on glassware.

For "The Living Desert," which had a five-week-run, Albertson had colored picture publicity in the St. Louis Post Dispatch; sent 500 personal invitations to all leading personages in schools, colleges, clubs, churches and other organizations, and capitalized on reviews of local film critics and columnists.

With "Aida" special window cards were placed in stores and colleges. The importance of the three world-familiar words, "S. Hurock Presents" were stressed in two different sets of letters sent to a specially selected mailing list to music lovers, opera lovers, etc. Also, coverage in the Italian press resulted in additional publicity; as did some attractive handbills plus other handbills printed in old fashioned type and resembling opera programmes of old.

The point made is that despite of its being established as an "art house," Albertson as manager of the Shady Oak, continues to draw crowds with dignified publicity which in no way cheapens the "class" appeal of his operation.

A classy front and well groomed staff creates a favorable impression in the operation of a ritzy art house, Haward E. Albertson, manager, Shady Oak, Clayton, Mo., has found.

RUNNER-UP NUMBER 2

KING FOR A DAY

Submitted by H. F. Wilson, Manager
Capitol, Chathan Ontaria, Canada
997 Seats; 75 Cents Top Adult Admission
Local and Rural Patronage

In a tie-up with The Chatham Daily News, we made a good adaptation of the "Mayor Or King For A Day" stunt long advocated by civic bodies as a lesson in city government for boys elected to run the entire city in its various posts from mayor all the way down to head of the department of street cleaning.

Here, however, Wilson came up with a switch and changed jobs with the leading news carrier selected by the newspaper.

The newspaper went all out for the stunt, naturally, with photo art and story on page one.

For an entire Saturday the carrier-boy managed the theatre, while Wilson did the job of delivering Saturday's edition of the News over the lad's route.

Quoting from the newspaper, "An interesting stunt, surely, but there's more behind it than that. All News' carrierboys are young businessmen. Through their job they learn how to meet the public, become salesmen, and keep records of their respective little businesses. They are encouraged to increase their profits by initiative and enterprise. Bill was selected for Saturday's big job because he has shown great promise as a newspaper salesman and carrier. In taking full charge of the Capitol, he will gain knowledge of how a theatre operates, and the responsibilities that go with the management of any business enterprise. His duties include making up the theatre's schedule, checking on the boxoffice returns, as well as those of the candy bar, going over the program with the theatre's projectionists, checking with members of the staff and signing reports. He also issued enough free passes to take care of all his friends. And what does theatre manager Wilson think of this? He's not worried. He knows that Bill will do a good job. As for delivering newspapers, that won't be entirely new to him. He has sons of his own.

"As it turned out the newscarrier lad got the best of the deal, as it turned out to be a rainy day. However, Wilson went through with his part of the bargain and delivered the papers rain or no rain."

RUNNER-UP NUMBER 3

LOCAL STAGE PROMOTIONS

Submitted by Ivan Ackery
Orpheum Theatre, Vancouver, B.C., Canada
2,874 Seats; 65 Cents Top Adult Admission
General Patronage

We have had great success at this theatre by promoting half-hour stage shows on the opening night of new pictures. These presentations are strictly local talent, and we find that if presented properly they have an extra boxoffice draw and can be very entertaining.

Recently Vancouver's Jazz Society in a presentation of "Contemporary Jazz" was the attraction. This Society is made up of local musicians who have been playing to capacity houses on Sunday nights in a local auditorium. When approached with the question of "how would they like to play at the Orpheum," they came a'runnin'. Now, we have a sure-fire stage show once a month, which is well rehearsed and they do their own word of mouth advertising, and have as a following practically every jazz fan in Vancouver.

A local disc jockey made a transcription and played it over our non-sync a week in advance. This saved the price of a trailer. The Vancouver Jazz Society had the local press and four disc jockeys plug their show, and this was, of course, all good, free publicity. The President of the Society has his own jazz program and he plugged the Orpheum appearance all week. The Vancouver Herald gave us a half-page of free advertising in return for a small trailer plugging their promotion on Davy Crockett hats.

All of this advertising was gratis and the results were a full house. Incidentally, we only play these stage attractions when our film attraction is mediocre and the idea has always paid off at our boxoffice.

Another teen-age show was "Blackouts Of 1955," which is produced each year and plays the local Auditorium. We present the highlights from the show prior to their opening. They are happy to get a break at the Orpheum and we are pleased to get a real good half-hour free stage show and full house.

Other local talent presented from time to time are local orchestras, magicians, dancers, and other entertainers who are in the limelight in the local press.

RUNNER-UP NUMBER 4

LAND OF THE PHARAOHS

Submitted by Bill Decker, Manager
S.W. Butler, Butler, Pa.
1535 Seats; 70 Cents Top Adult Admission
General Patronage.

We ran a teaser newspaper campaign on this a week in advance. Two local radio stations plugged the theme song a week in advance, gratis. Radio transcriptions were used on both stations four days in advance.

A 40 x 60 display featuring magazine ads was planted at the magazine stand in the local bus terminal.

A radio contest over WBUT on "Why 'Land Of The Pharaohs' is rated one of the wonders of the world" offered passes to best replies. One of the replies read: "I am very anxious to see 'Land Of The Pharaohs,' not only because of the magnificent story the critics are 'raving about' but because I witnessed a prevue of the staggering scenes in your theatre. The beautiful and spectacular shots of the building of the pyramid; and the story of how it was done should make 'Land Of The Pharaohs' one of the greatest hits this year."

In addition, displays were made with all book, and prominent Main Street stores; window and indoor displays at music stores; a display at leading hotels; personal endorsement newspaper ads by the manager; and a telephone campaign, with the cashiers and assistant manager phoning personal friends and prominent citizens plugging the attraction.

(Continued on page 22)

HERBERT J. YATES
presents

THE LAST COM

STARRING

STERLING **HAYDEN** · ANNA MARIA **ALBERGHETTI** · RICHARD **CARLSON** · ARTH **HUNNI**

with BEN COOPER · JOHN RUSSELL · VIRGINIA GREY · JIM DAVIS · EDUARD FRANZ · OTTO KRUG

Screenplay by WARREN DUFF · Story by SY BARTLETT · Associate Producer-Director FRANK LLO

EXAS and OKLAHOMA
EST DAY and DATE CAMPAIGNS
IG and IMPORTANT MOTION PICTURE!

MAND

ERNEST J. CARROL
F · BORGNINE · NAISH

REPUBLIC PRODUCTION
TRUCOLOR BY CONSOLIDATED FILM INDUSTRIES

THE SONG HIT
JIM BOWIE
IS SWEEPING
THE COUNTRY—
SUNG BY
GORDON MAC RAE
ON CAPITOL RECORDS

BETTER MANAGEMENT DEPARTMENT

George Nonamaker
Editor

WE WOULD LIKE to devote this space this week to a quote from Birk Binnard's "Spotlight on Stanley Warner Showmen in the Philadelphia zone."

NONAMAKER

Says our good friend Birk, "Everyone talks about the weather; but no one does anything about it—but we can—because—boxoffice receipts from all over during the past few summers prove:

"That the hot summer months can be the biggest grossing of the year—if you intelligently and aggressively SELL your theatre's air conditioning system!

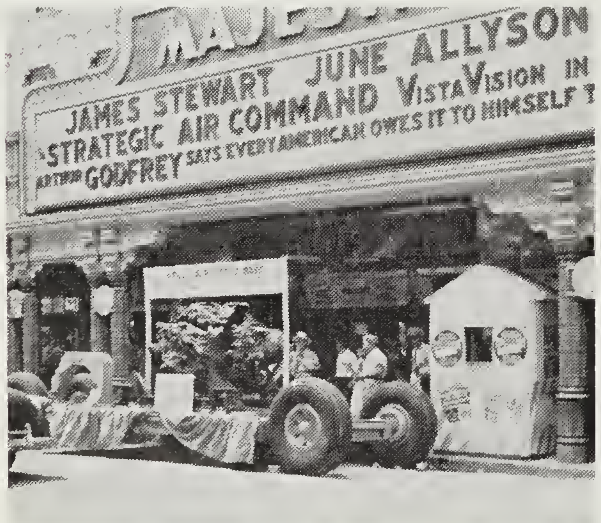
" . . . that PHYSICAL COMFORT is the most important consideration on a hot and humid day. When you team this universal drive for physical comfort with good merchandising of your shows, you lick the competition of beaches, picnics, motoring, and other outdoor summer opposition—AND—

"A lot of things are on our side in winning patrons for the AIR CONDITIONED theatre during the summer months . . .

"One is weaker television competition. It becomes very uncomfortable sitting in a hot, stuffy room watching TV programs. Also, when all the big programs go off the air, the quality of summer video shows is generally pretty unsatisfactory.

" . . . All this adds up to less resistance to your COOL campaign. In other words, you're offering them something better than they have—COOL, HEALTHFUL, AIR CONDITIONED COMFORT!"

The trailer companies also have "cool" copy that has proven most effective; but it is the front of house selling of the air conditioning units we are talking about. And has anyone thought about awnings?


MAJESTIC
JAMES STEWART JUNE ALLYSON
STRATEGIC AIR COMMAND VistaVision IN
GODFREY SAYS EVERY AMERICAN OWES IT TO HIMSELF

This was the front of the Majestic, San Antonio, Texas, during the recent showing of Paramount's "Strategic Air Command." The display consisted of the huge R-4360 aircraft engine, cut-a-way model, showing operation; and a model of the B-36 superbomber mounted in front of the boxoffice. The display was arranged through Kelly Air Force Base, repair, maintenance and overhaul center for the B-36 and aircraft engine.

Phil Willcox, director of motion picture relations, Parents Magazine, recently presented a medallion to Charles J. Feldman, vice-president and general sales manager, U-I, for "The Private War Of Major Benson," which has been selected as the best picture in the August issue of the magazine. U-I has posted $500 for the best campaign on this film in SHOWMANSHIP SWEEPSTAKES. In order to win, however, it is also necessary to place first in any weekly SWEEPSTAKES contest with an entry on this film for 13 weeks beginning July 27.

Runner-Up Number 4

(Continued from page 19)

A quiz contest was also held at a local club with passes to winners of questions pertaining to the picture.

A display was used at the closed Majestic a month in advance.

In addition, Decker obtained some nice editorial comment in his local newspaper, which read, in part: "The movies haven't been re-born, but a lot of folks who had been missing a lot of entertainment are now lining up at the Butler boxoffice and have re-discovered that there is fun at the movies, and fun for the whole family. . . . The many fine pictures, the new 'scopes,' and 'visions,' the new sound and projection techniques, all, of course, played an important part in bringing patrons back to the movies. We like to think, though, that our local manager was a part of this re-discovery. Far from being buried by the impact of television, and the threat of extinction, Decker maintained enthusiasm and interest in his business; continued talking good things about the theatre, its fine attractions, and helped in bringing all the new techniques to Butler. Too, the Butler Theatre kept faith with its neighbors and was always stimulating our townspeople to do better things for our town, took part in many civic and charitable campaigns. All of us realize what an important asset a theatre is to our town. Because, the movies attract trade for all business endeavors, attract thousands to our Main Street—and give us a wonderful place for the entire family to meet and have fun together. . . . Now the theatre is celebrating Spring Movie Festival time . . . Let's all celebrate . . . and have fun at the movies today."

"Legs-A-Like" Contest Aids "Girl Rush" Bow

NEW YORK—Paramount has launched the national release exploitation campaign for "The Girl Rush" with a girl talent contest in cooperation with NBC-TV and the five-days-a-week Sheilah Graham Show on that network. The picture will have a gala benefit world premiere on Aug. 18 at the SW State, Waterbury, Conn.

The contest is dubbed "Legs-A-Like" and 12 girl winners of all ages will be selected from cities where the Graham 15-minute daily program is seen. Their underpins must match Rosalind Russell's. Contestants are asked to send snapshots to Miss Graham that will be judged by Don Hartman, executive producer, Paramount Studios, Miss Russell, and Eddie Albert, co-starred in the film.

The 12 winners will be flown to Hollywood by American Airlines and then taken by Paramount to Las Vegas, where contest finals will be held at the Hotel Flamingo with appropriate bally for "The Girl Rush." The finalist will get a week's vacation at the Flamingo, a day in the Paramount studio make-up department and photo gallery and a talent test interview by William Meiklejohn, talent department head, with the 11 runners-up also getting talent department interviews.

In addition, each of the 12 winners will be permitted to select her favorite local TV newspaper columnist to accompany her to Hollywood and Las Vegas and to participate in all the events.

$$$-ADDITIONAL PRIZES-$$$

While $100.00-per-week will be awarded each and every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors will post from time to time additional CASH PRIZES to focus attention on a particular picture. Such CASH PRIZES must be posted until won, during a maximum period of 13 weekly issues, and if not won during that time will be withdrawn. To win these CASH PRIZES, the entrant must *first* win the $100.00 SHOWMANSHIP SWEEPSTAKES Award. Should the winning promotional effort involve a picture that has a CASH PRIZE posted, the winner gets this latter prize from the Film Distributor as *an added bonus*.

COLUMBIA PICTURES CORP.

$\$500^{00}$ on —

"IT CAME FROM BENEATH THE SEA"

(This Prize Offer expires Oct. 5)

PARAMOUNT PICTURES

$\$500^{00}$ on —

"WE'RE NO ANGELS"

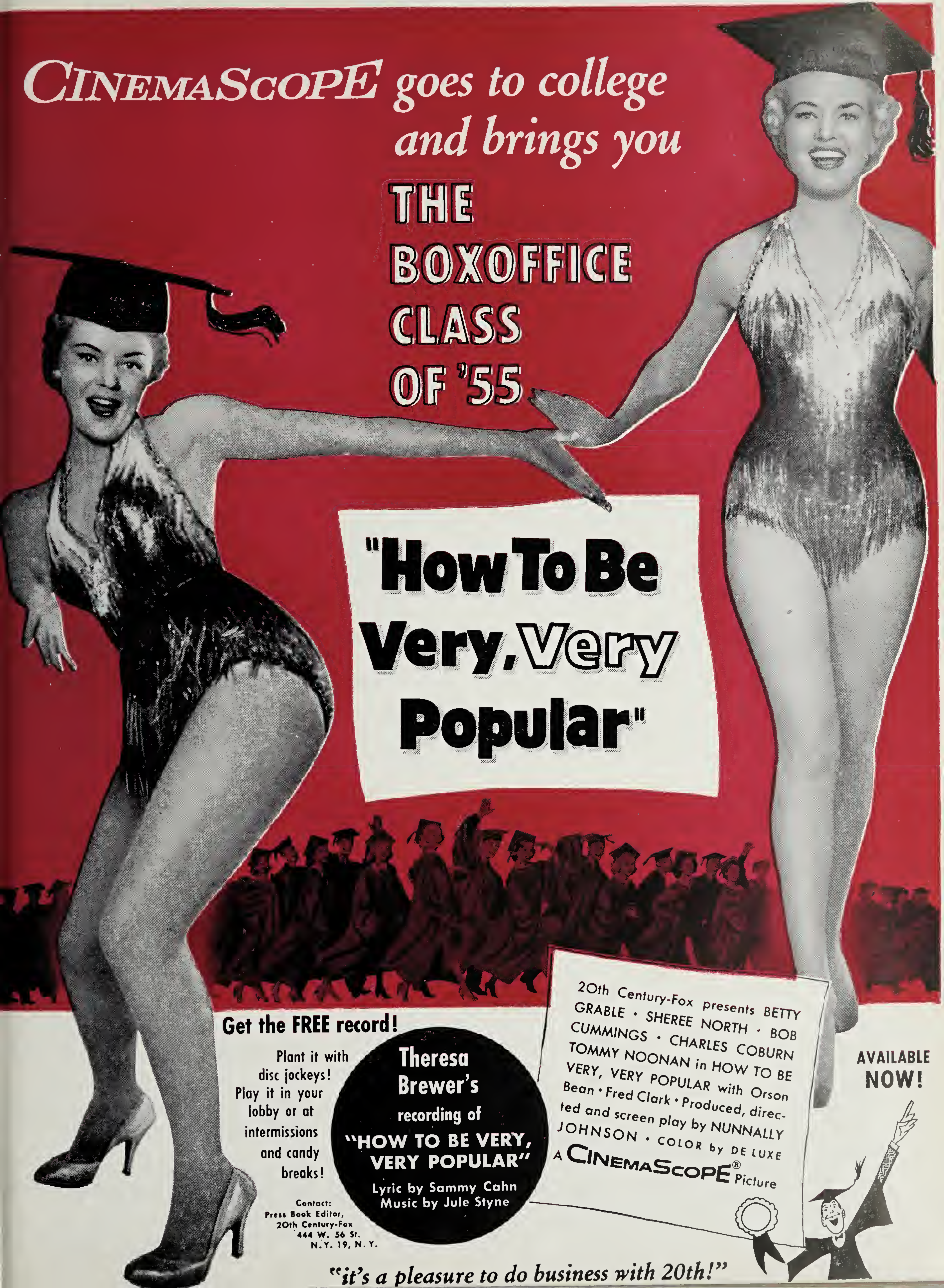
(This Prize Offer expires Oct. 12)

UNIVERSAL-INTERNATIONAL

$\$500^{00}$ on —

"THE PRIVATE WAR OF MAJOR BENSON"

(This Prize Offer expires Oct. 19)



CINEMASCOPE goes to college and brings you THE BOXOFFICE CLASS OF '55

"How To Be Very, Very Popular"

Get the FREE record!

Plant it with
disc jockeys!
Play it in your
lobby or at
intermissions
and candy
breaks!

Theresa Brewer's
recording of
"HOW TO BE VERY, VERY POPULAR"
Lyric by Sammy Cahn
Music by Jule Styne

Contact:
Press Book Editor,
20th Century-Fox
444 W. 56 St.
N.Y. 19, N.Y.

20th Century-Fox presents BETTY GRABLE · SHEREE NORTH · BOB CUMMINGS · CHARLES COBURN TOMMY NOONAN in HOW TO BE VERY, VERY POPULAR with Orson Bean · Fred Clark · Produced, directed and screen play by NUNNALLY JOHNSON · COLOR by DE LUXE
A CINEMASCOPE® Picture

AVAILABLE NOW!

"it's a pleasure to do business with 20th!"

NEWS OF THE TERRITORIES . . .

Schine Suit Brings Significant Decisions

ALBANY — Significant decisions were rendered by U.S. District Court Judge Stephen W. Brennan on two motions made by defendants in the $1,500,000 anti-trust suit brought by St. Lawrence Investors, Inc., operating the American, Canton, O., against Schine Chain Theatres, Inc., Gloversville, N. Y., and other Schine corporations. In the first, Judge Brennan rejected the contention of the theatre companies and of the major distributors that a plaintiff could not sue for damages under the anti-trust statutes because its charter did not include an authorization to conduct a theatre business. Judge Brennan held that plaintiff had exceeded the powers conferred by the certificate of incorporation, but the former's "wrong-doing, which is more technical than substantial, is not to be compared in gravity, in so far as public interest or policy is concerned, with that of a violator of the anti-trust law." Judge Brennan, in a nine-page decision, cited decisions that indicate "a trend which denies the wrong-doing of the plaintiff as a defense in an anti-trust action." Because these decisions "are controlling here," he dismissed defendants' motion. While the treble damage action had been instituted in 1950, defendants had not until recently raised the point about plaintiff's lack of authority to operate the American. The corporation was formed in 1929 by Aleck P. Papayanakos and his wife, its chief purpose to engage in a stock securities business. Judge Brennan held that the two sections of the charter quoted by Papayanakos, long-time exhibitor, as authority for the conduct of a theatre business, did not grant such power.

The second ruling denied the argument of defendants that the statute of limitations ran three, instead of six, years in New York. There had been no Federal statute of limitations until a recently-enacted law which fixes it at four years. The statute of limitations in Federal cases ranged from one to 20 years, depending upon that of the state in which the action was begun.

The ruling is said to affect two other industry anti-trust cases pending in the northern district of New York, and possibly others elsewhere in the state. Lawyers had been awaiting the fate of both motions. The presumption now is that the St. Lawrence Investors versus Schine case, on which many pre-trial conferences have been scheduled and motions decided, by Judge Brennan, will go to trial in the fall.

New Officers of the Atlanta Club of Women of the Motion Picture Industry were installed recently at a dinner meeting at the Variety Club there presided over by Eddie Brauer, branch manager, Republic. From left to right are seen Edythe Bryant, National Screen Service, treasurer; Mrs. Ernestine Carter, Paramount, second vice-president; Mrs. Evelyn Snow, Wil-Kin Theatre Supply, first vice-president; Brauer; Mrs. Stella Poulnot, Republic, president; Katherine Moore, National Theatre Supply, corresponding secretary; and Dorris Honea, Buena Vista, recording secretary.

Albany

Sara-Pla Drive-In, between Saranac Lake and Lake Placid, joined Upstate Theatres, Inc., Albany cooperative buying-booking organization. Its owners are Ed Hoffman and Ernie Stautner. . . . One feature of the 1500-car Fabian's Route 9 Drive-In, on which construction has begun, is a screen 142 feet wide by 75 feet high, described by division manager Saul J. Ullman as possibly the largest in the world. . . . The introduction of two Stanley Warner men new to the area was made at a meeting in the Sheraton-Ten Eyck Hotel, addressed by New Haven zone manager Harry Feinstein, assistant zone manager Jim Totman, and zone contact manager Jim Bracken. Jim Tobin, named acting district manager to replace Joe Liss, and Harry Kaplowitz, recently transferred from Philadelphia to New Haven as zone chief buyer, were presented to area managers.

Joseph Andrek, new owner of a drive-in formerly called The Riverside, Ogdensburg, N. Y., asked patrons to select a new name. The winning choice was "C-Way," from the St. Lawrence Seaway project under way in that area. . . . Charles Coburn came to Glens Falls, N. Y., for the premiere of 20th-Fox's "How To Be Very, Very Popular," his latest picture. George Pugh, Rialto manager, and Seymour L. Morris, Schine publicity and exploitation director, worked on the promotion angles. . . . Peter Papayanakos, pioneer exhibitor, opened a 400-car Route 56 Drive-In, between Potsdam and Massena, N. Y. Don Parisian, former assistant, Rialto, manages the new situation, for which Upstate Theatres, Inc., Albany, buys and books.

Atlanta

Mac L. Polston, has assumed the managership of the Hardee, a unit of Floyd Theatres, Wauchula, Fla. . . . The Dyer, Dyer, Tenn., which has been closed for sometime, was reopened by the Jones Amusement Company. . . . J. W. Mullins, Tulsa, Okla., is the new owner of the Citus Drive-In, Inverness, Fla., from the former owners, Mr. and Mrs. J. D. Wagner. . . . John L. Damm, who for some years owned a drive-in at West Palm Beach, Fla., is now manager, Princess, Mt. Dora, Fla.

20th-Fox's "The Living Swamp," filmed in Georgia's famous Okefenokee swampland, will be premiered in Waycross, Ga., Aug. 9, it was revealed by Liston Elkins, executive vice-president, Okefenokee Swamps, and John Harrison, Waycross manager, Georgia Theatres. . . . Ben Cole was appointed city manager, Central Theatres, here. . . . Laverne Carter, daughter of Mr. and Mrs. M. M. Carter, Clewiston, Fla., and James V. Miller, manager, Belle Glades, Belle Glades, Fla., were married. . . . Construction of a new $10,000 curved CinemaScope screen is underway at the Palmetto Drive-In, Palmetto, Fla. The manager is Roy Jones.

The Sel-Mont Drive-In, Selma, Ala., celebrated its sixth anniversary with a special program. . . . Mr. and Mrs. D. D. Tidwell, owners, Callahan Drive-In, Callahan, Fla., will soon be ready to open; construction started several months ago, but work had to be stopped for a time. . . . Martin Theatres managers from north Florida and south Alabama met at the Panama, Panama City, Fla., for a business meeting. C. L. Patrick, circuit general manager, made the principal address. . . . Roy Butler, after spending the past several months in Marietta, Ga., has returned to Graceville, Fla., as manager, Jones. . . . Jay Solomon, Independent Theatres, Chattanooga, Tenn., has appointed Carl Hodges as manager, Riviera, Chattanooga. He came from Louisburg, Tenn., where he was assistant manager, Dixie.

$10,500,000 Award Sought By Exhibitors

BOSTON—Four separate anti-trust actions have been filed in the U. S. District Court against the majors and some exhibitors, in suits totalling $10,500,000 in damages. The theatres seeking relief are owned by Arthur Viano, circuit operator, and include the Teele Square, the Broadway, and the Somerville, all in Somerville, Mass., and the Regent, Arlington, Mass. The defendant exhibitors are American Theatres Corporation; New England Theatres, Inc.; University Theatre, Inc.; Loew's Boston Theatres Company; RKO Keith Orpheum Theatres, Inc.; and Keith Massachusetts Corporation. The defendant distributors are Paramount, Loew's, 20th-Fox, Warners, RKO, United Artists, Universal, Columbia, and Republic.

Viano, through attorneys George S. Ryan and W. Bradley Ryan, is seeking damages on three counts of one million dollars each on all theatres, with the exception of the Regent, on which he is seeking $500,000 on each count. On the first count he is seeking judgment against all the defendants for national conspiracy, on the second count he is seeking judgment on the local application of the national conspiracy, and on the third count he is seeking judgment against the defendant exhibitors with the exception of University.

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Custom made for all makes
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R. D. No. 2 CATO, N. Y.

This is the way it is every day at Radio City Music Hall with Mister Roberts'. And this is the way it is wherever Mister Roberts' is. It beats 'Battle Cry'!

N. Y. DAILY NEWS:
"The country doesn't
need a good
five-cent cigar,
but it does need
more pictures like
'Mister Roberts'!"

Warner Bros.

"Mister Roberts"

starring HENRY FONDA · JAMES CAGNEY · WILLIAM POWELL · JACK LEMMON

CINEMASCOPE · WARNERCOLOR · also starring BETSY PALMER · WARD BOND · PHIL CAREY
Screen Play by FRANK NUGENT and JOSHUA LOGAN · Based on the play by THOMAS HEGGEN and JOSHUA LOGAN
PRODUCED BY LELAND HAYWARD Directed by JOHN FORD and MERVYN LeROY
MUSIC COMPOSED AND CONDUCTED BY FRANZ WAXMAN

"Jimmy Fund" Drive Launched By Industry

Boston—The proof that theatre owners, managers, and people in the industry are more determined than ever before to help find the solution to Cancer in children was expressed by MGM's Ben Rosenwald, who is chairman for distribution, 1955 Jimmy Fund Drive. Theatres throughout New England are volunteering to show the Jimmy Fund trailer and to take up collections in the drive that will begin in August.

The Jimmy Fund, which is to further research and help children afflicted with cancer, was founded by the Variety Club of New England and is co-sponsored by the industry and the Boston Red Sox. Last year more than 800 theatres throughout New England took part in the drive, and indications are that more theatres will participate than ever before. The Jimmy Fund Building, the world center for research, has 241 youngsters at present under treatment, receiving total care. The six New England Governors have signed official proclamations declaring Sept. 1 through 15 as Jimmy Fund Time.

. . . Claude E. Ambrose, manager, Bessemer Drive-In, Bessemer, Ala., was placed under $200 bond on charges of displaying nude pictures. The charges were filed after a showing of "Garden Of Eden." . . . The Kissimmee Drive-In, Kissimmee, Fla., has new owners, Mr. and Mrs. H. G. Ventry. . . . Larry McClure opened his new drive-in at Lawrenceville, Ga. . . . The Family Drive-In, Oak Grove, Ky., has opened, owned by Kline Duermeir.

T. G. Stanley, new owner, the Ann, Estill, S. C., will change name to the Estill. . . . O. E. Hudgens, owner, Thomaston Drive-In, Thomaston, Ga., died at his home there last fortnight. . . . Charlie Jordan, former branch manager, Warners, was appointed as branch manager, Howco.

Boston

Another drive-in is being readied for an August opening. This 2,000-car ozoner in Middleton, Mass., on Route 114, is owned by the Minasian brothers, builders of the drive-ins in Reading and Oxford, Mass. The Minasians, however, will operate their Middleton situations themselves, instead of leasing it out, as is the case with the two former theatres, which are under the American Theatres Corporation banner. Massachusetts Theatre Equipment Company is installing equipment. The Minasians have been granted a permit to build their fourth ozoner in Leicester, Mass., but work will not start until the fall.

Joe Leahy, who has been booking for Embassy Pictures Corporation for the past eight years, is the new manager, Nashoba Drive-In, Boxboro, replacing Al Foley who resigned. Leahy started as a shipper for Joseph Levine, president of Embassy, who gave him the managerial opportunity at Boxboro when Levine and Barnet Yanofsky took over the theatre earlier this season. . . . Gertrude Rittenberg(Mrs. Max Finn) is leaving the staff at E. M. Loew's Theatres, where she has been office manager for many years. Her friends are throwing a farewell party in her honor at E. M. Loew's Brush Hill Road estate in Milton. . . . Earl B. Raifstanger, 60, manager for 25 years, Mahawie, Great Barrington, for Interstate Theatres, died at the Fairview Hospital. He is survived by his widow, a daughter and three sons. . . . Andy St. Ledger, veteran exhibitor, has decided to retire after more than 40 years in the industry, 25 of them as manager, community-owned Bijou, Pittsfield, Maine. A second son was born to the wife of Samuel Nyer, Maine exhibitor, at Eastern Maine General Hospital, Bangor. . . . Maynard and Henry Levine, who own the property housing the Roxbury, Roxbury, have closed the doors and will strip the theatre for use as a supermarket. . . . Philip Smith, president, Smith Management Company, has been named chairman, Advance Gifts Committee, Combined Jewish Appeal of Greater Boston. Closely identified with Boston philanthropy for over a quarter century, Smith is a director of the Jimmy Fund, founded the amusement division of CJA, and helped create the Business Men's Council. He has long been an active member of the Variety Club of New England and its various charities.

New England Exhibs Get All ARC Productions First

BOSTON—Hollywood meetings between Joseph Levine, New England representative, and James Nicholson, president, American Releasing Corporation, resulted in a decision last fortnight to set up all future ARC releases for saturation bookings in the New England territory prior to general national release.

"The New England exhibitors seem to be the most aggressive," said Nicholson, "and since this area is hardest hit by the product shortage, we feel that by giving all of our releases the proper send off in this area we will be able to build up our national grosses."

PORTLAND, ME., NEWS—Eleanor Jenkins, manager, Civic, is back on the job with a new name. She is now Mrs. Eleanor Bruni. . . . Joseph Erlick, for 25 years active in the industry, died recently. He was associated with Loew's, Boston, was a confidant of the late Lupe Velez and Mae Murray, and did publicity work for Bob Hope. . . . Arthur DeBra, New York, community relations staff, Motion Picture Association, was guest speaker at the Maine Federation of Women's Clubs meeting at Poland Springs.

Catholic Youth Group Protests Film Policy

Boston—A petition protesting the type of motion pictures being shown in the city of Brockton, Mass., has been signed by about 1,000 teenagers to be presented to Mayor Lucey and the managers of the city's three major theatres. Two high school girls first contacted Father O'Donovan, head, Catholic Youth Organization council, asking him if "something could be done about the pictures being shown in Brockton."

The girls pinpointed their complaint by going back to the first week in May through the first week in July, preparing a listing of the films shown during that period. Father O'Donovan stated that of these films 11 out of 18 in one theatre, 10 out of 18 in another, and eight out of 17 in the third were "objectionable for young people to see." He talked to directors of the CYO units in eight Catholic churches in the city, asking them to have the subject brought up at Sunday masses.

At his own parish, St. Colman's, he gave the background of the petition and asked those who wished to add their names to sign the petition.

The three managers contacted said that the films were sent them from a booking office and they had to take what was given them. The city's three major theatres are operated by Interstate Theatres Corporation, New England Theatres, Inc., and E. M. Loew Theatres. When the general managers of these circuits were contacted, each stated that no film played Brockton that had not been passed by the Legion of Decency. One general manager went a step further to say that in no city has a film played in his theatres without the Legion's seal of approval.

Buffalo

Few expected the Glowmeter Corporation plant, North Tonawanda, N. Y., to be sold when it was put up for auction recently, and it wasn't. The top bid, probably a "feeler," was $150,000. However, there is evidence of interest in the plant on the part of a buyer and discussions are developing. Ralph Rosen handled the auctioning of equipment and machinery that was sold at Glowmeter, which is being re-organized under the Federal Bankruptcy Act. The one-day auction brought in $16,000, but a lot of equipment had previously been sold. Glowmeter was engaged in the manufacture of motion picture screens. . . . George Mackenna, Lafayette, is having a busy time as the new president of the Main Street Association. George is on more committees than his friend Elmer Lux, Elmart Theatres head, and City Council president. . . . The FCC declared a formal hearing appears necessary on the request of Buffalo's WBUF-TV, UHF station, to sell its facilities to NBC. The action took full notice of the objections which have been raised by WGR-TV in urging a hearing prior to commission action. WGR-TV now is the primary NBC affiliate for Buffalo and stands to loose its TV affiliation if the purchase is approved.

The Shea theatres in Buffalo and Niagara Falls, in mourning for Vincent R. McFaul, who shaped their policies for 29 years, will continue without change in personnel. The theatres will continue to be supervised by Frank Murphy, Loew's district manager with headquarters in Cleveland. Shea's Buffalo will continue under Carl Rindcen, house manager, and Edward F. Meade, director of advertising and publicity. . . . The once-colorful Old Vienna Theatre Building has been sold to Samuel Polino, who plans to raze the structure and use the site for a parking lot. In the heyday of burlesque, the Old Vienna was the well-known Gayety. The structure was purchased from the Pearon Realty Corporation, whose principals were

Paving Problem Brings Another Schine Suit

BUFFALO—The village of Perry, N. Y., has joined the Government in a legal hassle with the Schine theatre interests of Gloversville, N. Y. The Federal Government has been involved in an antitrust suit against some Schine corporations and individuals for several years, and the village seemingly has a similar problem.

Some years ago, the Schine Realty Corporation bought a vacant lot in Perry, presumably for a theatre. One Schine corporation now leases a theatre elsewhere in Perry. Recently, the village started a sidewalk construction project near the Schine site and during its progress, a rainstorm washed away some fill. The village then decided to enlarge its sidewalk and build a retaining wall adjacent to the property. The original sidewalk work, costing about $400, was assessed without objection to the Schine property, said Julian R. Hanley. But Hanley and Hanley, attorneys for Schine have appeared before the Perry Village Board objecting to some $2620 in assessments for the enlarged sidewalk and the retaining will. A village board hearing was scheduled and written objections were filed, but the question was put over until the July 25 board meeting. Former Lieutenant Governor Joe R. Hanley contends that the corporation was not properly notified of the impending assessments. He also claims that part of the village project is illegally on private property.

One of the questions the federal courts have been trying to decide is whether the Schine interests should sell their land holdings like the one in Perry Village.

COMPO Poll Emphasized By Giant-Prize Contest

DENVER—At a luncheon meeting Monday it was decided to get the ball rolling in the Denver metropolitan area for the COMPO Audience Awards Poll by offering a staggering list of prizes. It will easily be the biggest contest of its kind to be run here. The top prize will be a three-bedroom and two-bath new house with lot, a new automobile in the garage, and clothes in the closets for every member of the winner's family. This prize will go to the person whose ballot most closely coincides with the national winners. A sentence on movies of 25 words or less will also be required. At the luncheon, presided over by Robert Selig, Denver metropolitan area chairman, several committees were named to start the campaign. Plans are being laid to offer similar lists of prizes in several of the more populous regions of the Denver film area.

U-I Wins $40,000 In Copyright Suit

LEXINGTON, KY.—Final judgment awarding damages of $40,000 to Universal Pictures Company, Inc., was signed by U.S. Judge H. Church Ford and entered in Federal Court here last fortnight in Universal's suit against defendants Howard G. Underwood, Sr., and Trans-World Distributing Corporation for infringement of Universal's copyright to motion picture "Uncle Tom's Cabin." Universal had already obtained an interlocutory judgment last March that its copyright had been infringed by the defendants, and directing a permanent injunction against further infringement, as well as destruction of infringing prints, negatives, and trailers. Such interlocutory judgment, also signed by Judge Ford, left open only the amount of damages for future trial.

Defendants Underwood and Trans-World were charged in the complaint, filed in 1952, with unauthorized "duping" of a negative and a number of positive prints of "Uncle Tom's Cabin," and with the unauthorized distribution of the duped prints for exhibition at theatres in various parts of the United States over a period of about two and one-half years. The final judgment continues in effect the permanent injunction previously directed.

"Uncle Tom's Cabin" was originally produced in 1927 as a silent picture to which a non-dialogue sound track of background music was later added in the course of its general distribution. The copyright found by the judgment to have been infringed was originally secured in 1927 and has recently been renewed by Universal for an additional period of 28 years from what would otherwise have been the expiration date of its original term this November.

Counsel for Universal were Edward A. Sargoy and John F. Whicher of the New York law firm of Sargoy and Stein, and Ben L. Kessinger, Sr., Lexington, firm of Harbison, Kessinger, Lyle, and Bush. Defendants were represented by attorney Sam P. Strother, Lexington, as well as by Stoll, Keenon and Park, Lexington.

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not disclosed. . . . Edmund P. Radwan, Buffalo Representative in Washington, has a new crusade against pay-as-you-go television, which the Buffalo Republican calls "scrambled phonyvision." Radwan has had inserted in the Congressional Record a statement lambasting the promotion of pay TV, suggesting that the proposition be turned down with finality by Federal Communications Commission, after the hearings are completed.

Charlotte

WOMPI finance chairman, Sadie Smith, announced that the recent box supper and cake walk cleared $61.55 for the club, which was considered a good profit. . . . A farewell luncheon to honor Mrs. Grover Livingston, wife of the new Warners' branch manager, Atlanta, was given by Mrs. F. E. Dyer at the Variety Club.

Chicago

Abraham Freeman, 76, Shubert electrician for more than 50 years, died, leaving a daughter and a sister. . . . Otto K. Eitel, Palace owner, and George H. Williamson, candy company, president, were appointed members of the new Metropolitan Fair Authority by Governor Stratton. . . . Walter Colmes, head, Emerson Films, and former president, EBF, has made a distribution pact with Republic Pictures Studio City Television Productions for "Forest Rangers" distribution, now in preparation. . . . Max Roth, Capitol Films, will distribute "The Son Of Davy Crockett" to the neighborhoods. . . . Mr. and Mrs. Thomas Baker, Sharon operators, Bunker Hill, Ill., installed a 400-square-foot screen. . . . Richard Kiley. little known when he lived a few years ago on Chicago's South Side, came to promote "The Phenix City Story," in which he has the leading part, and aroused tremendous femme reaction. . . . Cliff Robbins was named Little Cinema manager, Fort Wayne, Ind.

Cincinnati

At reopening of the remodeled Sidney, Sidney, O., Phil Chakeres, president Chakeres Circuit, and area exhibitor chairman for the Will Rogers Memorial Fund, presented a check for $2,500 to James S. Abrose, Warners' branch manager, and area exchange chairman for the fund. . . . Midwest Theatre Supply furnished equipment for a new drive-in at Scottsville, Ky., Charles Bowles, owner. . . . Many from here attended the annual picnic of the Dayton, O., Variety Club at Twin Valley Rod and Gun Club near that city. . . . Paramount Pep Club holds its annual picnic Aug. 6 at Winton Woods.

The 10th chapter of the Women of the Motion Picture Industry was recently organized at a luncheon at the Brown Palace Hotel, Denver. Seen above, front row, left to right, are Ann La Gendre, second vice-president; Toni Medley, first vice-president; Jean Gerbase, president; Charlotte Steuver, treasurer; Mary Ann Hogle, recording secretary; and Irene Canino, corresponding secretary. Back row, all directors, are, left to right, Edith Musgrove, Florence Pell, Bess Warner, Pauline Hall, Ruth Wolfberg, and Alice Montague.

His many friends regretted to learn that it was necessary to amputate the left leg of Robert McNab, 20th-Fox branch manager, at Jewish Hospital. McNab was injured over the July Fourth weekend, when an uprooted tree he was helping to remove fell on him. . . . Rube Shor, president, S and S Amusement Company here, and of National Allied, was convalescing satisfactorily at his home from a heart ailment. . . . Howard G. Minsky, Paramount division manager, was in to start the "Barney Balaban Drive," which local exchange employes have pledged themselves to win. . . . Remodeling of the UA office, now underway, will make it one of the most efficient and attractive.

COLUMBUS, O., NEWS—Fifty-nine theatres in the area are cooperating with the Columbus Auto Club in showing

(*Continued on page* 30)

The International Scene..........

Canada

Movie Festivals Set For Windsor, Ottawa

TORONTO—Livening up interest in motion pictures is the purpose of gala motion picture celebrations to be held in two Canadian cities, Windsor and Ottawa, in the fall.

Kickoff in Windsor will be issuance of a proclamation by the Mayor, while a similar scheme is proposed for Ottawa. Ottawa theatre managers propose a Movie Month celebrating the 50th anniversary of movies on the theme, "There is more fun at the movies."

In Windsor, the celebration will start Sept. 12, with dignitaries and officials from Windsor, Essex County, and Detroit participating. It is possible it will be the first occasion of its kind in Canada, although many cities south of the border already have held such celebrations.

Ottawa theatre managers are seeking to have a well-known Hollywood screen celebrity help give the celebration a gala send-off, a movie luncheon by a service club, as well as a street parade.

Trailers would be shown in all theatres in advance plugging the theme, while there would be a number of special promotions with restaurants, schemes to encourage older people to attend the movies, kiddies' participation, plus cut-rate coupons in cooperation with the merchants. Plenty of newspaper space is anticipated.

Eddie Lamoureux, manager, Palace, Windsor, who is also president, local Ad and Sales Club, will chair a meeting on movies when a special speaker will be arranged. Hope is that John J. Fitzgibbons, president, Famous Players, will be able to address the meeting.

The celebrations are considered an outgrowth of suggestions made in Mike Simons' talk at MGM's Ticket Workshops in Buffalo and Detroit, which were attended by dozens of Canadian managers. The schemes are important in the face of declining patronage. They would help considerably in waking up the population to the theatre industry, especially in the face of the growth of TV.

Canadian Comment

Exhibitors in Ontario recently were given stiff warnings by the Theatre Inspection Branch and Board of Censors through its director, O. J. Silverthorne, as regards their newspaper advertisements. These ads must first be submitted to the board for approval, warned Silverthorne. There have been several violations of recent date, he said, and these must stop. In some instances, exhibitors take one-half of an advertisement and add to it one-half of some other advertisement that has been censored or in other ways they cut up and alter censored advertisements. Silverthorne warned there might be prosecutions under the Act. This has been backed up with advice from the Motion Picture Theatres Association of Ontario that the theatres take heed of the warning.

Sir Alex King, dozen of Scottish exhibitors, star Mona Freeman, and Carl Stack are seen chatting at the reception held after the recent trade screening of "Battle Cry" in Ayr, Scotland.

Consideration is being given by the Theatre Inspection Branch of the Province of Ontario towards barring all children under five years of age at any time, unless accompanied by an adult. Exhibitors are asked to voice their opinions in this respect. Thought on the matter was aroused by the numerous complaints from various organizations and individuals about the number of children now entering theatres accompanied by youngsters of eight to 10 years of age. The matter was recently raised by the head of the theatre inspection branch, O. J. Silverthorne, in his annual report to Provincial Premier Leslie Frost. Many small-town exhibitors are opposed to such a bar, pointing out that by barring the tots they would lose admission price of the older youngsters, also. However, some consideration might also be given to adding to the theatre staff additional matron(s) to help look after the younger children, especially during matinees.

Vandalism in theatres which even includes the theft of taps from the washrooms is getting somewhat out of hand, pointed out William Winterton, Saskatoon exhibitor, at a recent Home and School convention in the prairie city. He urged more control of the children by their parents. Winterton also mentioned perforation of the screen by means of pins or pieces of wire, slashing of seats, and smashing of soap containers. "These are but a few of the things that you would never believe your children would do," he said. "Theatre owners certainly would like to see more education in the homes."

Although the question of whether Foto-Nite is a lottery has already once gone through the courts and been found legal, it faces a court test once again in the Province of Saskatchewan. Thus far it has reached only Magistrate's Court level with judgment reserved in a prosecution of Vince Pasternick, manager, Victory, Saskatoon, Sask. A similar charge also is faced by Ray Resky, manager Broadway. The Crown claimed in its prosecution that the case was similar to one in Alberta in which a theatre manager was convicted for operating what he called a gift night. The only difference, claimed the counsel, was that a contest had been interposed, a photo-buying process created, and payoff delayed, all designed to give Foto-Nite an air of legality. The defense said there was no similarity between the Alberta case and this one. Harry Walsh, Winnipeg, appearing for the defense, associated with E. J. McMurray, a former solicitor general of Canada, and Louis Davidson, Toronto, described Foto-Nite as an advertising and promotion plan being carried out in good faith by 22 per cent of Canadian theatres in eight provinces. The sole object is to carry out the plan without cost to patrons, he said.

England

LONDON—The agreement under which 20th-Fox will take over the South African theatre and amusement facilities of the Schlesinger interests was signed last week in ceremonies at the 20th-Fox London headquarters by Spyros P. Skouras, president, 20th-Fox, and John Schlesinger. Also present were 20th-Fox's Murray Silverstone, vice-president, and Fox International president; Albert Connfield, United Kingdom supervisor; Otto E. Koegel, chief counsel; James F. Pattinson, sales director in Great Britain, and Dick Harmel and Barry Wieland of the Schlesinger organization.

Rank Feature Films Acuired By ABC-TV

NEW YORK—An agreement whereby American Broadcasting-Paramount Theatres will acquire from the J. Arthur Rank Organization 35 features for its ABC-TV network was revealed last week. The films will be slated to fill prime Sunday night program spots beginning Sept. 18. JARO will receive an advance of $1,500,000 against a distribution deal which will net a 25 per cent commission for ABC, it was reported.

The ABC network won out in negotiations for the product over substantial bids from other sources, among which were Associated Artists Productions and National Telefilm Associates, presumably because ABC had more to offer, primarily the network and 7:30 p.m. to 9 programming, which will offer stiff competition to such live shows as Ed Sullivan's "Toast Of The Town," CBS, and The Colgate Comedy Hour, NBC. An important sidelight of the agreement is the opportunity AB-PT will now have to show the pictures theatrically inasmuch as their theatre playing time potential in most cases has hardly been realized.

JARO pictures in the contract include "The Red Shoes," "Kind Hearts And Coronets," "Man In The White Suit," "The Promoter," "Lavender Hill Mob" and "Great Expectations," all with Alec Guinness; "Caesar And Cleopatra," "Quartet," "Blue Lagoon," "Browning Version," "Christopher Columbus," "Inland Rescue," "Clouded Yellow," "Gay Lady," "Green For Danger," "Man In Grey," "Notorious Gentleman," "Prelude To Fame," "Adam And Evelyn," "Odd Man Out," "Madonna Of The Seven Moons," "Tight Little Island," "Jassy," "Wicked Lady," "The Ivory Hunter," "Mandy," "So Long At The Fair," and "The Woman In Question."

The Tip-Off On Business

(The Tip-Off On Business is a record of how pictures are grossing in various parts of the country. The rating given the pictures (see key) is a cross section of reports received from the field, and presents a summary of various types of runs. Inasmuch as the rating given cannot constitute the business of each individual engagement, an attempt is made to present a general average. By studying the ratings, which are constantly kept up-to-date, exhibitors may guide themselves in their buying and booking.—Editor)

KEY TO "THE LITTLE MEN" RATINGS: (AUGUST 3, 1955)

🚶🚶🚶🚶 Registering grosses in the highest brackets.	🚶🚶 Just fair, nothing out of the ordinary, average.
🚶🚶🚶 Good, although not breaking down the walls.	🚶 Disappointing, below what was expected.

THE FAR HORIZONS (Paramount)	🚶🚶
MARTY (UA)	🚶🚶🚶
THIS ISLAND EARTH (U-I)	🚶🚶
LOVE ME OR LEAVE ME (MGM)	🚶🚶🚶🚶
INTERRUPTED MELODY (MGM)	🚶🚶🚶
SOLDIER OF FORTUNE (20th-Fox)	🚶🚶🚶
THE SEVEN YEAR ITCH (20th-Fox)	🚶🚶🚶🚶
THE ADVENTURES OF SADIE (20th-Fox)	🚶
THE END OF THE AFFAIR (Columbia)	🚶
DAVY CROCKETT, KING OF THE WILD FRONTIER (Disney-Buena Vista)	🚶🚶🚶
NOT AS A STRANGER (UA)	🚶🚶🚶
LADY AND THE TRAMP (Disney-Buena Vista)	🚶🚶🚶🚶
MOONFLEET (MGM)	🚶
THE MARAUDERS (MGM)	🚶
LAND OF THE PHARAOHS (Warners)	🚶🚶
FOXFIRE (U-I)	🚶🚶
ANGELA (20th-Fox)	🚶
THE SEVEN LITTLE FOYS (Paramount)	🚶🚶🚶
WE'RE NO ANGELS (Paramount)	🚶🚶
MISTER ROBERTS (Warners)	🚶🚶🚶🚶
CREATURE WITH ATOM BRAIN (Columbia) IT CAME FROM BENEATH THE SEA (Columbia) (As a combination)	🚶🚶🚶🚶

Italian Earnings Unblocked

New York—American film distributors with operating interests in Italy have succeeded in tapping $1,100,000 of the film earnings accumulated there and blocked for export by the Italian government. A compensation deal was worked out with the semi-official Finmeccanica, an industrial organization, it was learned last week.

The remittance, serving to liquidate about a billion and a half blocked lire at a reported discount of 11 per cent, was another in a series which has given U.S. companies access to frozen earnings. Industry sources, it was said, regard the discount as a satisfactory one under the circumstances, instead of converting lire at the official rate of about 630 to the dollar, they received approximately 715 to the dollar.

IATSE Wage Demands Are Mulled By Studios

New York—Proposals made by west coast IATSE locals for benefits to be included in a new studio contract with the film companies to replace the one expiring Oct. 25 would send production costs up more than $50 million a year, it was reported last week as the company heads in the east studied the demands for the first time. Among the proposals to be presented by the locals may be one seeking five per cent of the gross on reissued films for the pension fund and a five-day work week with double time for Saturdays and Sundays, as well as a 20 per cent increase in the weekly pay rate, studio participation in paying a percentage of the pension plan, and a demand that the dependents of IATSE members be provided for in the health and welfare fund.

Preliminary to a meeting with IATSE head Richard F. Walsh, film executives met at the office of Nicholas M. Schenck, Loew's president, to consider the proposals submitted by Y. Frank Freeman, chairman of the board, and Charles Boren, industrial relations vice-president, Association of Motion Picture Producers, as the AMPP received notice from IATSE of renewal of negotiations. MPAA head Eric Johnston presided at the conference.

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Soviet Farmers See "Night Of The Hunter"

Des Moines, Ia.—The 12-member Russian agriculture delegation visiting this country had the opportunity of seeing an American film before it was shown to anyone in this country. A showing of United Artists' "The Night Of The Hunter," which had its official premiere here July 26 as an honor to the producer, Paul Gregory, who hails from Des Moines, was arranged in an exchange projection room. Only one member of the delegation could understand English, but they all watched the film with an intensity seldom seen among American audiences.

Eugene Litoshko, New York correspondent for the Russian newspaper, Pravda, said the suspense in the movie was difficult for the Russians to grasp. Throughout the film, however, they whispered frequently and kept asking questions of the interpreter, who likewise appeared to have difficulty in conveying the plot and action to the Russians. All in all the Russians were surprised when they were told they had seen the film ahead of the American audience and, like the rest of their tour looking over Iowa farms and farm methods, the Russians took everything in, appeared quite interested, and made few comments that could be understood by American newspapermen.

Cincinnati

(*Continued from page 27*)

highway safety trailers. The club has purchased 40 prints of two trailers. Robert Wile, secretary, Independent Theatre Owners of Ohio, says he hopes all theatres in Franklin, Pickaway, Delaware, Union, and Madison counties will show these trailers. Similar showings can be arranged by theatres in other Ohio cities in cooperation with their auto clubs, said Wile. A group of local theatremen met with Russell H. Campbell, general manager, Columbus Auto Club, and Dr. C. C. Sherburne, club vice-president, to arrange details. The group included J. Real Neth, who also is an auto club trustee; Robert Sokol, manager, Loew's Broad; Edward McGlone, RKO city manager; Charles Sugarman, World, and Robert Little, manager, Bexley. . . . Theatremen lost two valued friends on the newspaper scene in one week with the deaths of Lewis Hill, advertising director of the Columbus Dispatch, and Claud Weimer, former editor of the Columbus Citizen. Weimer was publisher of the Pomeroy, O., Sentinel.

Cleveland

Herbert Ochs this week increased the drive-in circuit which he operates in Canada and the United States to 11, with the purchase of three ozoners in Florida. They are the Dania Drive-In, Dania, Park Auto Drive-In, Tampa, and the 40th Street Drive-In, Tampa. The deal became effective Aug. 1, at which time James Ochs took over the booking and management of the houses, said to be the nucleus of a southern drive-in circuit Ochs is organizing. He has six ozoners in Ontario, and the Blue Water Drive-In, Port Huron, Mich., and the Pearl Road Drive-In, Cleveland, which opened last month. Associated with Ochs in the construction and operation of the Pearl Road are James J. Barton, Ben L. Ogron, and the Berlo Vending Company. Barton has been named manager.

Michigan Businessmen Open New Drive-In

GRAND RAPIDS, MICH.—A group of Grand Rapids and Spring Lake, Mich., businessmen last fortnight organized the Springhaven Drive-In Theatres Company, which will operate the new Springhaven Drive-In slated to open this week. The ozoner is located one mile east of Spring Lake on route N-104, and is equipped for CinemaScope product with an 80-foot screen. Booking will be handled by Clive R. Waxman, Independent Exhibitors Theatre Service, Grand Rapids, and managerial responsibilities are being assumed by Al Billings, Grand Rapids.

Schine home office officials Louis W. Schine, Donald Schine, and Semour Morris were here to conduct a meeting of the circuit's Ohio managers at the Statler Hotel. It is reported that no policy changes are contemplated during the coming season. . . . James Benes, 77, who owned and operated the now defunct Quincy back in 1910, died in St. Alexis Hospital. Since 1924 he had been in the real estate business. . . . Charles Meyer has turned the management of the Karolyn, New London, Ont., over to its owner, John O. Guthrie, to enter a new field of endeavor. . . . Eugene E. Ruch has been appointed manager, Toledo Drive-In, O., succeeding George Smith, who resigned. The theatre is a unit of Ohio Theatre Management.

Denver

Branch managers of the various exchanges held a meeting at the Paramount screening room and pledged their efforts and the help of their salesmen in the collecting of dues for COMPO. Jack Felix, Allied Artists' branch manager, is chairman of the drive. . . . Edwin Koehler has opened his Island Acres Drive-In, Gunnison, Colo. . . . A lone gunman forced Miss Erma Arthur, Tabor cashier, to give him $150, in spite of the fact that the boxoffice is only a few feet away from a busy street. As he grabbed the money the gunman said: "Don't grab for the phone or I'll come back and kill you." . . . A near-cloudburst put several inches of water in the Monaco Drive-In one night.

Des Moines

Ralph Staub, Los Angeles, was in shooting some film at the Raymond Blank Memorial Children's Hospital in connection with the feature-length film being made for the Variety Clubs Heart Fund. . . . A. H. Blank, head, Tri-States Theatre Corporation, and his wife went to California at the invitation of Walt Disney for the opening of Disneyland, at Anaheim.

Detroit

The Detroit Police Censor Bureau cut 1,090 feet of film during June from 454,000 feet reviewed. Only one American film was cut. The others were foreign product. Censor visits were made to 37 theatres to inspect front advertising. One correction order was issued. . . . The appointment of Jean Matthews as manager, Delft Theatres, Iron County, Mich., has been announced. Miss Matthews succeeds George Sattler, who is now manager, WIKB, Escanaba, Mich. . . . Orlando Spagnuolo is the new coowner, Crest Drive-In, East Lansing, Mich.

Miami Censors Seek Power Over Movies

Miami—In an interview in the Miami Herald, a prominent educator, a clubwoman, a clergyman, and a theatre official all stated that movie censorship efforts by the Miami Board of Review would prove worthless.

Miami's five-member censorship board, headed by Mrs. Regina McLinden, said it will ask the Miami city commission for authority to review movies in Miami. Presently the board has been censoring obscene lierature on the newsstands.

Mark Chartrand, Wometco public relations director, was quoted by the Herald as saying, "It's a step toward censorship of all information media and could come to include what any official finds objectionable." Chartrand pointed out the recent decisions against censorship in a number of states.

Jacksonville

With their birthdays falling in the same week, executive Mark DuPree and secretaries Helen Schnabel, Carol McCutcheon, and Reba Allen were honored at a joint luncheon by the Florida State Theatres home office staff. . . . The Ritz, Ocala, Fla., Astor, Orlando, Fla., and State, Gainesville, Fla., are now under the general management of Harold Popel, Southern States Amusement Company. He formerly managed Telco Theatres, West Palm Beach, Fla. . . . It was reported that T. E. Bell will open a new 250-car drive-in, now under construction, at Lake Shore, Fla., in about a month. . . . Florida now has 381 CinemaScope installations, reported Tom P. Tidwell, 20th-Fox branch manager. . . . C. H. Robuck, United Artists salesman, and Mrs. Robuck are the parents of a new daughter, Charleen Elizabeth. . . . WOMPI members have started an extensive fund-raising campaign under the leadership of president Janice Claxton to benefit the Pine Castle School for Retarded Children. . . . Rotary clubs of the city raised nearly $14,000 for the Variety Club's Blind Children's Foundation. Fred Hall, MGM branch manager, has been named president of the foundation.

George E. Smith has taken over the Largo Drive-In, Largo, Fla., from H. S. Knight. . . . Ochs Management Company, Cleveland, has taken over the following Florida ozoners: Auto, Tampa; 40th, Tampa; Dania, Dania; and Siesta, Sarasota. . . . J. H. Roninson, exhibitor, Broxton and Alamo, Ga., has started a new 200-car drive-in at St. Marys, Ga. . . . The Cecil, Rochelle, Ga., owned by Cecil Crummy, has installed a wide-screen, and

"Roz" Russell Returns For "Girl Rush" Bow

Hartford, Conn.—Rosalind Russell will have a spectacular home-coming in Waterbury, Conn., on Aug. 20, when a city-wide celebration will be held to mark the world premiere of her first Hollywood musical, Frederick Brisson's "The Girl Rush," for Paramount. "The Girl Rush" will play its premiere engagement at the Stanley Warner State, with all opening-night proceeds going to the Federated Fund.

The Waterbury Chamber of Commerce is sponsoring the gala event, and all leading merchants, civic officials, the local press and radio outlets will participate to make the premiere the most memorable film celebration ever held in the New England manufacturing center.

Miss Russell will attend the premiere with Brisson, her husband and producer. Rosalind, daughter of James E. Russell, noted New England trial lawyer, was born and raised in Waterbury, where she lived until she left for college and her subsequent dramatic career.

SW Drive Winners Named By Smakwitz

NEWARK, N. J.—George Kemp, manager, Montauk, Passaic, N. J., won the June award of a $100 Savings Bond in the Stanley Warner Newark Zone Spring Movie Festival, it was announced by Charles A. Smakwitz, zone manager. Second prize, a $50 bond, went to Clem Murphy, manager Ritz, Elizabeth, N. J., and third prize, a $25 bond, was won by Adolph Finkelstein, manager, Embassy, Orange, N. J.

Among the weekly winners during the June wind-up of the three-month drive were Morty Bratter, Millburn; George Kemp, Montauk, Passaic; Diane Gordon, Oritani, Hackensack, N. J.; Milton Weill, Lincoln, Union City, N. J.; Al Barilla, Union, Union, N. J., and Jules Daniels, Stanley, Jersey City, N. J. The three months' zone winners, to be announced shortly, will compete for the big national awards which include an all-expense trip for two to England.

Connecticut Exhibitors Enjoy Golf Tourney

New Haven—One of the best turnouts of recent years attended the annual Motion Picture Theatre Owners of Connecticut golf tournament and dinner at the Racebrook Country Club, Orange, Conn., last week. Again many industryites competed in golf competition with the following getting prizes at the evening dinner for their scores: First gross, John Murphy, 73; G. W. Govan, 74; A. Trento, 76; Low gross, on the uplifter system, M. W. Shulman, 111; second, Frank Manzi, 103, and Sperie Perakos, 91. According to secretary Herman M. Levy, there was a gathering of about 150, and the July date was popular compared to the previous affairs held in August.

In addition to prizes for golfers, there were gifts for many others present. The list of visitors included film people from Massachusetts and New York as well as the Connecticut group. Levy was toastmaster for the evening session, and the committee for the event included the following: George H. Wilkinson, Jr., and Harry Feinstein, co-chairmen; Sam Weber, treasurer; James Bracken, James Darby, Ted Jacocks, Harry F. Shaw, Max Hoffman, John Perakos, Henry Germaine, and Phil Gravitz. Lou Brown handled publicity, and Albert M. Pickus the gifts. Joe Carroll was in charge of golf tallying.

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new lamps and lenses. . . . James W. Robinson opened his new Wheeler Drive-In, Florence, Ala. . . . The Outdoor Theatre, Winter Haven, Fla., will soon install CinemaScope, according to Howell Reddick, manager. . . . Construction on the Coral Shores Drive-In on Plantation Keys, Fla., has been discontinued pending settlement of a land dispute. Major and Mrs. Robert Duncan purchased the site for the theatre in January from Bill Conner, realtor, as agent for James Brett, New York. Brett had planned a theatre for the site, but other business commitments reportedly interfered. . . . Curry Andrews, manager of the Joy-Lan Drive-In, Dade City, Fla., lost speakers to thieves, and has offered $200 reward for the apprehension of persons removing them. . . . Locke Bolen, owner, Jackson, Jackson, Ala., is offering free trips to Florida to the winner of beauty contests. . . . Frank Krickler, owner, West Hollywood Drive-In, Hollywood, Fla., is planning to film a short, "Two Weeks Vacation In Florida," showing many of south Florida's tourist attractions.

Milwaukee

Marcus Theatres Management Company is taking over the Hollywood in the fall. . . . Val Myhre, Chilton, Wis., is the new manager, the Delft circuit's Palace, Antigo, Wis. . . . Gordon Hewitt and Al Camillo, Fox-Wisconsin Amusement Corporation, attended a regional meeting in Denver. . . . Harry Eifert, pioneer projectionist, and for the last 28 years projectionist, Oriental, died last fortnight. . . . Area exhibitors discussed plans for COMPO's Audience Awards Poll last week. . . . Don Swartz, owner, Independent Film Exchange, Minneapolis, and the operator of an independent poster exchange, closed the poster exchange to devote all his time to film business. . . . Sid Goldberg, Wausau, Wis., and Angelo Provinzano have been appointed Wisconsin delegates to the National Allied convention in Chicago, Nov. 7 through 9.

New Haven

Three Connecticut drive-ins started advance publicity for their openings. In this area, the Summit, Branford, had a striking ad, and was scheduled to open July 30. In Bridgeport, the Pix also started its advance bally, and July 27 was to be the opening. In Hartford, the Meadows Family, on Route 5A, North Meadows, set Aug. 5 for its bow. The truck strike has held up the shipment of some playground equipment to various drive-ins throughout the state. The Watertown Drive-In and the Middletown Drive-In were affected. The Watertown is broadcasting from its patio on Friday nights over WWCO. . . . Athan Prakas, Rivoli, Bridgeport, Conn., was in the Bridgeport General Hospital. . . . COMPO had a meeting and another was reported set for Aug. 1. . . . $140.10 was given to the New Haven Register Fresh Air Fund due to a movie party held at four Fishman Theatres, the Dixwell, Rivoli, Howard, and Lawrence. . . . The old Bijou will be razed by its owners, the First National Bank and Trust Company, starting in September, to make room for parking. . . . The Park City, Bridgeport, has been razed, and a store and office will be erected there.

HARTFORD NEWS—Randy Maller, formerly with Warner Brothers Theatres, is now associated with Atomic Sales Stores, New Britain, Conn. His brother, Tommy, one-time manager of the Lenox and Lyric, is now in the paper business in Brooklyn, N. Y. . . . Hugh J. Campbell, Central, West Hartford, is marking his 40th year in the industry. . . . Mike Adorno, M and D Theatres, reports the reopening of the Middlesex, Middletown, Conn., first-run. . . . Phil Cahill and associates have opened their new 800-car Clinton Drive-In, first open air project for that Connecticut shoreline town.

Maurice Felt Mourned; Was Circuit Executive

PHILADELPHIA—The trade was saddened last week to learn of the death of Maurice Felt, 49, official of Felt Amusement Company, who died at University of Pennsylvania Hospital. He was a member of the 46th Ward Democratic Executive Committee. He is survived by his wife, a son, a daughter, his brothers, Cecil, Michael, and Max; and three sisters.

New Orleans

The L. C. Montgomery's, Sr. and Jr., and associates, opened their third Time Saver Drive-In Food Store in showmanship style. Prizes were given away during the three grand opening days, which included 50 passes to the Joy to see U-I's "The Private War Of Major Benson." Julie Adams, star of the picture, autographed pictures. Montgomery, Sr., is president, Delta Theatres, Inc., operators of the Joy. . . . F. G. Prat, Jr., vice-president, Allied Gulf, attended the Allied States Association meeting in Washington. . . . The Moonlight Drive-In, West Long Beach, Miss., reopened after several weeks following screen tower repairs. Luther and Buel Woodfield are the owners. . . . Olin and Louise Evans have a new drive-in under construction, the Fairview, on Route 31, near Evergreen, Ala., which will replace the Moonlite. Southern Amusement scheduled a July 31 reopening of Round-Up Drive-In, which was closed for renovations and the installation of wide-screen equipment. . . . A. L. Royal, Mississippi exhibitor, has leased the closed Alberta, Meridian, Miss., from Paramount Gulf Theatres. The house will reopen soon, remodeled, renovated, and equipped with wide screen and CinemaScope.

New Orleans Variety Aids Fight Against CP

NEW ORLEANS—Variety Tent 45 has secured permanent quarters on the second floor over Morrison's Cafeteria across from the Panorama, which they plan to take possession of on or about Nov. 1. The temporary quarters are in the Warwick. Page M. Baker, chief barker, and Henry G. Plitt, president, United Cerebral Palsy Association of Louisiana, issued a joint statement last fortnight that Variety has designated as its charity the state cerebral palsy project, involving the establishment by the United Cerebral Palsy of Louisiana of an evaluation and treatment center with hospital facilities available for cerebral palsied children outside the areas providing present treatments. The project will include the cooperation of the Louisiana state crippled children's section, which will provide the actual hospitalization. The project will be known as Variety State Cerebral Palsy Center, Dr. H. R. Soboloff has been named medical director, and the coordinator of the project and liaison for the medical team will be John Rolland, state director, United Cerebral Palsy Association. Variety, whose membership now covers a five-state area, is planning campaigns for raising funds to conduct the center.

New York

Henry Kleindienst, 86, father of Harry C. Kleindienst, assistant treasurer, Loew's International Corporation, died last fortnight. He is also survived by another son, and two daughters.

The Port Jefferson, Port Jefferson, Long Island, has been taken over by Associated Prudential.

Jenny Rodriguez is a new shipping-sheets clerk at Metro. . . . Paula Gerson is a new typist-clerk at 20th-Fox.

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Planning the forthcoming world premiere of Paramount's "To Catch A Thief," Trans-Lux, Philadelphia, for the benefit of the Women's Medical College, are, left to right, Grace Kelly, starred in the film; Richard Brandt, vice-president, Trans-Lux Theatres; and Mrs. Lois Mattox Miller, chairman of the national board, Women's Medical College of Pennsylvania.

NEWARK, N. J., NEWS—"National Kids Day" will be celebrated in many of the Stanley Warner Jersey theatres when it falls on Sept. 24. This event is sponsored by the Kiwanis Clubs in all areas. . . . Most of the theatres in the Stanley Warner Jersey Zone are now having a two-minute intermission policy so the patrons can pay a visit to the snack and refreshment bar. . . . The winners for June in the Stanley Warner Spring Movie Festival Campaign were first prize, George Kemp, manager, Montauk, Passaic; second prize, Clem Murphy, Ritz, Elizabeth; and third prize, Adolph Finkelstein, Embassy, Orange. The campaign has now come to a close and judging will take place on Aug. 1.

Omaha

The Parsons Construction Company filed a line foreclosure suit against the Benson Drive-In Corporation for $156,386, the amount claimed by Parsons as still owed for building the Sky View Drive-In. The company's petition said it was to construct the 1,100-car ozoner at cost, plus 10 per cent. . . . Norman Nielsen, RKO salesman who started with the company in 1930 as postal clerk, was promoted to branch manager, to replace Max Rosenblatt, moved to Des Moines as head of that exchange. Rosenblatt formerly was at Des Moines and came to Omaha as manager when Jack Renfro left to take over Theatre Booking Service. Mort Ivens, who started his film career in Minneapolis, later came to Omaha as Columbia salesman, and then had the Co-Op Booking Service with Bill Barker, has been given the RKO salesman's position. . . . Richard Marvel, owner, Riviera, St. Paul, Minn., is giving his patrons home-town news reels with sound. He takes movies of current events with a 16 mm. camera, and projects them on his screen with a powerful lamp. His tape-recorded commentary is synchronized with the news reel. . . . Comstock, Neb., business men have reopened the town theatre on a twice-a-week change schedule, under the operation of J. A. Ochsner. . . . Linn Pitts, Paramount salesman, is back on the road after an operation. . . . The new O Street Drive-In, Lincoln, Neb., opened just 53 days after construction started. Owners are Herman Gould, Roman Hruska, and Russell Brehm.

Philadelphia

Bill Brooker, former well known local exploiteer, is now beating the drums on behalf of Columbia's "The Man From Laramie," and is in the company of a cyclist named Bill Grant pushing a bike from Laramie, Wyo., to New York by Aug. 23 and the opening at the Capitol. They are now headed into Kansas and Missouri. . . . An outing will be held at the Variety Club for Handicapped Children on Aug. 7, and Tent 13 members are getting set for a wonderful day, including a delicious super to be served in mid-afternoon. . . . The Keswick reopened. . . . Rushes are looked at every evening in Label Cohen's Vine Street Screening Room on "The Burglar," a film being made locally. Cohen's was the only place with equipment necessary for this work. . . . The Sinking Springs Drive-In, Sinking Springs, Pa., opened. Andrew Gibson is managing for Dipson Theatres, Inc., and Allied is doing the buying and booking. . . . The Roy, Millersville, Pa., closed. . . . The Rex, Dickson City, Pa., closed. . . . The Atco Drive-In, Atco, N. J., opened. . . . In a realignment of sales personnel Ed Potash becomes sales manager, U-I; Sieg Hurowitz becomes upstate salesman; Richard Melvin becomes city salesman, and Bernard Golden, former student salesman, takes over the New Jersey and Delaware territories.

Sam Diamond, branch manager, 20th-Fox, and distributor chairman, COMPO dues drive, presided at a meeting held in his office last week. All the salesmen will contact exhibitors in this all-out effort. . . . "Double Jeopardy" was screened at the Variety Club through the courtesy of Republic. . . . Stanley Warner Theatres announced the winners for the month of June in their Spring Movie Festival. Lew Black, Warner, Wilmington, Del., won first prize of a $100 U.S. Savings Bond. Four second prizes of $50 U.S. Savings Bonds went to Syd Poppay, Strand, York, Pa.; Al Plough, Stanton; Dom Lucente, Broadway; Vince Olanin and Ray Powell, Warner, West Chester; third prize, $25 U.S. Savings Bonds to Joe Forte, Waverly; Iz Perlin, Stanley, Camden, N. J.; Bob Kessler, Benn; Abe Zayon, Grove; Ben Blumberg, 69th Street; and Bill Youts, Ambler; and Cinerama prize of a $200 wrist watch, Helen Bortz, Warner, Reading, Pa.

William Goldman, local exhibitor and head, Gregory-Goldman Enterprises, left for Des Moines, to join in the celebration for Paul Gregory on the occasion of the world premiere of "The Night Of The Hunter," Paramount. Activities highlighting the affair include a civic reception, luncheon, a parade in downtown Des Moines, and a banquet tendered by the Chamber of Commerce, with contingents of stage and screen celebrities from New York and Hollywood. . . . Charles Cohen, manager, SW Center, died last week at Einstein Medical Center.

READING, PA., NEWS—The new Sinking Spring Drive-In, now nearing completion on the Reading-Harrisburg pike west of Sinking Springs, a Reading suburb, will operate all year, according to Richard T. Kemper, Buffalo, general manager, Pavilion Drive-In, Batavia, N. Y., the owners of the property here. Individual heaters will warm autos. The screen, described as the world's largest, is 142 feet wide and 86 feet high. The manager will be Frank Kennedy, Buffalo. . . . Dr. Harry J. Schad, president, Schad Theatres, Inc., entertained the members of the Penn Wheelmen, an old time dramatic club, at an outing at his summer home on the Schuylkill River. Dr. Schad will shortly entertain the staffs of the Astor and the Strand, according to custom, at the Schad pavilion.

WILMINGTON, DEL., NEWS—Edgar J. Doob, manager, Loew's Aldine, Bryon I. Millenson, newly-appointed manager, radio station WAMS, and LeBro Lincoln-Mercury tied up in a daily broadcast from the theatre entrance with passerby attempting to unlock a parked car. . . . The SW Ritz, Earle G. Finney, manager, and its "Air Conditioned" valance were pictured in the DuPont Company's nationally-distributed employe magazine, "Better Living."—H.L.S.

Pittsburgh

V. L. Wadkins, Manos circuit booker, is recuperating from an illness at the home of a brother in Richmond, Va. . . . Don and Tony Mungello will hold a gala opening for their new drive-in near Slovan, Pa. . . . Ike Sweeney, former Republic branch manager, is handling a few theatres on the side, for booking purposes. . . . Saul Harris, Orpheum Clarion, died last fortnight. . . . Variety Club's Camp O'Connell opened its 17th year recently. The club's annual golf tournament and dinner dance was held July 15. . . . Perry Kinnear withdrew the Hill Top Drive-In, Monongahela, Pa., from the Co-op office.

St. Louis

Area film folks are happy to learn that J. E. DeSilva, former manager, various Fox-Midwest theatres, including those in West Frankfort, Ill., has recently been promoted to city manager of 11 Schine Circuit, Inc., theatres at Rochester, N. Y. He joined Schine three years ago and had been managing the Playhouse, Canandaigua, N. Y. He had been with Fox-Midwest for 18 years. . . . Buena Vista has been authorized to do a film distribution business in Missouri as a foreign corporation with the Prentice-Hall Corporation System, Jefferson City, as its principal Missouri agent for legal purposes. . . . The two-hour motion picture "Macbeth," filmed from an NBC television presentation, was presented at St. Louis University last fortnight. The entire TV production was recorded by kinescope, and has been made available to colleges and universities throughout the country. . . . Harry J. Nash, Ritz, California, Mo., is celebrating 50 years in the theatre business. He started with his father, Mike Nash, at his nickelodeon in St. Louis early in 1906. The Nash family has been operating the Ritz since 1937. The father has been in

Theatre TV Tax Proposed By Pa. Governor Leader

HARRISBURG, PA.—A five per cent tax to be imposed on closed circuit theatre telecasts of boxing events was one of the features of the boxing code introduced in the State Legislature last week. Governor George M. Leader, who announced the proposal, indicated that the tax would be collected despite the point of origin of the bout broadcast from the actual scene to a paying audience. The five per cent gross receipt tax will include all revenues from TV, radio, and movies as well. It was explained that in taxing the movie rights, the tax falls on the promoter and fighter who share in the movie rights to theatres.

Russell Discusses Poll Campaign In Pittsburgh

PITTSBURGH—Ralph Russell, Palace, Canton, O., a member of the original COMPO Audience Awards planning committee, addressed a meeting of exhibitors, exchange personnel, and other industry representatives of the Pittsburgh exchange area in the Paramount screening room. One hundred and fifty persons attended.

Russell has successfully conducted audience polls in his home city and is thoroughly familiar with the nationwide COMPO election program which he helped to set up. The meeting will be conducted under the auspices of the Pittsburgh Audience Awards Committee composed of Harry Hendel, Allied MPTOA; M. A. Silver, Stanley Warner Management Corporation; Bert M. Stearn, Cooperative Theatre Service; and Lawrence J. Seidelman, Republic.

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Drive-Ins Picketed In Wage Dispute

San Antonio—Pickets were put up around four local drive-ins after a walk-out of five operator-members of the Motion Picture Machine Operators Local 407, over wage differences. The union operators walked out of the Alamo, Rigsby, Mission, and South Loop 13 Drive-Ins, which are operated by State-wide Theatres, Inc. John Dennis, union business agent, said the members had been operating machines for the theatres without a contract since August, 1954, and had established a deadline. When the company failed to reach an agreement at the expiration of the deadline date, the walk-out occurred.

Richard M. Landsman, circuit general manager, said all the drive-ins would continue to operate without union operators. Landsman said the union had asked a blanket 10 per cent pay increase, but that he thought his base pay for operators, $2.66 per hour for 36 hours, was as high as any in this area.

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retirement since 1948. . . . John Mohrstadt recently sold his Joy and Missouri, and a drive-in at Hayti, Mo., to Sam Becker & Son, Blytheville, Ark. . . . Mr. and Mrs. Doby B. Stout, Cairo, Ill., recently opened their new Midway Drive-In, Highway 41, near Fulton, Ky. The grand opening was delayed because high winds blew down the screen tower just before the scheduled opening. Later a section of the new screen collapsed just before the opening date but it was repaired in time for the new grand opening.

San Antonio

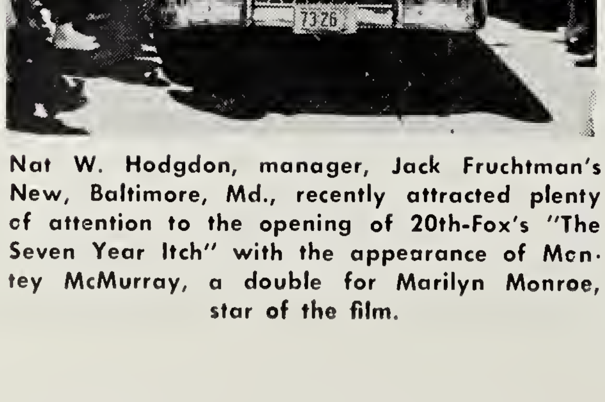
Audie Murphy is due for a visit on Aug. 17, to stump for the film based on his book, U-I's "To Hell And Back." . . . Cleo Moore, Columbia star, lost a wrist-watch during her recent visit on behalf of "The Man From Laramie." Others in the Hollywood troupe were James Stewart, Donald Crisp, Kathy Grant, and producer William Goetz. Mrs. Stewart was also in the party. Bob O'Donnell and Raymond Willie, Interstate Theatre circuit officials, Dallas, were in the group which also visited Houston, Dallas, and Forth Worth. . . . Three boxcars of new seats have arrived here for the Aztec. Norman Schwartz, manager, now has a task of selling the theatre's 2000-odd old seats. . . . Republic's "The Last Command," concerning the Battle of the Alamo, will have its world premiere here sometime in August. Sterling Hayden and Anna Maria Alberghetti, stars of the film, are expected for the premiere.. . . . The Parkair Drive-In held its grand re-opening after being completely remodeled. It was formerly known as the Hi-Park Drive-In.

T. J. Jackson, Robstown, Tex., is building a new drive-in near Randolph Air Force Base, Universal City, which will make a total of 16 drive-in theatres in the San Antonio area. . . . Lily Cahill, 66, stage star, died here July 20. She once appeared in a movie with Tallulah Bankhead. She also acted in the British film production of "So This Is London." . . . J. G. Thornhill has opened the Eagle Drive-In at Seagraves, Tex. . . . T. C. Kirkscey, owner, Gem, Rosebud, Tex., recently donated two nights' receipts to a local high school fund. . . . The old Texas at Odessa, Tex., has been closed and will be razed to make way for a chain store. . . . Mr. and Mrs. Joseph Feldberg have purchased the Cowboy Drive-In, El Paso, Tex., from Mr. and Mrs. Sam Wade. . . . J. Wood Fain is celebrating the 20th anniversary of his operation of theatres at Woodville, Tex., with a 10-day program of special activities at his Dogwood Drive-In. . . . Clarence McNiel opened the new Chief Drive-In, Abilene, Tex. . . . The 51 Drive-In, Dimmitt, Tex., was re-opened with a new screen, according to H. H. Carlile, owner. . . . Gilberto Santos has been named the new manager of the Pena, New Braunfels, Tex.

Jake Flax, manager, Republic, Washington branch, is celebrating his 44th year in distribution, starting with the old General Film Company back in 1912. He is now known as "Dean of Film Row" here in the nation's capital.

Seattle

Keith Beckwith, North Bend Circuit, is temporarily taking over Glen Haviland's duties at 20th-Fox while Haviland is at home recuperating after recent hospitalization. . . . Representatives of Mid-State were in the city recently, including Pete Penagoes and John Doerr, Chicago, and Howard McGhee and Ed Hickey, Walla Walla, Wash. . . . The Palomar, which opened as the Pantages in 1915, recently marked its 40th year. During its long life it has been named successively, the Follies, the Third Avenue, the Rex, the Mayfair and the New Rex. Since 1936 it has been known as the Palomar. It will reopen after being closed for some time for a succession of re-issued pictures.



Nat W. Hodgdon, manager, Jack Fruchtman's New, Baltimore, Md., recently attracted plenty of attention to the opening of 20th-Fox's "The Seven Year Itch" with the appearance of Montey McMurray, a double for Marilyn Monroe, star of the film.

The nation's television and radio performers gathered in Seattle recently when almost 125 delegates of the American Federation of Television and Radio Artists met at the Benjamin Franklin Hotel for a four-day conclave. The delegates included announcers and featured performers from New York, Los Angeles, and other entertainment centers of the country. The convention opened with greetings from dignitaries, preliminary business, and a memorial ceremony for AFTRA's veteran executive secretary, George Heller, who died a few weeks ago. KIRO announcer Don Courtney is president of the Seattle host local. Other Seattle delegates included KOMO announcer Hal Moan, KIRO announcer Dave Page, and Hall Wallis, free lance singer, who is an international vice-president of AFTRA.

Washington

The recent picketing of the SW Maryland, Hagerstown, Md., because a painters' union representative said some non-union painters had been hired by the general contractor who was remodeling the lobby, lasted only a few hours. It is understood the matter was settled satisfactorily and union men completed the work. It was contended there are only a comparatively few union painters in the city. . . . Work began on the new, large outdoor theatre near Hagerstown, Md., at State Line, Pa. Amos Harper, Frederick, Md., has been looking after details.

BALTIMORE NEWS—William Gude, manager, Boulevard, was host to traffic law enforcement officers and the Maryland Traffic Safety Commission for the showing of a new traffic safety film, RKO's "Devil Take Us." . . . A new-type seamless Raytone screen has been installed at the Stanley, according to manager Rodney Collier. . . . The Capitol, Ocean City, Md., has been purchased by Walter Gettinger, Baltimore. Gettinger is part owner of the Howard, and is booker and film buyer for a number of local subsequent-run theatres. He has redecorated the Capitol, and continues to operate it. . . . The newest ozoner in the area, the Timonium Drive-In, opened last week at Timonium, Md. The new project is owned by Smith Management Corporation, Boston, with Phil Smith as president, according to Walter Gettinger, local film buyer and booker for the Timonium Drive-In. . . . Manager Stanley Stern, Governor Ritchie Open Air Theatre, was host to members of the Little League Baseball Team and their parents, approximately 150 guests in all, last fortnight. . . . Bill Avis has resigned as assistant manager, Town.

LEONARDTOWN, MD., NEWS—Theatre circuit owner and operator Jack Fruchtman, Washington, visited the theatres of his Southern Maryland Theatres, Inc. He conferred with general managers T. L. Harrison, Jr., California, and K. B. Duke, New, Leonardtown, for improvements.

STUDIO SURVEY

The Editor Speaks

DISNEYLAND, U.S.A., is at last a reality. The dream of that master dreamer of ours, Walt Disney, opened its gates on Sunday, July 17, to receive the press of the world for the dedication ceremonies.

PAUL MANNING

UPON ENTERING and viewing this mammoth achievement, my first feeling was how could so much work have been done in such a short time. The tremendous scope of construction problems was readily visible, especially when one realized that only one short year ago there had been quiet groves of slumbering orange trees on this same ground, now brimming with huge and complicated structures.

SOME OF THE FASCINATING rides were within a few days of final completion, and also a few of the interesting exhibits. But, knowing Walt's penchant for keeping a deadline, we understood why he wanted to open on the very day he promised he would. That's Walt Disney!

DISNEYLAND offers fun, interest and excitement to people of all ages, all races, all beliefs. His charm has power—and his power has charm!

WITH MORE THAN 50,000 people milling around on opening day, the members of the press just couldn't get settled down for a quiet survey of the huge enterprise and its many facets of interest. The strong feeling I got was this—Here is a lusty bawling baby. Exceedingly healthy and clear eyed, this baby has the happy advantage of having parents who will carefully watch its development through the coming years.

THAT'S Disneyland, U.S.A., in the year 1955. Let's watch it grow—grow—grow.

Paul Manning

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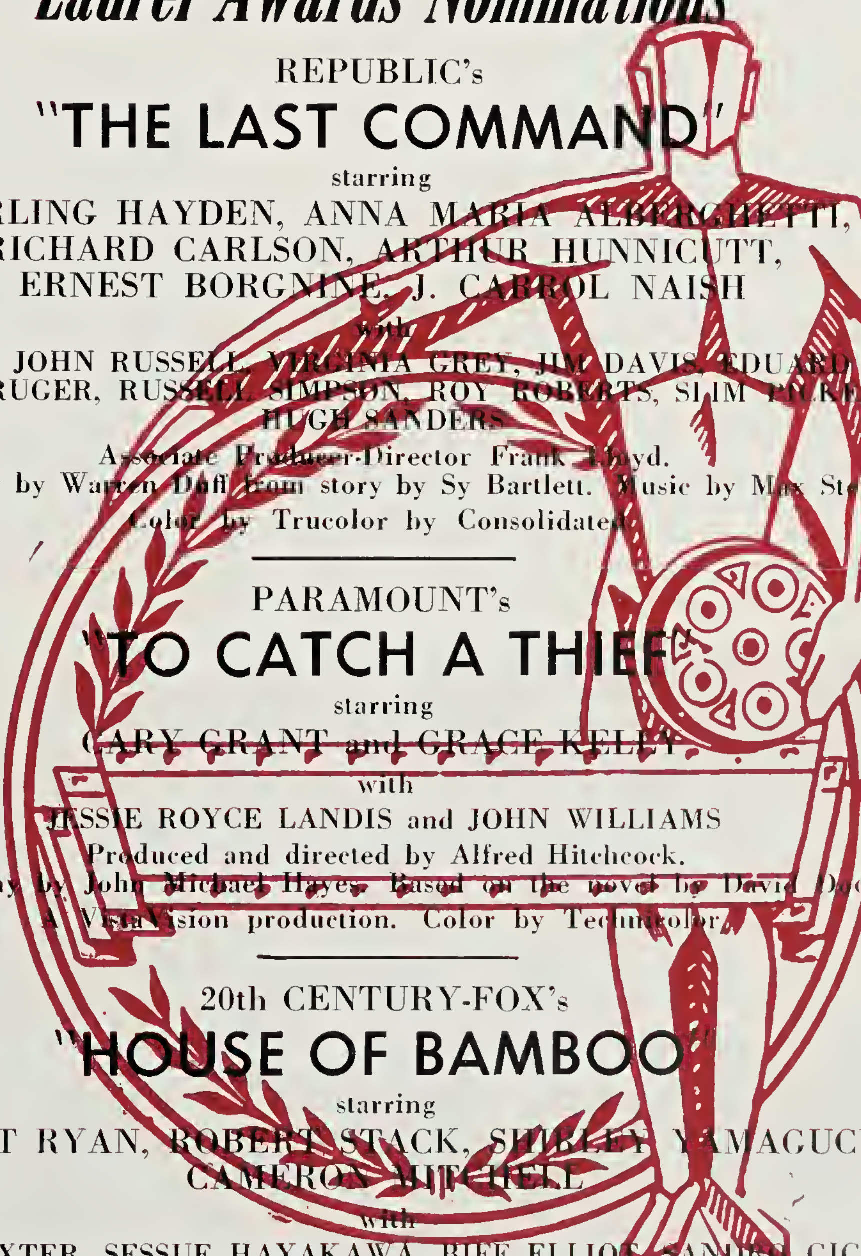
STUDIO SURVEY appears every fourth Wednesday as a regular **MOTION PICTURE EXHIBITOR** department. The section is devoted exclusively to the arts, people, creative ability, and physical properties which make up the production side of the motion picture industry. Edited from the west coast, all information relating to editorial contents should be directed to Paul Manning, 9628 Cresta Drive, Los Angeles 35, California. For other information, address MOTION PICTURE EXHIBITOR, published weekly by Jay Emanuel Publications, Inc. Publishing offices: 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. New York office: 229 West 42nd Street, New York 36. Representatives may be found in every film center.

STUDIO SURVEY

Paul Manning, editorial director

Vol. 8, No. 8 **August 3, 1955**

Motion Picture Exhibitor Laurel Awards Nominations

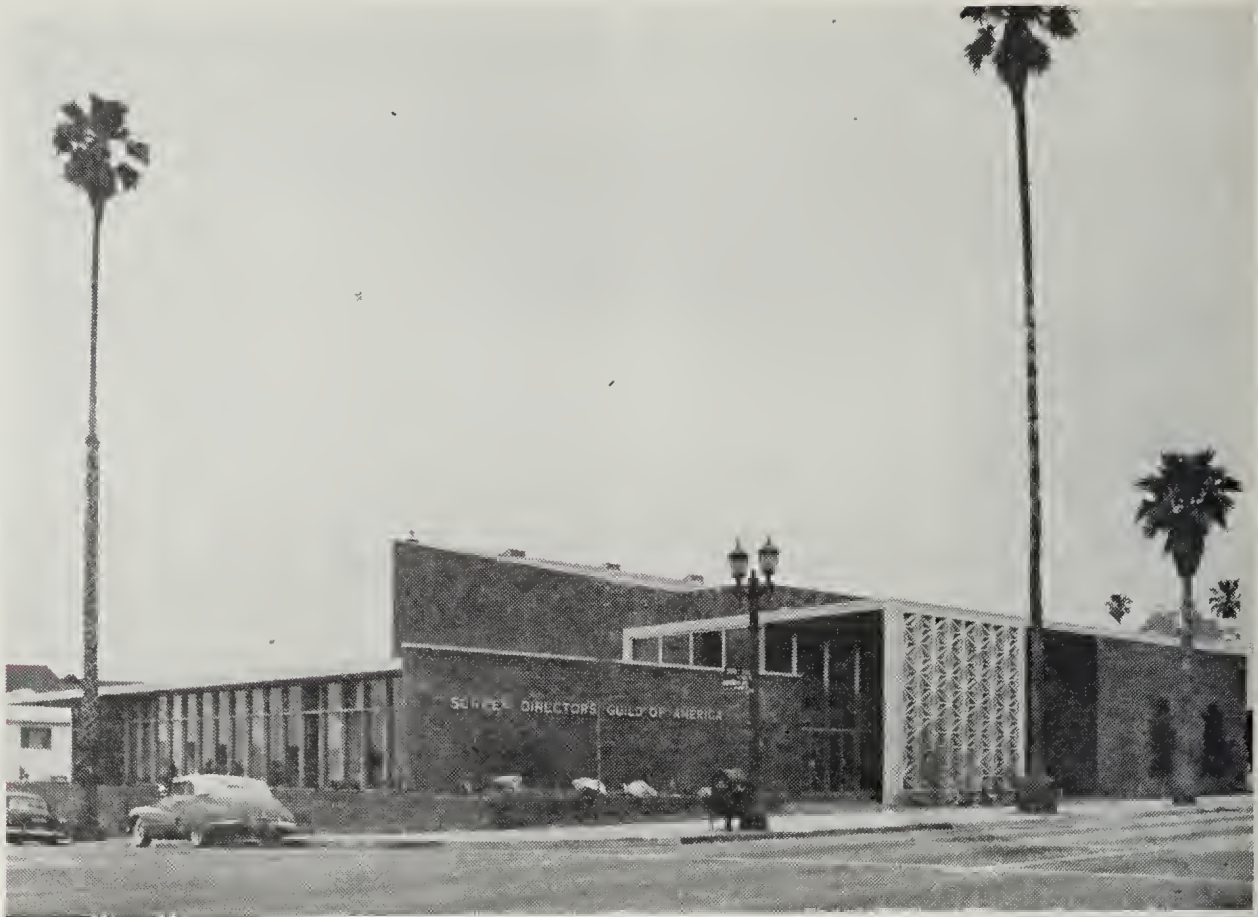


REPUBLIC'S
"THE LAST COMMAND"
starring
STERLING HAYDEN, ANNA MARIA ALBERGHETTI,
RICHARD CARLSON, ARTHUR HUNNICUTT,
ERNEST BORGNINE, J. CARROL NAISH
with
BEN COOPER, JOHN RUSSELL, VIRGINIA GREY, JIM DAVIS, EDUARD FRANZ,
OTTO KRUGER, RUSSELL SIMPSON, ROY ROBERTS, SLIM PICKENS,
HUGH SANDERS
Associate Producer-Director Frank Lloyd.
Screen play by Warren Duff from story by Sy Bartlett. Music by Max Steiner.
Color by Trucolor by Consolidated.

PARAMOUNT'S
"TO CATCH A THIEF"
starring
CARY GRANT and GRACE KELLY
with
JESSIE ROYCE LANDIS and JOHN WILLIAMS
Produced and directed by Alfred Hitchcock.
Screen play by John Michael Hayes. Based on the novel by David Dodge.
A VistaVision production. Color by Technicolor.

20th CENTURY-FOX'S
"HOUSE OF BAMBOO"
starring
ROBERT RYAN, ROBERT STACK, SHIRLEY YAMAGUCHI,
CAMERON MITCHELL
with
BRAD DEXTER, SESSUE HAYAKAWA, BIFF ELLIOT, SANDRO GIGLIO,
ELKO HANABUSA
Produced by Buddy Adler. Directed by Samuel Fuller.
Written by Harry Kleiner.
A CinemaScope production. Color by DeLuxe.

SDG Moves Into Its New Hollywood Home



The Screen Directors Guild's new home in West Hollywood is a functional but beautiful example of contemporary architecture.

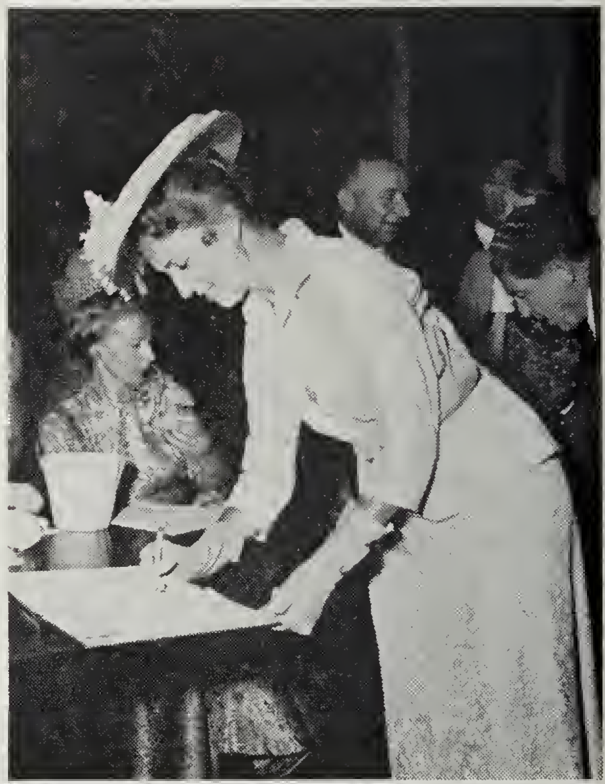
MORE than 2000 distinguished civic, business, and motion picture industry leaders attended the dedication of the new Screen Directors' Guild building and theatre in West Hollywood recently. Constructed at a cost of over $300,000, the building will be the center of many Hollywood film activities.

In welcoming guests to the opening, George Sidney, Guild president, said he hoped the building and its facilities would help to further the creative talents of the directors and be a tribute to the work of the great directors of the past. He also pointed out that the theatre will be available for the use of other industry groups for press and preview showings, as well as special film forums and screenings of experimental pictures.

The theatre, which will seat 440 people, has been equipped to permit the projection of CinemaScope, VistaVision, Todd-AO, and Superscope pictures on a single large screen, as well as standard size and 16mm. film. This is possible through the development of a special screen frame which can be adjusted to the various curvatures necessary for each kind of projection. It is the first theatre in the world to have this type of equipment, and it is also designed for the presentation of theatrical and live television shows. Seats in the front portion of the theatre are removable to permit a large area for dancing and banquet facilities. The theatre portion of the building is so constructed that it can be used independently from the office section.

The building also has a film vault to provide storage space for a number of feature-length films and provision is being made for the addition of a film-editing room. The office section consists of five executive suites, a specially designed bookkeeper's office, and a large room for business machines. One wall of the board room and library is entirely of glass overlooking a planted outdoor patio. A service pantry is located adjacent to the library, and extensive parking facilities to take care of 400 cars are available in the immediate vicinity of the building.

The Guild's building committee, which worked on the project for the past three years, was composed of Rouben Mamoulian, chairman; King Vidor, John Ford, Delmer Daves, Fred Zinnemann, Mervyn LeRoy, Lesley Selander, Willis Goldbeck, George Stevens, Harry Horner, H. C. Potter, David Butler, and George Sidney.



Actress Agnes Moorhead signs the guest register at the opening ceremonies for the new Screen Directors Guild building.

Enjoying the festive party and official ceremonies celebrating the opening of the Screen Directors Guild building are found Mayor Norris Poulson, Los Angeles; George Sidney, Guild president; Y. Frank Freeman, Frank Borzage, and Delmer Daves; center, John Ford, Mervyn Le Roy, Walter Pidgeon; Screen Actors Guild president; Edmund Hartman, Writers Guild of America West president; George Sidney; and Y. Frank Freeman, chairman, Association of Motion Picture Producers, get together for a talk; right, L. K. Sidney, John Ford, George Sidney, and Mrs. George Sidney.

"Rock N' Roll Queen" Hits Broadway With A Big Bang

Shapely Sheree North gathers plenty of publicity for 20th-Fox's "How To Be Very, Very Popular" with a series of whirlwind metropolitan personal appearances.

At New York's Shorehaven Beach, Sheree North is crowned "Rock 'N' Roll Queen" by club president Mal Deutsch, while singing star Alan Dale looks on. The 20th-Fox star spent two weeks in the metropolis to promote "How To Be Very, Very Popular."

IN a far-reaching promotional campaign for 20th-Fox's CinemaScope release, "How To Be Very, Very Popular," Sheree North recently arrived in New York for a record schedule of 37 events and interviews in behalf of the picture, in which she stars with Robert Cummings and Betty Grable, covered by television, radio, press, and magazines.

Miss North's arrival at Idlewild Airport was punctuated by the presence of hundreds of "rock 'n' roll" fans, the dance of which she is now the number one exponent. Later during her visit, she was officially crowned Rock 'N' Roll Queen at the Shorehaven Beach Club, where she donned a $75,000 diadem. On another occasion, the new star was crowned "Queen of the Good American Home" program in televised ceremonies over NBC's popular "Tex and Jinx" show. Selected because her architecture was "exciting," Miss North wore a ranch house hat created especially for her by John Fredericks, the noted couturier. Later she was seen over television via a remote pickup from the "Arabian Nights" spectacle at Jones Beach. Other TV appearances included the Ed Sullivan "Toast of the Town" show, ABC's "The Name's The Same," and "Masquerade Party," in all of which she was a featured guest, as well as Steve Allen's "Tonight" and Dave Garroway's "Today," other NBC programs which extended her special kudos. Altogether, Miss North appeared before the biggest audience a single performer has reached in a brief two weeks.

Other special appearances were set for the sparkling 20th-Fox personality with International News Services, Photoplay magazine, ABC radio's Frank Farrell, the Daily News, Women's Day, and Bill Randell's disc jockey program. Everywhere, Miss North was welcomed by old and new acquaintances, still remembered for the not-so-distant days when she first stopped the show during the Broadway run of "Hazel Flagg."

Cast members of Guy Lombardo's "Arabian Nights" extravaganza welcomed Miss North at Idlewild Airport.

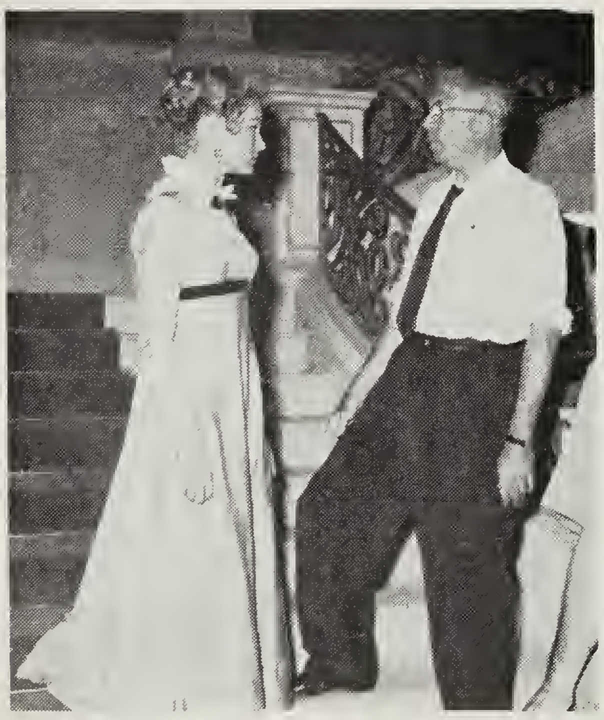
Tex McCrary places an unusual creation on Sheree's head prior to her appearance on the Tex and Jinx show.

Sheree North followed a busy schedule throughout her New York stay. Among her 37 appearances and interviews, she stopped, left, at the National Safety Council to test safety equipment, and called at the headquarters of the New York Summer Festival, where she is found signing register.

"War And Peace" Rolls In Italy

Producer Dino De Laurentiis greets Paramount publicity head Jerome Pickman on his arrival in Rome to set up the international promotional campaign for "War And Peace," a Ponti-de Laurentiis production for Paramount.

Director of photography Jack Cardiff and King Vidor, director, are found on the "War And Peace" set. The $5 million production of the Tolstoy epic is the biggest film ever attempted in Italy.



May Britt works out a scene with director Vidor during the first week of shooting. Henry Fonda, Mel Ferrer, and Audrey Hepburn are topcast in the Technicolor-VistaVision film.

GOOD THINGS TO COME FROM HOLLYWOOD...

Republic's "The Last Command"

In "The Last Command" Republic has come across a big time action-drama which should make a lot of noise at the ticket windows everywhere.

The historic story of the courageous stand at the Alamo by Jim Bowie (Sterling Hayden) and his tiny band of fighting Texans comes to vivid life under the expert hand of associate producer-director Frank Lloyd, three times Academy Award winner. Battle scenes are gripping, realistic, and fill the large screen with the grand theme of freedom.

Supporting Hayden are such stellar performers as J. Carrol Naish as General Santa Anna, president of Mexico, Anna Maria Alberghetti, Richard Carlson, Arthur Hunnicutt (as Davy Crockett), and Ernest Borgnine.

Max Steiner, whose great musical scores have won repeated LAUREL AWARDS, has composed an inspired score. The theme song, "Jim Bowie," comes through in stirring tones, as sung by Gordon MacRae.

The valor of that dedicated group of men who chose to fight and die for liberty at the Alamo is given faithful screen immortality by this truly fine motion picture. Producer Herbert J. Yates, president of Republic, Lloyd, the entire cast and crew, and all persons connected with its production are herewith congratulated by this editor.—P. M.

At the top are two scenes from Republic's "The Last Command." Sterling Hayden, as Jim Bowie, inventor of the famous knife, prepares to match blades with Ernest Borgnine, and meets with J. Carroll Naish. Bottom, Herbert J. Yates, Republic president and producer, and associate producer-director Frank Lloyd, relaxing on the set during the shooting of "The Last Command."

ARC Readies Releases

HOLLYWOOD—"Apache Woman," color action western, has been set for an Aug. 19 release date according to James H. Nicholson, president, American Releasing Corporation. Nicholson will personally tour the country to screen the film for circuits, exhibitors, and various ARC exchanges.

Nicholson said that ARC will follow this policy on all upcoming releases since it gives him a chance to meet and talk to the exhibitors on the grass roots level. Future ARC production line-up will be guided entirely by the results of these meetings. "What pictures are boxoffice today may not be suited for production six months from now. Therefore it is a good thing for us to get away from the Hollywood scene and search out the changing trends."

ARC producer Roger Corman will accompany Nicholson to New Orleans and Dallas on this tour, and will return in time for "Day The World Ended," which goes before the cameras in September. Nicholson will continue on the 30-day sales tour.

MOTION PICTURE EXHIBITOR

SERVISECTION

The Check-Up of all features and shorts for an 11-month period

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Vol 54, No. 14
SECTION 2

AUGUST 3, 1955

Allied Artists

(1954-55 releases from 5501)

ANNAPOLIS STORY, AN—D—John Derek, Diana Lynn, Kevin McCarthy—Colorful service film has the angles—81m.—see April 6 issue—(Technicolor) (5513)

BETRAYED WOMEN—MD—Tom Drake, Beverly Michaels, Carole Mathews—For the lower half—70m.—see Aug. 10 issue. (5524)

BIG COMBO, THE—MD—Cornel Wilde, Richard Conte, Jean Wallace—Interesting meller has names and angles—89m.—see Feb. 23 issue —Leg. B. (5508)

BOB MATHIAS STORY, THE—BID—Bob Mathias, Melba Mathias, Ann Doran—Satisfactory sports yarn for the duallers—80m.—see Nov. 3 issue (5502)

CASE OF THE RED MONKEY — MYMD — Richard Conte, Rona Anderson, Russell Napier—Satisfactory programmer—73½m.—see June 15 issue—(English-made). (5521)

CRY VENGEANCE—MD—Mark Stevens, Martha Hyer, Skip Homier—Okeh programmer—83m.—see Dec. 1 issue—Leg.: B. (5504)

DIAL RED O—MD—Bill Elliott, Keith Larsen, Helene Stanley—Okeh lower half entry—62m.—see March 23 issue. (5509)

HIGH SOCIETY—C—Leo Gorcey, Huntz Hall, Amanda Blake—Average Bowery Boys entry—61m.—see April 6 issue. (5514)

HUMAN JUNGLE, THE—MYMD—Gary Merrill, Jan Sterling, Paula Raymond—Well-made meller—82m.—see Sept. 22 issue—Leg.: B. (5501)

LAS VEGAS SHAKEDOWN—MD—Dennis O'Keefe, Coleen Gray, Charles Winninger—Satisfactory programmer—79m.—see June 15 issue—Leg.: B. (5516)

MURDER IS MY BEAT—MY—Paul Langton, Barbara Payton, Robert Shayne—For the lower half—77m.—see Feb. 23 issue—Leg.: B. (5510)

PHENIX CITY STORY, THE—DOC—John McInitre, Richard Kiley, Kathryn Grant, Edward Andrews—Highly engrossing and exploitable thriller—100m.,. or 87½m. without prologue—see July 27 issue—(1.85-1). (5525)

PORT OF HELL—MD—Wayne Morris, Dane Clark, Carole Mathews—Okeh programmer for the duallers—80m. —see Dec. 15 issue. (5505)

SEVEN ANGRY MEN—MD—Raymond Massey, Debra Paget, Jeffrey Hunter—Names and angles will help well-made entry—90m.—see March 23 issue. (5511)

SHOTGUN—OD—Sterling Hayden, Yvonne DeCarlo, Zachary Scott—Satisfactory programmer for the action spots—81m.—see April 6 issue—(Technicolor)—Leg.: B. (5515)

SPY CHASERS—C—Bowery Boys, Lisa Davis—Average series entry—61m.—see July 13 issue. (5522)

TARGET EARTH—SFD—Richard Denning, Virginia Grey, Richard Reeves—Okeh programmer for the duallers —75m.—see Jan. 12 issue—Leg.: B. (5503)

TONIGHT'S THE NIGHT—C—David Niven, Barry Fitzgerald, Yvonne DeCarlo—Good Irish comedy for the class and art spots—88m.—see Feb. 23 issue—(Made in Ireland)—(Technicolor). (5506)

TREASURE OF RUBY HILL—W—Zachary Scott, Carole Matthews, Barton MacLane—Okeh western for the lawer half—71m.—see Feb. 9 issue. (5507)

WICHITA—W—Joel McCrea, Vera Miles, Lloyd Bridges —Well-made, interesting western—81m.—see July 13 issue—(Print by Technicolor)—(CinemaScope) . (5520)

TO BE REVIEWED OR IN PRODUCTION

BIG TIP OFF, THE—Richard Conte, Constance Smith, Bruce Bennett. (5512)

BOBBY WARE IS MISSING—Neville Brand, Arthur Franz, Walter Reed.

BODY SNATCHERS, THE—Kevin McCarthy, Dana Wynter, Carolyn Jones. (5527)

DIG THAT URANIUM—Bowery Boys, Mary Bethe Hughes.

FINGERMAN—Frank Lovejoy, Forrest Tucker, Peggie Castle—Leg.: B. (5519)

GUN POINT—Fred MacMurray, Dorothy Malone, Walter Brennan, Skippy Homeier — (Technicolor) — (CinemaScope). (5531)

JAIL BUSTERS—Leo Gorcey, Huntz Hall.

LORD OF THE JUNGLE—Johnny Sheffield, Wayne Morris, Nancy Hale. (5518)

NIGHT FREIGHT—Forrest Tucker, Kieth Larsen, Barbara Britton. (5526)

SKABENGA—Jungle documentary—61m.—(Eastman-Color). (5517)

SON OF SLADE—John Ericson, Mari Blanchard, Neville Brand. (5528)

THUNDERSTORM—Linda Christian, Carlos Thompson—(Made in Spain).

TOUGHEST MAN ALIVE, THE—Dane Clark, Lita Milan, Myrna Dell.

WARRIORS, THE—Errol Flynn, Janne Dru, Peter Finch—(Technicolor)—(CinemaScope)—(Made in England). (5523)

WORLD WITHOUT END—Hugh Marlowe, Nancy Gates.

Astor

MASTER PLAN, THE—MYMD—Wayne Morris, Tilda Thamar, Norman Wooland—Okeh programmer for duallers—77m.—see Feb. 23 issue—(English-made).

SLEEPING TIGER, THE—D—Dirk Bogarde, Alexis Smith, Alexander Knox—Interesting import for the duallers —89m.—see Oct. 20 issue—(English-made).

Buena Vista

(Walt Disney)

DAVY CROCKETT, KING OF THE WILD FRONTIER—OD —Fess Parker, Buddy Ebsen—Headed for higher returns—95m.—see June 1 issue—(Technicolor).

LADY AND THE TRAMP—CAR—Highly entertaining Disney cartoon feature—75m.—see May 4 issue—(Technicolor)—(CinemaScope).

20,000 LEAGUES UNDER THE SEA—MD—Kirk Douglas, James Mason, Paul Lukas, Peter Lorre—High rating Disney feature—122m.—see Dec. 29 issue—(Technicolor)—(CinemaScope).

VANISHING PRAIRIE, THE—DOC—High rating documentary—75m.—see Aug. 11 issue—(Print by Technicolor).

Columbia

(1954-55 releases from 701)

AFFAIRS OF MESSALINA, THE—HISD—Memo Benassi, Maria Felix, Georges Marchal—Import will find slow going—106m.—see Nov. 3 issue—Leg.: B—(Italian-made)—(Dubbed in English). (723)

BAMBOO PRISON, THE—MD—Robert Francis, Dianne Foster, Brian Keith—Routine programmer—80m.—see Dec. 15 issue. (731)

BLACK DAKOTAS, THE—OMD—Gary Merrill, Wanda Hendrix, John Bromfield—Okeh programmer far the lower half—65m.—see Sept. 22 issue—(Technicolor). (721)

BLACK EAGLE, THE STORY OF A HORSE—OD—William Bishop, Virginia Patton, Gordon Jones—Reissue will fit into the duallers—76m.—see Sept. 8 issue. (714)

BLACK KNIGHT, THE—COS—MD—Alan Ladd, Patricia Medina, Andre Morell—Period meller with Ladd has the angles—85m.—see Nov. 3 issue—(Technicolor)—(Made in England). (719)

BRING YOUR SMILE ALONG—MU—Frankie Laine, Keefe Brasselle, Constance Towers—Entertaining programmer—83m.—see June 29 issue—(Technicolor).

BULLET IS WAITING, A—D—Jean Simmons, Rory Calhoun, Stephen McNally, Brian Aherne—Off beat drama will fit into the duallers—82m.—see Sept. 8 issue—(Technicolor). (712)

CANGACEIRO (The Bandit)—MD—Alberto Ruchel, Marisa Prado, Milton Ribeiro—For the art houses—92m.—see Sept. 22—issue—Leg.: B—(Brazilian-made)—(English titles).

CANNIBAL ATTACK—MD—Johnny Weissmuller, Judy Walsh, David Bruce—For the lower half—69m.—see Nov. 17 issue. (718)

CELL 2455, DEATH ROW—MD—William Campbell, Kathryn Grant, Marian Carr—Prison meller for lower half —77m.—see April 6 issue. (739)

CHICAGO SYNDICATE—MD—Dennis O'Keefe, Abbe Lane, Xavier Cugat—Satisfactory program entry—83m.—see June 29 issue—Leg.: B. (747)

CREATURE WITH THE ATOM BRAIN—MD—Richard Denning, Angela Stevens, S. John Launer—Okeh programmer—70m.—see June 29 issue. (746)

DETECTIVE, THE—D—Alec Guinness, Joan Greenwood, Peter Finch—Well-made import has the Guinness name to help—91m.—see Oct. 20 issue—(English-made). (734)

END OF THE AFFAIR, THE—D—Deborah Kerr, Van Johnson, John Mills—Fair romantic drama—106m.—see April 20 issue—(Made in England). (724)

FIRE OVER AFRICA—MD—Maureen O'Hara, Macdonald Carey, Binnie Barnes—Moderate programmer—84m.—see Oct. 6 issue—(Technicolor)—(Made in Tangier) —(1.85-1). (716)

5 AGAINST THE HOUSE—MD—Guy Madison, Kim Novak, Brian Keith—Interesting meller—84m.—see May 18 issue—Leg.: B. (742)

GUN THAT WON THE WEST, THE—W—Dennis Morgan, Richard Denning, Paula Raymond—Satisfactary action programmer—71m.—see July 27 issue—(Technicolor). (809)

HELL BELOW ZERO—MD—Alan Ladd, Joan Tetzel, Basil Sydney—Ladd starrer packs plenty of action—91m.—see Sept. 8 issue—(Technicolor)—(Made in England). (709)

HUMAN DESIRE—D—Glenn Ford, Gloria Grahame, Broderick Crawford—Dramatic entry has names to help—90m.—see Sept. 8 issue—Leg.: B. (710)

INDISCRETION OF AN AMERICAN WIFE—D—Jennifer Jones, Montgomery Clift, Gino Cervi—Romantic drama is best for the art and specialty spots—63m. —see Sept. 8 issue—(Made in Italy)—(English dialogue). (703)

IT CAME FROM BENEATH THE SEA—MD—Kenneth Tobey, Faith Domergue, Donald Curtis—Exploitation entry has angles—80m.—see June 29 issue. (732)

JUNGLE MOON MEN—MD—Johnny Weissmuller, Jean Byron, Bill Henry—For the lower half—70m.—see April 6 issue. (744)

LAW VS. BILLY THE KID, THE—W—Scott Brady, Betta St. John, James Griffith—Routine western—73m.—see Sept. 8 issue—(Technicolor). (711)

KEY

Leg. is the symbol for the Catholic Legion of Decency ratings included in cases where the pictures are classified as either objectionable in part (B) or condemned (C). Films without a Legion of Decency rating are either found unobjectionable or unclassified by the Legion.

Abbreviations following titles indicate type of picture.

AD—Adventure drama
ACD—Action drama
BID—Biographical drama
BIDMU—Biographical drama with music
BUR—Burlesque
C—Comedy
CAR—Cartoon feature
CD—Comedy drama
CDMU—Comedy drama musical
CMU—Comedy musical
COMP—Compilation
COSMD—Costume melodrama
D—Drama
DMU—Dramatic musical
DOC—Documentary
ED—Educational feature
F—Farce
FAN—Fantasy
FANMU—Fantasy musical
HISD—Historical drama
MD—Melodrama
MUC—Musical comedy
MU—Musical
MUW—Musical western
MY—Mystery
MYC—Mystery comedy
MYD—Mystery drama
MYMD—Mystery melodrama
NOV—Novelty
OPC—Operatic comedy
OPD—Operatic drama
OD—Outdoor drama
OMD—Outdoor melodrama
ROMC—Romantic comedy
ROMCMU—Romantic comedy musical
ROMD—Romantic drama
SAT—Satire
SFD—Science fiction drama
TRAV—Travelogue
W—Western

changes are being made!

Continuing through the months between now and next September—a gradual revision, modernization and extension of the normal service of this Yellow CHECK-UP will take place.

Watch the changes develop . . . issue by issue!

LONG GRAY LINE, THE—BID—Tyrone Power, Maureen O'Hara, Robert Francis—High rating entry—138m.—see Feb. 9 issue—(Technicolor)—(CinemaScope). (736)

MAN FROM LARAMIE, THE—W—James Stewart, Arthur Kennedy, Cathy O'Donnell—High rating western—104m.—see July 13 issue—(Technicolor)—(CinemaScope). (801)

MASTERSON OF KANSAS—W—George Montgomery, Nancy Gates, James Griffith—Okeh program western—73m.—see Dec. 1 issue—(Technicolor). (729)

MISS GRANT TAKES RICHMOND—F—Lucille Ball, William Holden Janis Carter—Reissue has names to sell—87m.—see Oct. 6 issue. (722)

NEW ORLEANS UNCENSORED—MD—Arthur Franz, Beverley Garland, Helene Stanton—Okeh programmer—76m.—see Feb. 23 issue. (730)

NIGHT HOLDS TERROR, THE—MD—Jack Kelly, Hildy Parks, Vince Edwards—Well-made, suspensful entry—86m.—see July 27 issue. (807)

PETTY GIRL, THE—CMU—Robert Cummings, Joan Caulfield, Elsa Lanchester—Reissue should do akeh—87m.—see June 15 issue. (745)

PHFFFT—C—Judy Holliday, Jack Lemmon, Jack Carson, Kim Novak—Entertaining comedy has names to help—91m.—see Nov. 3 issue—Leg.: B. (715)

PIRATES OF TRIPOLI—MD—Paul Henreid, Patricia Medina, Paul Newland—For the duallers—78m.—see Feb. 9 issue—(Technicolor). (706)

PRIZE OF GOLD, A—MD—Richard Widmark, Mal Zetterling, Nigel Patrick—Interesting meller—98m.—see May 18 Issue—Leg: B—(Color by Technicolor)—(Made in England and Germany). (738)

PUSHOVER—MD—Fred MacMurray, Kim Novak, Phil Carey—Interesting meller—88m.—see Sept. 8 Issue. (704)

RETURN OF OCTOBER—C—Glen Ford, Terry Moore, Dame May Whitty—Names may help reissue—89m.—see April 6 issue. (733)

SEMINOLE UPRISING—MD—George Montgobery, Karin Booth, William Fawcett—Average lower half entry 74m.—see May 4 Issue—(Technicolor). (743)

TEN WANTED MEN—W—Randolph Scott, Alfonso Bedoya, Donna Martell—Western has action and angles—80m.—see Feb. 9 issue—Leg.: B—(Technicolor). (725)

THEY ALL KISSED THE BRIDE—C—Joan Crawford, Melvyn Douglas, Roland Young—Reissue has names ta sell—86m.—see June 15 issue. (741)

THEY RODE WEST—W—Robert Francis, Donna Reed, May Wynn—Standard western—84m.—see Oct. 20 issue—(Technicolor). (717)

THREE FOR THE SHOW—MUC—Betty Grable, Jack Lemmon, Marge and Gower Champion—Entry has same angles—91m.—see March 9 issue—(Technicolar)—(CinemaScope)—Leg.: B. (737)

THREE HOURS TO KILL—OMD—Dana Andrews, Donna Reed, Dianne Foster—Okeh for the duallers—77m.—see Sept. 22 issue—(Technicolor). (720)

TIGHT SPOT—MD—Ginger Rogers, Edward G. Robinson, Brian Keith—Interesting meller with names to help—97m.—see April 6 Issue. (728)

VIOLENT MEN, THE—WMD—Glenn Ford, Barbara Stanwyck, Edward G. Robinson—Well-made action yarn—96m.—see Dec. 29 issue—(Technicolor)—(CinemaScope). (735)

WOMEN'S PRISON—MD—Ida Lupino, Jan Sterling, Cleo Moore—Explaitable prison yarn—80m.—see Feb. 9 Issue—Leg.: B. (726)

WYOMING RENEGADES—W—Phil Carey, Gene Evans, Martha Hyer—Average western for the duallers—73m.—see March 9 issue—(Technicolor). (727)

TO BE REVIEWED OR IN PRODUCTION

APACHE AMBUSH—Bill Williams, Adelle August, Tex Ritter.

BATTLE STATIONS—John Lund, William Bendix, Keefe Brasselle.

THE BIG SHOCK—Frank Lovejoy, Mari Blanchard, Richard Denning.

COUNT THREE AND PRAY—Van Heflin, Phil Carey, Joan Woodward—(Technicolor)—(CinemaScope).

DEVIL GODDESS—Johnny Weissmuller, Angelo Stevens.

DUEL ON THE MISSISSIPPI—Patricia Medina, Lex Barker—(Technicolor).

EDDIE DUCHIN STORY, THE—Tyrone Power, James Whittemore, Rex Thompson—(Technicolor)—(CinemaScope).

FOOTSTEPS IN THE FOG—Stewart Granger, Jean Simmons—(Technicolor)—(Made in England).

44 SOHO SQUARE—Faith Domergue, Lee Patterson, Martin Benson—(English-made).

GAMMA PEOPLE—Paul Douglas, Patricia Medina.

HOUSTON STORY, THE—Gene Barry, Edward Arnold, Barbara Hale.

INSIDE DETROIT—Pat O'Brien, Dennis O'Keefe, Margaret Field.

JOE MACBETH—Paul Douglas, Ruth Roman—(English-made).

JUBAL TROOP—Glenn Ford, Aldo Ray, Ernest Borgnine—(Technicolor)—(CinemaScope).

LAST FRONTIER—Anne Bancroft, Victor Mature, Guy Madison—(CinemaScope)—(Technicolor).

MY GUN COMMANDS—Randolph Scott, Angela Lansbury, Jean Parker.

MY SISTER EILEEN—Janet Leigh, Betty Garrett, Jack Lemmon—(Technicolor)—(CinemaScope).

1984—Edmond O'Brien, Jan Sterling, Michael Redgrave—(English-made).

PICNIC—William Holden, Rosalind Russell, Kim Novak—(Technicolor)—(CinemaScope).

PRISONER, THE—Alec Guinness, Jack Hawkins, Jeanette Stark—(Made In England).

QUEEN BEE—Joan Crawford, Barry Sullivan, John Ireland.

SAFARI—Victor Mature, Janet Leigh.

GAMMA PEOPLE—Paul Douglas, Patricia Medina.

SPECIAL DELIVERY—Joseph Cotton, Eva Bartok—(Made in Germany).

SURVIVORS TWO—Jose Ferrer, Trevor Howard, Victor Madden — (Technicolor) — (CinemaScope) — (Made in Portugal).

TAMBOURINE—Jane Russell, Cornell Wilde—(Technicolor)—(CinemaScope).

TEEN AGE CRIME WAVE—Tommy Cook, Frank Griffin, Molly McCart—Leg.: B.

THREE STRIPES IN THE SUN—Aldo Ray, Mitsuko Kimura, Phil Carey—(Made In Japan).

DCA

(Distributors Corporation Of America)

ANIMAL FARM—CAR.—Produced and directed by John Halas and Jay Batchelar—Cartaon feature excellent far art spots—73m.—(Technicolor)—(English-made)—(De Rochemont).

HUNTERS OF THE DEEP—DOC—Produced by Tom Gries; narrated by Dan O'Herlihy—64m.—see Jan. 26 issue—(Color).

LONG JOHN SILVER—AD—Robert Newton, Cannie Gilchrist, Kit Taylor—Pirate yarn is well-made and has angles far selling—109m.—see Feb. 9 issue—(Deluxe color)—(CinemaScope)—(Made In Australia).

STRANGER'S HAND, THE—MD—Richard Basehart, Trevor Haward, Alida Valli—Interesting suspense meller—86m.—see Feb. 23 issue—(Filmed In Italy).

Filmakers

CRASHOUT—MD—William Bendix, Beverly Michaels, Arthur Kennedy—Prisan-break meller sustains interest—90m.—see March 23 issue

MAD AT THE WORLD—MD—Frank Lovejoy, Keefe Brasselle, Cathy O'Donnell—Okeh explaitatian entry—71m.—see June 15 issue.

PRIVATE HELL 36—MD—Ida Lupino, Steve Cochran, Howard Duff—Satisfactory meller—81m.—see Sept. 8 issue

TO BE REVIEWED

BATTLE HELL—Wendell Corey, Mickey Rooney—(SuperScope).

IFE

(All films are Italian-made)

AIDA—OPD—Sophia Loren, Lois Maxwell, Luciano Della Marra—Fine entry for opera lovers and the art and specialty spots—95m.—see Oct. 20 Issue—(Ferraniacolor)—(English narration).

APPOINTMENT FOR MURDER—MD—Umberto Spadara, Delia Scala, Andrea J. Basic—Average import for the Italian and art spots—90m.—see Mar. 24 Issue—(English titles).

BREAD, LOVE, AND DREAMS—C—Vittorio DeSica, Gina Lollobrigida, Marisa Merlini—One of the better Italian films—90m.—see Oct. 20 Issue—(English titles).

GREEN MAGIC—DOC—Good documentary—Produced by Leonardo Bonzi on his South American expedition—85m.—see May 4 Issue—(Ferraniacolor)—(Filmed In South America)—(English narration).

LOVE IN THE CITY—COMP—Produced by Cesare Zavattini, Ricarda Ghione and Marco Ferreri—Highly exploitable and novel entry for art spots—90m.—see April 20 Issue—(Italian-made)—(English titles and narration)—Leg.: "B."

MADEMOISELLE GOBETTE—F—Silvana Pampanini, Aroldo Tieri, Luiga Pavese—Okeh impart for art and specialty spats—78m.—see Feb. 23 issue—(English titles)—Leg.: C.

THEODORA, SLAVE EMPRESS—MD—Gianna Maria Canale, George Marchal, Renato Baldini—Spectacle has the angles—88m.—see Dec. 1 Issue—Leg.: B—(Italian-made)—(English dialogue)—(PatheColor).

TOO YOUNG FOR LOVE—D—Marina Vlady, Michel Beck, Fernand Gravet—Good import for the art spats—88m.—see April 6 issue—Leg.: B—(Italian-French made)—(Dubbed In English).

WAYWARD WIFE, THE—D—Gina Lollobrigida, Gabriele Ferzetti, Alda Mangini—Interesting drama with Lallobrigida name ta help—91m.—see April 20 Issue—Italian-made)—(Dubbed in English)—Leg.: "B."

TO BE REVIEWED OR IN PRODUCTION

AGAINST THE WALL—Silvana Mangano, Amedeo Nazzari—(Dubbed in English).

CITY STANDS TRIAL, A—Silvana Pampanini, Amedeo Nazzari, Eduardo Cianelli—(Dubbed in English)—Leg.: B.

NEAPOLITAN CAROUSEL—Sophia Loren, Marjorie Tallchief, Yvette Chauvire—(Pathe Color).

HUSBAND FOR ANNA, A—Silvana Pampanini, Massimo Girotti, Amedeo Nazzari—(Dubbed In English)—(105m.).

OUTLAW GIRL—Silvana Mangano, Amedeo Nazzari—(Dubbed in English)—Leg.: B.

VOICE OF SILENCE—Rossana Podesta, Cosetta Greco, Alda Fabrizi—(Dubbed In English).

Lippert

(1954-55 releases from 5401)

(Numerals in brackets indicate maximum aspect ratio in which features can be projected)

BLACK PIRATES, THE—MD—Anthony Dexter, Martha Roth, Lon Chaney—Far the lower half—74m.—see March 9 issue—(Ansco Color)—(Made in El Salvador). (5407)

DEADLY GAME—MD—Lloyd Bridges, Simone Silva, Finlay Currie—For the lower half—63m.—see Jan. 12 issue (Made in Spain and England). (5402)

RACE FOR LIFE, A—MD—Richard Conte, Mari Aldon, George Coulouris—Far the programmers—68m.—see Jan. 26 issue—(English-made). (5403)

SILENT RAIDERS, THE—MD—Richard Bartlett, Earle Lyon, Jeannette Bordeaux—For the lower half—65m.—see Dec. 15 Issue—(English-made). (5404)

SILVER STAR, THE—W—Edgar Buchanan, Marie Windsor, Lon Chaney, Earl Lyon—Fair western—75m.—see April 6 issue. (5411)

THEY WERE SO YOUNG—MD—Scott Brady, Johanna Matz, Raymond Burr—Exploitation entry can be sold—78m.—see Feb. 9 issue—(Filmed in Germany)—Leg.: B. (5406)

THUNDER PASS—OMD—Fair programmer—Dane Clark, Dorothy Patrick, Andy Devine—76m.—see Sept. 8 issue. (5404)

UNHOLY FOUR, THE—D—Paulette Goddard, William Sylvester, Patrick Holt—Routine pragrammer for the lawer half—80m.—see Oct. 20 issue—(English-made). (5401)

TO BE REVIEWED OR IN PRODUCTION

AIR STRIKE—Richard Denning, Gloria Jean, Don Haggerty. (5413)

GLASS TOMB, THE—John Ireland, Honor Blackman—(English-made). (5409)

KING DINOSAUR—Bill Bryant, Wanda Curtis (5418)

LONESOME TRAIL, THE—Wayne Morris, Margia Dean, John Agar. (5416)

PHANTOM OF THE JUNGLE—Jon Hall, Anne Gwynne, Ray Montgomery. (5414)

THUNDER OVER SANGOLAND—Jon Hall, Marjorie Lord. (5415)

Metro

(1954-55 releases from 501)

ANCHORS AWEIGH—CMU—Frank Sinatra, Kathryn Grayson, Gene Kelly—Reissue has names ta sell—139m.—see Feb. 9 issue—(Technicolor). (520)

ASPHALT JUNGLE, THE—MD—Sterling Hayden, Louis Calhern, Jean Hagen—Reissue has the names and angles—112m.—see Dec. 29 issue—(1.75-1)—(Reissue). (514)

ATHENA—CMU—Jane Powell, Debbie Reynolds, Edmund Purdom, Vic Damone—Names should help this affbeat comedy musical—96m.—see Nav. 17 Issue—(Eastman Color)—(Print by Technicolor)—(1.75-1). (507)

BAD DAY AT BLACK ROCK—D—Spencer Tracy, Rabert Ryan, Anne Francis—Well-made drama has the names—81m.—see Dec. 15 Issue—(Eastman color)—(CinemaScope). (515)

BATTLEGROUND—D—Van Johnson, John Hodiak, Ricardo Montalban—Warld War II reissue has names to help—117m.—see Dec. 29 issue—(1.33-1)—(Reissue). (513)

BEAU BRUMMELL—D—Stewart Granger, Elizabeth Taylor, Peter Ustinov—Names should help interesting period entry—111m.—see Oct. 20 Issue—(Eastman Color)—(Print by Technicolor)—(Made In England)—(1.75-1). (504)

BEDEVILLED—D—Anne Baxter, Steve Forrest, Robert Christopher—Slaw moving drama will need plenty of help—85m.—see April 20 issue—(Made in France)—(Eastman color)—(CinemaScope). (523)

BETRAYED—MD—Clark Gable, Lana Turner, Victor Mature—Names will have ta make the difference—108m.—see Sept. 8 Issue—(Eastman Calor)—(Made In Holland and England)—(1.75-1)—(SS). (501)

BLACKBOARD JUNGLE—D—Glenn Ford, Anne Francis, Louis Calhern—High rating entry on juvenile delinquency—101m.—see March 9 issue. Leg.: B. (521)

BRIGADOON—MUFAN—Gene Kelly, Van Johnsan, Cyd Charisse—Entertaining musical fantasy—108m.—see Sept. 8 Issue (Ansco Color)—(CinemaScope) (502)

CAMILLE—D—Greta Garbo, Robert Taylor, Lionel Barrymore—Good reissue for art houses ar regulatian spets—110m.—see May 4 issue. (524)

COBWEB, THE—D—Richard Widmark, Laureen Bacall, Charles Boyer, Lillian Gish—Highly interesting entry about a mental sanitarium, its patients and its personnel — 124m. — see June 15 issue — (Eastman Color)—(CinemaScope). (531)

CREST OF THE WAVE—D—Gene Kelly, Jeff Richards, John Justin—Maderate pragrammer—90m.—see Nov. 17 issue—(Made in England)—(1.75-1). (511)

DEEP IN MY HEART—BIOMU—Jose Ferrer, Merle Oberon, Helen Traubel—High rating—132m.—see Dec. 1 Issue—Leg.: B—(Eastman Color)—(Print by Technicolor)—(1.75-1). (512)

DR. JEKYLL AND MR. HYDE—MD—Spencer Tracy, Ingrid Bergman, Lana Turner—Names should help reissue of familiar story—127m.—see Oct. 6 issue. (506)

GLASS SLIPPER, THE—FANMU—Leslie Caron, Michael Wilding, Keenan Wynn—Entertaining entry—94m.—see Feb. 23 issue—(Eastman Calor). (522)

GREEN FIRE—MD—Stewart Granger, Grace Kelly, Paul Douglas—Interesting meller has the angles—100m.—see Dec. 29 Issue—(Eastman Color)—(Made in South America)—(CinemaScope). (516)

HIT THE DECK—MUC—Jane Powell, Tony Martin, Debbie Reynolds—Entertaining musical entry — 112m. — see March 9 issue—Leg.: B—(Eastman Color)—(CinemaScope). (519)

INTERRUPTED MELODY—BIDMU—Glenn Ford, Eleanor Parker, Roger Moore—Well made entry has angles—106m.—see April 6 issue—(Eastman Color)—(CinemaScope). (529)

JUPITER'S DARLING — CDMU — Esther Williams, Howard Keel, Marge and Gower Champion — Entertaining entry has the angles—96m.—see Jan. 26 Issue—(Eastman color)—(CinemaScope). (518)

KING'S THIEF, THE—MD—Ann Blyth, Edmund Purdom, David Niven, George Sanders—Period piece for program has names to assist—78m.—see July 27 issue—(Eastman Color)—(CinemaScope). (532)

LAST TIME I SAW PARIS, THE—D—Elizabeth Taylor, Van Johnson, Donna Reed—Well made drama has names ta make the difference—116m.—see Nov. 17 Issue—(Technicolor)—(1.75-1). (510)

LOVE ME OR LEAVE ME—BIDMU—Doris Day, James Cagney, Cameron Mitchell—High rating musical should hit the better maney—122m.—see June 1 issue—Leg: B—(Eastman Color)—(CinemaScope). (527)

MANY RIVERS TO CROSS—ODCD—Robert Taylor, Eleanar Parker, Victor McLaglen—Offbeat outdoor show has names and amusing angles—92m.—see Feb. 9 Issue—Leg.: B—(Eastman Color)—(Cinemascope). (517)

MARAUDERS, THE—OMD—Dan Duryea, Jeff Richards, Keenan Wynn, Jarma Lewis—Gaod pragrammer—81m.—see April 20 issue—Leg.: B—(Eastman color)—(Print by Technicolor). (526)

MOONFLEET—MD—Stewart Granger, Viveca Lindfors, George Sanders, Joan Greenwood—Interesting meller with angles to help—89m.—see May 18 issue—Leg.: B—(Eastman Color)—(CinemaScope). (528)

PRODIGAL, THE—MD—Lana Turner, Edmund Purdom, Louis Calhern—Highly Interesting and entertaining entry—114m.—see April 16 issue—Leg.: B—(Eastman color)—(CinemaScope). (525)
ROGUE COP—MD—Names will help satisfactory thriller—Robert Taylor, Janet Leigh, George Raft—92m.—see Sept. 8 issue—Leg.: B—(1.75-1). (503)
SCARLET COAT, THE—HISD—Cornel Wilde, Michael Wilding, George Sanders, Anne Francis—Interesting meller an American Revolution—101m.—see June 29 issue—(Eastman Calor)—(CinemaScope).
TARZAN ESCAPES—AD—Johnny Weissmuller, Maureen O'Sullivan—Tarzan reissue is adequate for the actian houses—89m.—see Nov. 3 issue. (509)
TARZAN THE APE MAN—AD—Johnny Weissmuller, Neil Hamilton, Maureen O'Sullivan—Reissue will depend on name draw—102m.—see Nov. 3 issue—Leg.: B. (508)
WIZARD OF OZ, THE—FANMU—Judy Garland, Frank Morgan, Ray Bolger, Bert Lahr—Should click as reissue—101m.—see June 29 issue—(Technicolor). (530)
WOMAN'S FACE, A—MD—Joan Crawford, Melvyn Douglas, Conrad Veidt—Reissue shauld benefit from names—106m.—see Oct. 6 issue—Leg.: B (505)

TO BE REVIEWED OR IN PRODUCTION

BAR SINISTER—Jeff Richards, Jarma Lewis, Edmund Gwenn—(Color)—(CinemaScope).
BHOWANI JUNCTION—Ava Gardner, Stewart Granger, William Travers—(Color)—(CinemaScape)—(Made in Pakistan and England).
DIANE—Lana Turner, Pedro Armendariz—(Eastman Color)—(CinemaScope).
FORBIDDEN PLANET—Walter Pidgeon, Anne Francis, Leslie Nielson—(Color)—(CinemaScope).
FOREVER, DARLING—Lucille Ball, Desi Arnaz, James Mason, Louis Calhern—(Eastman Color)—(CinemaScope).
GABY—Leslie Caron, John Kerr—(Color)—(CinemaScope).
GUYS AND DOLLS—Marlon Brando, Jean Simmons, Frank Sinatra—(Technicalor)—(CinemaScope)—(Goldwyn).
I'LL CRY TOMORROW—Susan Hayward, Richard Conte, Eddie Albert.
INVITATION TO THE DANCE—Gene Kelly, Igor Yousekevitch, Claire Sombert, Tamara Toumanova—94m.—(Technicolor)—(Made in England).
IT'S ALWAYS FAIR WEATHER—Gene Kelly, Cyd Charisse, Don Dailey, Dolores Gray—(Eastman Color)—(CinemaScope).
KISMET—Howard Keel, Ann Blyth, Vic Damone—(Eastman Color)—(CinemaScope).
LAST HUNT, THE—Robert Taylor, Stewart Granger, Anne Bancroft—(Eastman Color)—(CinemaScope).
QUENTIN DURWARD—Robert Taylor, Kay Kendall, Robert Morley—(Color)—(CinemaScope)—(Made in England).
SVENGALI—Hildegarde Neff, Donald Wolfit, Terence Morgan—(Eastman Color)—(English-made).
TENDER TRAP, THE—Frank Sinatra, Debbie Reynolds, David Wayne, Celeste Holm — (Eastman Color) — (CinemaScope).
TRIAL—Glenn Ford, Dorothy McGuire, Arthur Kennedy—(CinemaScope).
TRIBUTE TO A BAD MAN—James Cagney, Irene Pappas, Robert Francis—(Eastman Color)—(CinemaScope).
VIVA LAS VEGAS—Dan Dailey, Cyd Charisse.

Paramount

(1954-55 releases from 5400;
1955-56 releases from 3500)

BRIDGES AT TOKO-RI, THE—D—William Holden, Grace Kelly, Frederic March, Mickey Rooney—Well-made, interesting entry—103m.—see Jan. 12 issue—(Technicolor). (5405)
CONQUEST OF SPACE—SFD—Walter Brooke, Eric Fleming, Joan Shawlee—Space thriller will please science-fiction fans and the younger set—80m.—see April 20 issue—(Technicolor)—Leg.: "B." (5407)
COUNTRY GIRL, THE—D—Bing Crosby, Grace Kelly, William Holden—High rating drama—104m.—see Dec. 15 issue. (5409)
FAR HORIZONS, THE—MD—Fred MacMurray, Charlton Heston, Donna Reed—Interesting programmer—108m.—see June 1 issue—(Technicolor)—(VistaVision). (5412)
HELL'S ISLAND—MD—John Payne, Mary Murphy, Francis L. Sullivan—Fair programmer—84m.—see May 18 issue—Leg.: B—(Technicolor)—(VistaVision). (5411)
MAMBO — MD — Silvana Mangano, Vittorio Gassman, Shelley Winters—Meller has angles to sell—94m.—see April 6 issue—(Made in Italy)—Leg.: B. (5406)
REAP THE WILD WIND—MD—Ray Milland, John Wayne, Paulette Goddard—Reissue of DeMille spectacle has the names to help—122m.—see Oct. 20 Issue—(Technicolor). (R-5403)
REAR WINDOW—MYD—James Stewart, Grace Kelly, Wendell Carey—High rating—112m.—see Sept. 8 issue—(Technicolor). (5401)
RUN FOR COVER—OD—James Cagney, Viveca Lindfors, John Derek—Interesting outdoor drama has names to sell—93m.—see April 6 Issue—(Technicolor)—(VistaVision). (5410)
SABRINA—CD—Humphrey Bogart, Audrey Hepburn, William Holden—High rating—113m.—see Sept. 8 issue—Leg.: B. (5402)
SEVEN LITTLE FOYS, THE—CMU—Bob Hope, Milly Vitale, George Tobias—Top Hope entry headed for higher grosses — 95m. — see June 15 issue — (Technicolor)—(VistaVision). (5413)
STRATEGIC AIR COMMAND—MD—James Stewart, June Allyson, Frank Lovejoy—Well made yarn of present-day air force—114m.—see April 6 issue—(Technicolor)—(VistaVision). (5425)
THREE RING CIRCUS—C—Dean Martin, Jerry Lewis, Joanne Dru, Zsa Zsa Gabor—Team draw will make the difference—104m.—see Nav. 3 issue—(Technicolor)—(VistaVision)—(PS). (5404)
TO CATCH A THIEF—MYC—Cary Grant, Grace Kelly, Jessie Royce Landis—High rating entertainment—106m.—see July 27 issue—(Technicilor)—(VistaVision)—(Made in France). (5502)
ULYSSES—MD—Kirk Douglas, Slyvana Mangano, Anthony Quinn—Filmization of epic work has angles far regulation as well as art and specialty spots—104m.—see June 29 issue—(Print by Technicolor)—(Made in Italy)—(English-dubbed). (5503)
WE'RE NO ANGELS—C—Humphrey Bogart, Aldo Ray, Joan Bennett, Basil Rathbone—Highly amusing comedy—105m.—see June 29 issue—(Technicolor)—(VistaVison). (5414)
WHITE CHRISTMAS—CMU—Names and VistaVisian debut shauld accaunt far high grosses—Bing Crosby, Danny Kaye, Rosemary Clooney, Vera Ellen—120m.—see Sept. 8 issue—(Technicolor)—(VistaVision)—(PS). (5430)
YOU'RE NEVER TOO YOUNG—C—Dean Martin, Jerry Lewis, Diana Lynn, Nina Foch—Better Martin and Lewis comedy—102m.—see June 29 issue—(Color by Technicolor)—(VistaVision). (5515)

TO BE REVIEWED OR IN PRODUCTION

ANYTHING GOES—Bing Crosby, Jeanmarie, Donald O'Connor—(Technicolor)—(VistaVision).
ARTISTS AND MODELS—Dean Martin, Jerry Lewis, Shirley MacLaine—(Technicolor)—(VistaVision).
COURT JESTER, THE—Danny Kaye, Glynis Johns, Basil Rathbone—(Technicolor)—(VistaVision)—(PS).
DESPERATE HOURS, THE—Fredric March, Humphrey Bogart, Martha Scott—(VistaVision)—(PS).
GIRL RUSH, THE—Rosalind Russell, Eddie Albert, Fernando Lamas—(Technicolor)—(VistaVision)—(PS). (5501)
GEORGE GOBEL COMEDY, THE—George Gobel, Mitzi Gaynor, David Niven—(Technicolor)—(VistaVision).
LUCY GALLANT—Jane Wyman, Charlton Heston, Claire Trevor—(Technicolor)—(VistaVision)—(PS).
MAN WHO KNEW TOO MUCH, THE—James Stewart, Doris Day, Chris Olson—(Technicolor)—(VistaVision)—(Made in Morocco).
PROUD AND PROFANE, THE—William Holden, Deborah Kerr, Thelma Ritter, Dewey Martin—(VistaVision).
ROSE TATTOO, THE—Burt Lancaster, Anna Magnani, Marisa Pavan—(VistaVision).
SCARLET HOUR—Carol Ohmart, Tom Tryon, Jody Lawrence, Elaine Stritch—(VistaVision).
TEN COMMANDMENTS, THE—Charlton Heston, Yul Brynner, Anne Baxter—(Technicolor)—(VistaVision)—(Made in Egypt)—(PS).
TOO LATE, MY LOVE—Carol Ohmart, Tom Tryon, Jody Lawrence—(VistaVision).
TROUBLE WITH HARRY, THE—Edmund Gwenn, Shirley MacLaine, John Farsythe—(Technicolor)—(VistaVisian)—(PS).
VAGABOND KING, THE — Kathryn Grayson, William Prince, Rita Moreno—(Technicolor)—(VistaVision).
WAR AND PEACE—Audrey Hepburn, Henry Fonda, Mel Ferrer—(Technicolor)—(VistaVision) — (Made in Italy and Yugoslavia).

RKO

(1954-55 releases from 501)

AFRICA ADVENTURE—DOC—Robert C. Ruark—Okeh dacumentary—64m.—see Oct. 6 issue. (502)
AMERICANO, THE—OMD—Glenn Ford, Frank Lavejoy, Ursula Theiss—Satisfactory autdoor actian meller—85m.—see Jan. 12 issue—(Technicolor)—(Filmed in Brazil)—Leg.: B. (509)
BERLIN EXPRESS—MD—Merle Oberon, Robert Ryan, Paul Lukas—Names should help reissue—86m.—see April 20 issue. (574)
BIG STREET, THE—CD—Henry Fonda, Lucille Ball, Agnes Moorehead—Names should help reissue—88m.—see June 15 issue. (577)
BRINGING UP BABY—C—Katharine Hepburn, Cary Grant, Charlie Ruggles—Reissue has names to help—102m.—see May 18 issue. (575)
CATTLE QUEEN OF MONTANA—W—Barbara Stanwyck, Ronald Reagan, Gene Evans—Western has names ta help—88m.—see Dec. 1 issue—(Technicolor). (505)
EVERY GIRL SHOULD BE MARRIED—C—Cary Grant, Franchot Tane, Betsy Drake—Reissue has the names to help—84m.—see Sept. 8 issue. (570)
ESCAPE TO BURMA—MD—Barbara Stanwyck, Robert Ryan, David Farrar—Average programmer has names ta help—87m.—see April 20 Issue—(Technicolor)—(SuperScope). (512)
HANSEL AND GRETEL—NOV—Voices of Anna Russell, Mildred Dunnock, Frank Rogier—Puppet entry is packed with selling angles—75m.—see Oct. 6 issue—(Technicolor). (508)
I REMEMBER MAMA—CD—Irene Dunne, Barbara Bel Geddes, Phillip Dorn—Reissue should click—119m.—see May 18 issue. (576)
INFORMER, THE—MD—Victor McLaglen, Heather Angel, Preston Foster—Reissue of film classic shauld do okeh—92m.—see April 20 Issue. (573)
PASSION—MD—Carnel Wilde, Yvonne De Carlo, Raymond Burr—Average programmer—84m.—see Oct. 20 issue—(Print by Technicolor). (503)
PEARL OF THE SOUTH PACIFIC—AD—Dennis Morgan, Virginia Mayo, David Farrar—Okeh programmer—86m.—see July 13 issue—(Technicolor)—(SuperScope). (515)
QUEST FOR THE LOST CITY—DOC—Dana and Ginger Lamb—Interesting Documentary—60m.—see Jan. 12 ssue—(Color)—(Made in Guatemala). (510)
RAGE AT DAWN—W—Randolph Scott, Forrest Tucker, Mala Powers—Better than average western—87m.—see March 23 issue—(Technicolor). (511)
SHE WORE A YELLOW RIBBON—MD—Okeh Wayne reissue—John Wayne, Joanne Dru, John Agar—103½m.—see Sept. 8 issue (Technicolor). (572)
SON OF SINBAD—CD—Dale Robertson, Sally Forrest, Lili St. Cyr, Vincent Price—Entry has angles and femmes—88m.—see July 27 issue—Leg.: C—(Technicolor)—(SuperScope)—(1.75-1). (513)
TARZAN'S HIDDEN JUNGLE—MD—Gordon Scott, Vera Miles, Peter Van Eyck—Average series entry—73m.—see March 9 issue. (507)
THIS IS MY LOVE—D—Linda Darnell, Rick Jason, Dan Duryea—Moderate programmer—91m.—see Oct. 6 issue—Leg.: B—(Pathe Color). (504)
UNDERWATER—MD—Jane Russell, Gilbert Roland, Richard Egan—Interesting, well-made melodrama—99m.—see Jan. 26 issue—(Technicolor)—(SuperScope). (506)
WAKAMBA—OD—Edgar M. Queeny African Documentary—Off beat entry for the art spots and for the lower half in regular houses—65m.—see July 27 issue—(Technicolor). (514)
WINDOW, THE—D—Barbara Hale, Bobby Driscoll, Arthur Kennedy—Reissue has explaitation possibilities—73m.—see Sept. 8 issue. (571)

TO BE REVIEWED OR IN PRODUCTION

ALISON—Terry Moore, Robert Beatty, William Sylvester—(English-made).
BENGAZI—Richard Conte, Victor McLaglen, Mala Powers—(Technicolor)—(SuperScope). (516)
BOY AND THE BULL, THE—Michel Ray, Fermin Rivera, Rodolpho Hoyos—(Technicolor)—(CinemaScope).
CONQUEROR, THE—John Wayne, Susan Hayward, Pedra Armendariz—(Technicolor)—(CinemaScope).
GLORY—Margaret O'Brien, Charlotte Greenwood, Arthur Hunnicutt—(Technicolor)—(SuperScope).
JET PILOT — John Wayne, Janet Leigh, J. C. Flippen — —119m.—(Technicolor)—(SuperScope).
TENNESSEE'S PARTNER—Rhonda Fleming, John Payne, Ronald Reagan—(Technicolor)—(SuperScope).
TEXAS LADY—Claudette Colbert, Barry Sullivan, Gregory Walcott—(Technicolor)—(SuperScope).
TREASURE OF PANCHO VILLA, THE—Rory Calhoun, Shelley Winters, Gilbert Roland — (Technicolar) — (SuperScope)—(Mexican made).
WAY OUT, THE—Gene Nelson, Mona Freeman—(Made in England).

Republic

(1954-55 releases from 5400)

AFRICAN MANHUNT—MD—Myron Healey, Karen Booth, John Kellogg—For the lawer half—65m.—see April 20 issue. (5430)
CITY OF SHADOWS — MD — Victor McLaglen, Kathleen Crowley, Anthony Caruse—Far the lower half—69m.—see June 29 issue. (5436)
DAY TO REMEMBER, A—C—Joan Rice, Donald Sindon, Odile Versois, Stanley Holloway—Interesting art house offering—72m.—see May 18 issue—(English-made)—(Rank). (5433)
DOCTOR IN THE HOUSE—C—Dirk Bogarde, Muriel Pavlow, Kenneth More—Light hearted import should have wide appeal—92m.—see March 9 issue—(English-made)—(Technicolor). (5401)
DON JUAN'S NIGHT OF LOVE—MD—Raf Vallone, Silvana Pampanini, Michele Philippe—Uneven import with some selling angles—71m.—see June 29 issue—(Italian-made)—(Dubbed in English). (5435)
DOUBLE JEOJARDY—MD—Rod Cameron, Gale Robbins, Allison Hayes, Jack Kelly—For the lower half—70m.—see July 27 issue. (5437)
ETERNAL SEA, THE—BIOD—Sterling Hayden, Alexis Smith, Dean Jagger—Gaod service film—103m—see April 20 issue: (5405)
I COVER THE UNDERWORLD—MD—Sean McClory, Joanne Jordan, Ray Middleton—Far the lower half—70m.—see May 4 issue. (5434)
ROAD TO DENVER, THE—W—John Payne, Mona Freeman, Lee J. Cobb—Okey western—90m.—see June 29 issue—(Truecolor). (5406)
SANTA FE PASSAGE—OD—John Payne, Faith Domergue, Read Cameron—Okey frantiersmen vs. Indians entry—90m.—see May 18 issue—(Trucolor). (5404)
SQUARE RING, THE—D—Jack Warner, Robert Beatty, Bernadette O'Farrell—Okeh programmer—73m.—see Feb. 9 issue—(Made in England). (5432)
TIMBERJACK — OMD — Sterling Hayden, Vera Ralston, David Brian—Colorful outdoor meller will fit into action spats—93m.—see Feb. 9 issue—(Trucolor). (5402)
TROUBLE IN STORE — F — Norman Wisdom, Margaret Rutherford, Moira Lister—Very funny import—85m.—see Jan. 26 issue—(English-made). (5431)
YELLOWNECK—MD—Lin McCarthy, Stephen Courtleigh, Bill Mason—Okeh for the lawer half—83m.—see March 23 issue—(Trucolor). (5403)

TO BE REVIEWED OR IN PRODUCTION

COME NEXT SPRING—Steve Cochran, Ann Sheridan, Sonny Tufts—(Trucolor).
CROSS CHANNEL—Wayne Morris, Yvonne Furneaux.
DIVIDED HEART, THE—Cornell Borchers, Yvonne Mitchell, Armin Dahlen.
FIGHTING CHANCE—Rod Cameron, Julie London, Ben Cooper.
FLAME OF THE ISLAND—Yvonne De Carlo, Zachary Scott, Howard Duff—(Trucolor).
GREEN BUDDHA, THE—Wayne Morris, Mary Germaine.
HEADLINE HUNTERS—Rod Cameron, Julie Bishop, Ben Cooper.
JAGUAR—Sabu, Chiquita, Barton MacLane.
LAST COMMAND, THE—Sterling Hayden, Anna Maria Alberghetti, Richard Carlsoin—(Trucolor). (5407)
LAY THAT RIFLE DOWN—Judy Canova, Robert Lowery.
MAGIC FIRE—Yvonne De Carla, Carlos Thompson, Rita Gam—(Trucolor)—(Made In Germany).
MAN ALONE, A—Ray Milland, Mary Murphy—(Trucolor).
MYSTERY OF THE BLACK JUNGLE—Lex Barker, Jane Maxwell.
SECRET VENTURE—Kent Taylor, Jane Hylton.
SLIGHTLY SCARLET—John Payne, Rhonda Fleming, Arlene Dahl—(Technicolor)—(Superscope).
TANGABUKU—Documentary—(Made in Africa)—(Cotlow).
TRACK THE MAN DOWN—Kent Taylor, Petula Clark.
TREACHERY—Marie Windsor, Jil Jarmyn, John Archer.
TWINKLE IN GOD'S EYE—Mickey Rooney, Coleen Grey, Hugh O'Brian.
VANISHING AMERICAN, THE—Scott Brady, Audrey Totter, Forrest Tucker—(Trucolor).

20th Century-Fox

(1954 releases from 401;
1955 releases from 501)

ADVENTURES OF HAJJI BABA, THE—MD—John Derek, Elaine Stewart, Thamas Gamez—Arabian Nights-type entertainment has the angles—94m.—see Oct. 20 issue—Leg.: B—(Calor by DeLuxe)—(CinemaScope). (424)

ADVENTURES OF SADIE, THE—C—Joan Collins, George Cole, Kenneth More, Hermione Gingold—Satisfactary British comedy far the art spats—88m.—see June 1 issue—Leg.: B—(Eastman Color)—English-made). (508)

ANGELA—MD—Dennis O'Keefe, Mara Lane, Rossane Brazzi—Okey programmer—81m.—see May 11 issue—Leg.: B—(Filmed in Italy). (511)

BELLE STARR'S DAUGHTER—W—George Montgomery, Rad Cameron, Ruth Raman—Western reissue should da akeh—86m.—see Feb. 9 issue—(Reissue). (541)

BLACK 13—MD—Peter Reynolds, Rona Anderson, Patric Barr—Far the lower half—75m.—see Nov. 17 Issue—(English-made). (428)

BLACK WIDOW—MY—Ginger Rogers, Van Heflin, Gene Tierney, George Raft, Peggy Ann Garner—Good mystery—95m.—see Nov. 3 issue—(Color by DeLuxe)—(CinemaScope). (423)

BROKEN LANCE—MD—Spencer Tracy, Robert Wagner, Jean Peters, Richard Widmark—Well-made melodrama—96m.—see July 28 issue—(Color by DeLuxe)—(CinemaScope). (419)

CARMEN JONES—DMU—Dorothy Dandridge, Harry Belafonte, Olga James—Depends on the Individual situation—105m.—see Oct. 20 issue—Leg.: B—(Calor by DeLuxe)—(CinemaScope). (422)

DADDY LONG LEGS—MUC—Fred Astaire, Leslie Caron, Terry Moore, Thelma Ritter—Entertaining entry headed for higher grosses—126m.—see May 11 issue—(Color by De Luxe)—(CinemaScope). (515)

DAKOTA LIL—W—George Montgomery, Marie Windsor, Rod Cameron—Reissue has the angles—88m.—see Feb. 9 issue—(Reissue). (542)

DESIREE—D—Marlon Brando, Jean Simmons, Merle Oberon—Impressive picturizatian af best seller—110m.—see Nov. 17 issue—(Color by DeLuxe)—(CinemaScope). (425)

DEVIL'S HARBOR—MD—Richard Arlen, Greta Gynt, Donald Houston—For the duallers—71m.—see Dec. 29 issue—(English-made). (429)

EGYPTIAN, THE—D—Edmund Purdom, Jean Simmons, Victor Mature—Well-made spectacle is headed for the better grosses—140m.—see Sept. 8 issue—Leg. B—(Color by DeLuxe)—(CinemaScope). (420)

GAMBLER FROM NATCHEZ, THE—MD—Dale Robertson, Debra Paget, Thomas Gomez—Okeh programmer—88m.—see Aug. 11 issue—Leg.: B—(Print by Technicolor). (417)

HOUSE OF BAMBOO—MD—Robert Ryan, Robert Stock, Shirley Yamaguchi, Cameron Mitchell—Highly interesting meller—102m.—see July 13 issue—(Color by DeLuxe)—(CinemaScope)—(Filmed in Japan). (516)

HOW TO BE VERY, VERY POPULAR—F—Betty Grable, Sheree North, Robert Cummings, Charles Coburn—Farce has angles for the selling—89m.—see July 27 issue—(Color by DeLuxe)—(CinemoScope). (518)

LIFE IN THE BALANCE, A—MD—Ricardo Mantalban, Anne Bancroft, Lee Marvin—Satisfactory programmer—74m.—see Jan. 26 issue—(Made in Mexico) (506)

LIVING SWAMP, THE—DOC—Nature in the Okefenokee Swamp—Satisfactory featurette—33m.—see July 27 issue—(Color by DeLuxe)—(CinemaScope) (512)

MAGNIFICENT MATADOR, THE—D—Maureen O'Hara, Anthony Quinn, Thomas Gomez—Entry has angles—94m.—see June 1 issue—Leg.: B—(Eastman Color)—(CinemaScope). (513)

MAN CALLED PETER, A—BID—Richard Todd, Jean Peters, Marjorie Rambeau—Highly inspiratianal film will need selling—119m.—see April 9 issue—(Color by DeLuxe)—(CinemaScope). (509)

OTHER WOMAN, THE—D—Hugo Haas, Cleo Moore, Lance Fuller—Okeh programmer for the duallers—81m.—see Jan. 12 issue. (430)

OUTLAW'S DAUGHTER, THE—W—Jim Davis, Kelly Ryan, Bill Williams—For the lower half—75m.—see Dec. 1 issue—(Color). (427)

PRINCE OF PLAYERS—BID—Richard Burton, Maggie McNamara, John Derek—Quality drama calls far special handling—[illegible] Jan. 12 issue—(Color)—(CinemaScope). (502)

RACERS, THE—MD—Kirk Douglas, Bella Darvi, Gilbert Roland—Entertaining entry—95m.—see Feb. 9 issue—(Color by De Luxe)—(CinemaScope)—Leg.: B. (505)

RAID, THE—MD—Van Heflln, Anne Bancroft, Richard Boone—Okeh Civil War action meller—83m.—see July 28 issue—(Technicolor). (408)

SEVEN YEAR ITCH, THE—C—Marilyn Monroe, Tom Ewell, Evelyn Keyes—Highly amusing comedy should do better business—105m.—see June 15 issue—Leg.: B—(Color by De Luxe)—(CinemaScope). (517)

SOLDIER OF FORTUNE—MD—Clark Gable, Susan Hayward, Michael Rennie—Adventure yarn has high potential—96m.—see June 1 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Made in Hong Kong).(514)

THAT LADY—MD—Olivia DeHavilland, Gilbert Roland. Francoise Rosey, Dennis Price—Costume meller will need plenty of push—100m.—see June 1 issue—(Print by Technicolor)—(CinemaScope)—(Made in Spain). (504)

THERE'S NO BUSINESS LIKE SHOW BUSINESS—MU—Ethel Merman, Donald O'Connor, Marilyn Monrae, Dan Dailey, Johnnie Ray, Mitzl Gaynor—Colarful musical Is headed for better grosses—117m.—see Dec. 15 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (426)

TWELVE O'CLOCK HIGH—MD—Gregory Peck, Hugh Marlowe, Gary Merrill—The Peck name should help war reissue—131½m.—see Jan. 12 issue. (540)

UNTAMED—AD—Tyrone Power, Susan Hayword, Richard Egan—Colorful entry has names and angles—111m.—see March 9 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (507)

VIOLENT SATURDAY—MD—Victor Mature, Richard Egan, Virginia Leith—Gangster entry has names and punch—90m.—see April 20 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (510)

WHITE FEATHER—OMD—Robert Wagner, John Lund, Debra Paget—Well-made Indian yarn—102m.—see Feb. 23 issue—(Print by Technicolor)—(CinemaScope). (503)

WOMAN'S WORLD—CD—Clifton Webb, June Allyson, Van Heflin, Lauren Bacall, Fred MacMurray, Arlene Dahl, Carnel Wilde—Headed far the better money—94m.—see Oct. 6 issue—(Print by Technicolor)—(CinemaScope). (421)

TO BE REVIEWED OR IN PRODUCTION

GIRL IN THE RED VELVET SWING, THE—Ray Milland, Joan Collins, Farley Granger—(Color)—(CinemaScope).

GOOD MORNING, MISS DOVE—Jennifer Jones, Robert Stack—(Color)—(CinemaScope).

KING AND I, THE—Deborah Kerr, Yul Brynner, Dorothy Dandridge—(CinemaScope).

LEFT HAND OF GOD, THE—Humphrey Bogart, Gene Tierney, Lee J. Cobb—(Color)—(CinemaScope). (520)

LOVE IS A MANY SPLENDORED THING—William Holden, Jennifer Jones, Gloria Grahame—(Color)—(CinemaScope).

SEVEN CITIES OF GOLD—Richard Egan, Anthony Quinn, Rita Moreno—105m.—(Color)—(CinemaScope)—Made in Mexico).

TALL MEN, THE—Clark Gable, Jane Russell, Robert Ryan—(Color)—(CinemaScope)—(Made in Mexico).

VIEW FROM POMPEY'S HEAD, THE—Richard Egan, Dano Wynter, Cameron Mitchell.

VIRGIN QUEEN, THE—Bette Davis, Richard Todd, Herbert Marshall—92m.—(Color by DeLuxe)—(CinemaScope). (519)

United Artists

BAREFOOT CONTESSA, THE—D—Humphrey Bogart, Ava Gardner, Edmond O'Brien—High rating—128m.—see Oct. 6 issue—Leg.: B—(Technicolor)—(Made in Italy)—(Figaro)—(1.75:1).

BATTLE TAXI—MD—Sterling Hayden, Arthur Franz, Marshall Thompson—Okeh programmer—82m.—see Jan. 12 issue—(Tors-Arthur)—(1.75-1).

BEACHCOMBER, THE—CD—Glynis Johns, Robert Newton, Donald Sinden—Amusing Import for art and specialty spots—82m.—see Jan. 26 issue—(Technicolor)—(English-made)—(Rank)—(1.66 ta 1).

BIG BLUFF, THE—D—John Bromfiled, Mortha Vickers, Robert Hutton—Routine lower half entry—70m.—see July 27 issue—(Wilder).

BIG HOUSE U. S. A.—MD—Broderick Crawford, Ralph Meeker, Randy Farr—Okeh programmer—82m.—see March 23 issue—Leg.: B—(Schenck).

BLACK TUESDAY—MD—Edward G. Robinson, Peter Graves, Jean Parker—Okeh pragrammer—80m.—see Dec. 29 issue—Leg.: B—(Goldstein)—(1.85-1).

BREAK TO FREEDOM—D—Anthony Steel, Jack Warner, Robert Beatty—Okeh entry for the art spots—88m.—see July 27 issue—(English-made)—(Angel)—(1.66-1).

BULLET FOR JOEY, A—MD—Edward G. Robinson, George Raft, Audrey Totter—Okeh programmer—85m.—see April 9 issue—(Bischoff-Diamond)—(1.85-1).

CANYON CROSSROADS—MD—Richard Basehart, Phyllis Kirk, Stephen Elliot—Okeh programmer—83m.—see March 23 issue—(Joyce-Werker)—(1.75-1).

CROSSED SWORDS—COSMD—Errol Flynn, Gina Lollobrigida, Cesar Danova—Flynn draw will have to make the difference—83m.—see Aug. 11 issue—(Pathe color)—(Made in Italy)—(Dubbed in English)—(Mahon-Vassarotti)—(1.75-1).

DIAMOND WIZARD, THE—MD—Dennis O'Keefe, Margaret Sheridan, Philip Friend—Routine pragrammer will fit into the duallers—83m.—see July 28 Issue—(English-made)—(Pallos)—(1.66-1).

DOWN THREE DARK STREETS—MD—Okeh programmer—84m.—Broderick Crawford, Ruth Roman, Martha Hyer—see Sept. 8 issue—(Gardner-Levey).

GOLDEN MISTRESS, THE—MD—John Agar, Rosemarle Bowe, Abner Biberman—Okeh programmer for the lawer half—82m.—see Nov. 4 issue—Leg.: B—(Prlnt by Technicolor—(Made In Haitl)—(Kay-Rybnlck)—(1.66-1).

GOOD DIE YOUNG, THE—D—Laurence Harvey, Gloria Grahame, Richard Basehart—Interesting drama—100m.—see Jan. 26 issue—(English-made)—(Remus).

JESSE JAMES' WOMEN—W—Don Barry, Peggy Castle. Lita Baron, Jack Beutel—Far the lawer half—83m.—see Sept. 22 Issue—Leg.: B—(Prlnt by Technlcolor)—(Panorama)—(1.75-1).

KENTUCKIAN, THE—MD—Burt Lancaster, Dianne Foster, Dionna Lynn, John McIntire—Interesting melodrama—104m.—see July 27 issue—(Print by Technicolor)—(CinemaScope)—(Hecht-Lancaster).

KHYBER PATROL—MD—Richard Egan, Dawn Addams, Raymond Burr—Okeh for the lower half—71m.—see Aug 25 issue—(Color)—(World)—(1.75-1).

KISS ME DEADLY—MYMD—Ralph Meeker, Maxine Cooper, Paul Stewart—Mickey Spillane entry has angles—105m.—see May 4 issue—Leg.: B—(Parklane).

LAWLESS RIDER, THE—W—Johnny Carpenter, Rose Bascom. Frankle Darro—Weak western for the lower half—62m.—see Nov. 3 issue—(Rayal West)—(1.85-1).

MALTA STORY—HISMD—Alec Guiness, Jack Hawkins, Muriel Pavlow—High rating for the art and specialty hauses—98mh.—see July 28 Issue—(English-made)—(Rank)—(1.66-1).

MAN WHO LOVED REDHEADS, THE—ROMC—Moira Shearer, John Justin, Roland Culver—For the art and specialty spots—89m.—see July 27 issue—Leg.: B—(Eastman Color)—(Print by Technicilor)—(Lopert).

MARTY—D—Ernest Borgnine, Betsy Blair, Esther Minciotti High rating heartwarming drama—89m.—See April 6 issue—(Hecht-Lancaster).

NIGHT OF THE HUNTER, THE—D—Robert Mitchum, Shelley Winters, Lillian Gish—Entry based an best-selling book needs selling—93m.—see July 27 issue—Leg.: B—(Gregory)—(1.85-1).

NOT AS A STRANGER—D—Olivia de Haviland, Robert Mitchum, Frank Sinatra, Gloria Grahame—Highly touted filmization of popular best-seller shauld wind up in the better money—135m.—see June 29 issue—Leg.: B—(Kramer).

OPERATION MANHUNT—MD—Harry Townes, Irja Jensen, Jacques Aubuchon—Satlsfactory programmer far the lawer half—77m.—see Nov. 3 Issue—(Filmed In Canada)—(MPTV)—(1.66-1).

OTHELLO—D—Orson Welles, Susanne Cloutier, Michael MacLiammoire—Shakespeare work for the art and speciality houses—92m.—see June 15 issue—(Made in Italy)—(Welles).

PURPLE PLAIN, THE—MD—Gregory Peck, Win Min Than, Bernard Lee—Well made interesting entry—100m.—see April 6 issue—(Filmed in Burma)—(Technicolor)—(Bryan).

ROBBER'S ROOST—W—George Montgomery, Richard Boone, Sylvia Findlay—Okeh western—82m.—see May 18 issue—Leg.: B—(Eastman Color)—(Goldstein-Jacks).

ROMEO AND JULIET—D—Laurence Harvey, Susan Shentall, Flora Rabson—High rating classical drama—140m.—see Dec. 29 Issue—(Technicalor)—(1.66-1)—(Filmed In England and Italy)—(Rank).

SABAKA—MD—Boris Karloff, Nino Marcel, Victor Jory, June Foray—For the lawer half ar art spats—74m.—see Feb. 9 Issue—(Technicolor)—(Made in India)—(Ferrin)—(1.75-1).

SEA SHALL NOT HAVE THEM, THE—MD—Michael Redgrave, Dirk Bogarde, Nigel Patrick—Fair entry for the art and specialty spots—91m.—(English-made)—(1-66-1)—(Angel).

SHIELD FOR MURDER—MD—Okeh programmer—Edmond O'Brien, Marla English, Jahn Agar—80m.—see Sept. 8 Issue—Leg.: B—(Schenck-Kach)—(1.75-1).

SITTING BULL—OMD—Dale Robertson, Mary Murphy, J. Carrol Naish—Well-made, interesting entry should appeal to actlan spots—105m.—see Sept. 22 Issue—(Eastman color)—(ClnemaScope)—(Frank).

SNOW CREATURE—MD—Paul Langton, Leslie Denison, Teru Shimada—For the lower half—70m.—see Nov. 17 issue—(Wilder)—(1.85-1).

STEEL CAGE, THE—COMP—Paul Kelly, Maureen O'Sullivan, Walter Slezak—For the lower half—80m.—see Nov. 3 issue—(Phoenlx).

STRANGER ON HORSEBACK—OMD—Joel McCrea, Miroslava, Kevin McCarthy—Good program enrty—66m.—see March 9 issue—(1.85-1)—(Ansco Color)—(Goldstein).

SUDDENLY—MD—Well-made, interesting meller—Frank Sinatra, Sterling Hayden, Nancy Gates—77 m.—see Sept. 8 issue—(Bassler)—(1.75-1).

SUMMERTIME—ROMD—Katherine Hepburn, Rossano Brazzi, Isa Miranda—Stage play filmization has angles—99m.—see June 15 issue—Leg.: B—(Eastman Color)—(Print by Technicolar)—(Made in Italy)—(Lopert).

TIGER AND THE FLAME, THE—MD—Mehtab, Sohrab Modi, Mubarak—Interesting meller for the art spots—97m.—see May 18 issue—(Technicolor)—(Indian-made)—(Modi).

TOP OF THE WORLD—MD—Frank Lovejoy, Evelyn Keyes, Dale Robertson—Fair programmer—90m.—see May 4 issue—Leg.: B—(Baird-Foster).

TWIST OF FATE—MD—Ginger Rogers, Rerbert Lom, Stanley Baker—Interesting meladrama has star draw to help—89m.—see Nov. 3 Issue—Leg.: B—(Made In France)—(Settan)—(1.85-1).

VERA CRUZ—OMD—Gary Cooper, Burt Lancaster, Denlse Darcel—Actian packed meller has much ta affer—94m.—see Jan. 12 issue (SuperScope)—(Technicolor)—(Made in Mexico)—Leg.: B—(Hecht-Lancaster).

VICTORY AT SEA—DOC—Well-made dacumentary—97m.—see June 2 Issue—(Saloman).

WHITE ORCHID, THE—MD—William Lundigan, Peggle Castle, Armando Silvestre—Okeh far the duallers—81m.—see Dec. 15 issue—(Color)—(LeBorg)—1.85-1).

YOU KNOW WHAT SAILORS ARE—C—Akim Tamiraff, Donald Sinden, Sarah Lawson—Zany import for the lower half—89m.—see Nov. 17 issue—(Technicolar)—(English-made)—(Rank)—(1.66-1).

TO BE REVIEWED OR IN PRODUCTION

ALEXANDER THE GREAT—Richard Burton Fredric March, Claire Bloom, Danielle Darrieux—(Technicolor)—(CinemaScope)—(Made in Spain)—(Rossen).

BEAST OF HOLLOW MOUNTAIN, THE—Guy Madison, Patricia Medina, Carlos Rivas—(Eastman Color)—(CinemaScope)—(Made in Mexico)—(Nassour).

BIG KNIFE, THE—Jack Palance, Ida Lupino, Shelley Winters—(Aldrich).

DESERT SANDS—Ralph Meeker, Maria English, J. Carol Naish—(Technicolor)—(Superscope)—(Bel-Air).

FOREIGN INTRIGUE—Robert Mitchum, Genevieve Page—(Eastman Color)—(Made in France)—(Reynolds).

FORT YUMA—Peter Graves, Joan Vohs, John Hudson, Joan Taylor—(Technicolor)—(Bel-Air).

GENTLEMEN MARRY BRUNETTES—Jane Russell, Jeanne Crain, Alan Young—(Made in France)—(Technicalor)—(CinemaScope)—(Bassler-Sale).

INDIAN FIGHTER, THE—Kirk Douglas, Walter Matthau, Elsa Martinelli—(Color)—(CinemaScope)—(Bryna).

KILLER'S KISS—Frank Silvera, Jamie Smith, Irene Kane—Leg.: B—(Kubrick-Bousel).

KISS BEFORE DYING, A—Robert Wagner, Jeffrey Hunter, Virginia Leith—(Eastman Color)—(CinemaScope)—(Crown).

LAST MAN IN WAGON MOUND, THE—Clark Gable (Russ-Field).

LET'S MAKE UP—Errol Flynn, Anna Neggle, Davld Farrar—(Eastman Color)—(Wilcox).

NAKED STREET, THE—Farley Granger, Anthony Quinn, Anne Bancroft—(Small).

NEWS IS MADE AT NIGHT—Dana Andrews, Rhonda Fleming, Ida Lupino, George Sanders—(Friedlob).

RICHARD III—Laurence Olivier, John Gielgud, Ralph Richardson, Claire Bloom—(Technicolor)—(VistaVision)—(Made in England)—(Lopert).

SHADOW OF THE EAGLE—Richard Greene, Valentino Cortese, Greta Gynt—(English-made)—(Valiant).

STAR OF INDIA—Carnel Wilde, Jean Wallace—(Technicalor)—(Stross).

STORM FEAR—Cornel Wilde, Dan Duryea, Jean Wallace—(Theodora).
THREE BAD SISTERS—John Bromfield, Marla English, Kathleen Hughes, Sara Shane—(Bel Air).
TOP GUN—Sterling Hayden, Karin Booth, William Bishop—(Small).
TRAPEZE—Burt Lancaster, Gina Lollobrigida, Tony Curtis—(Made in France)—(Hecht-Lancaster).
TROUBLESHOOTER, THE—Robert Mitchum, Jan Sterling—(Goldwyn, Jr.)

Universal-International

(1954-55 releases from 501)

ABBOTT AND COSTELLO MEET THE KEYSTONE KOPS—C—Bud Abbott, Lou Costello, Lynn Bari—Satisfactory Abbott and Costello entry—79m.—see Jan. 26 issue. (513)
ABBOTT AND COSTELLO MEET THE MUMMY—F—Bud Abbott, Lou Costello, Marie Windsor—For the juveniles and A and C fans—79m.—see May 4 issue. (526)
AIN'T MISBEHAVIN'—CMU—Rory Calhoun, Piper Laurie, Jack Carson—Fair programmer—81½m.—see June 1 issue—Leg.: B—(Technicolor). (529)
BENGAL BRIGADE—Rock Hudson, Arlene Dahl, Ursula Theiss—Okeh programmer—87m.—see Nov. 3 Issue—(Technicolor). (501)
CAPTAIN LIGHTFOOT—MD—Rock Hudson, Barbara Rush, Jeff Morrow—Interesting costume meller—91½m.—see Feb. 23 issue—(Print by Technicolor)—(CinemaScope)—(Made in Ireland) (514)
CHIEF CRAZY HORSE—OMD—Victor Mature, Susan Ball, John Lund—Satisfactory Indian vs. cavalry action entry—86m.—see Feb. 23 issue—(Print by Technicolor)—(CinemaScope) (517)
CULT OF THE COBRA—MD—Faith Domergue, Richard Long, Marshall Thompson—Satisfactory horror show for the program—82m.—see March 23 issue. (536)
DESTRY—OMD—Audie Murphy, Mari Blanchard, Lyle Bettger—Remake has the angles for exploitation—95m.—see Dec. 15 issue—(Technicolor)—Leg.: B (508)
FAR COUNTRY, THE—MD—James Stewart, Ruth Roman, Corinne Calvet—Good outdoor action entry has angles—97m.—see Jan. 26 issue—(Technicolor). (511)
FEMALE ON THE BEACH—D—Joan Crawford, Jeff Chandler, Jan Sterling—Good suspense drama—97m.—see July 27 issue—Leg.: B. (536)
FOUR GUNS TO THE BORDER—OD—Rory Calhoun, Colleen Miller, George Nader—Okeh programmer—82½m.—see Sept. 22 issue—Leg.: B—(Technicolor). (502)
FOXFIRE—D—Jane Russell, Jeff Chandler, Dan Duryea—Interesting drama—91½m.—see June 15 issue—Leg.: B—(Technicolor). (528)
FRANCIS IN THE NAVY—F—Donald O'Connor, Martha Hyer, Jim Backus—Average series entry—80m.—see July 13 issue. (534)
LAND OF FURY—MD—Jack Hawkins, Glynis Johns, Noel Purcell—Okeh programmer or art house entry—82m.—see March 9 issue (Print by Technicolor)—(Filmed in New Zealand)—(Rank) (509)
LOOTERS, THE—MD—Rory Calhoun, Julie Adams, Ray Danton—Good programmer—87m.—see April 20 issue. (524)
MA AND PA KETTLE AT WAIKIKI—C—Marjorie Main, Percy Kilbride, Lori Nelson—Okeh series entry—79m.—see March 9 issue. (519)
MAN FROM BITTER RIDGE, THE—W—Lex Barker, Mara Corday, Stephen McNally—Okeh western—80m.—see April 20 issue—(Eastman color). (525)
MAN WITHOUT A STAR—OMD—Kirk Douglas, Jeanne Crain, Claire Trevor—Off-beat outdoor action entry has the angles—89m.—see March 9 issue—(Technicolor). (520)
NAKED ALIBI—MD—Sterling Hayden, Gloria Grahame, Gene Barry—Interesting action meller—86m.—see Aug. 25 issue—Leg.: B—(1.75-1). (431)
NAKED DAWN, THE—D—Arthur Kennedy, Eugene Iglesias, Betta St. John—Can be slotted either in art spots or on lower half in regulation outlets—82m.—see July 27 issue—(Print by Technicolor)—(Made in Mexico). (537)
PRIVATE WAR OF MAJOR BENSON, THE—CD—Charlton Heston, Julie Adams, William Demerest—High rating comedy drama has wide family appeal—105m.—see July 13 issue—(Technicolor). (533)
PURPLE MASK, THE—MD—Tony Curtis, Coleen Miller, Gene Barry—Satisfactory programmer—82m.—see June 15 issue—(Technicolor)—(CinemaScope). (530)
REVENGE OF THE CREATURE—MD—John Agar, Lori Nelson, John Bromfield—Meller has angles, especiall in 3-D—82m.—see March 23 issue. (3-D; 521); (2-D; 522).
RICOCHET ROMANCE—C—Marjorie Main, Chill Wills, Pedro Gonzales-Gonzales—For the lower half—80m.—see Nov. 3 issue—(1.85-1). (504)
SHRIKE, THE—D—Jose Ferrer, June Allyson, Kendall Clark—Psychological drama has angles—88m.—see May 18 issue. (535)
SIGN OF THE PAGAN—MD—Jeff Chandler, Jack Palance, Ludmilla Tcherina—Well-made adventure story should ride into the better money—92m.—see Nov. 17 issue—(Technicolor). (CinemaScope—505)—(regular—506)
SIX BRIDGES TO CROSS—MD—Tony Curtis, Julie Adams, George Nader—Okeh action meller—96m.—see Jan. 26 issue—Leg.: B. (512)
SMOKE SIGNAL—MD—Dana Andrews, Piper Laurie, Rex Reason—Okeh program meller—88m.—see Feb. 9 Issue—(Technicolor). (516)
SO THIS IS PARIS—MUC—Tony Curtis, Gloria De Haven, Gene Nelson, Corinne Calvert—Entertaining musical has names to help—96m.—see Nov. 17 issue—Leg.: B—(Technicolor). (507)
THIS ISLAND EARTH—SFD—Jeff Morrow, Faith Domergue, Rex Reason—Good programmer—87m.—see April 6 issue—(Technicolor). (527)
TO HELL AND BACK—BID—Audie Murphy, Marshall Thompson, Charles Drake—Well-made war film should have wide appeal—106m.—see July 27 issue—(Print by Technicolor)—(CinemaScope). (539, CinemaScope)—(540, Standard)
WEST OF ZANZIBAR—MD—Anthony Steel, Sheila Sim, Edric Connor—Import is okeh programmer—84m.—see Dec. 15 issue—(English made in Africa)—(Technicolor). (503)
YELLOW MOUNTAIN, THE—MD—Lex Barker, Mala Powers, Howard Duff—Average programmer for the duallers—78m.—see Dec. 1 issue—(Technicolor)—(2-1). (510)

TO BE REVIEWED OR IN PRODUCTION

ALL THAT HEAVEN ALLOWS—Jane Wyman, Rock Hudson, Collen Miller—(Technicolor).
AWAY ALL BOATS—Jeff Chandler, George Nader, Julie Adams—(Technicolor)—(VistaVision)—(Made in Virgin Islands).
BACKLASH—Richard Widmark, Donna Reed—(Technicolor).
BENNY GOODMAN STORY, THE—Steve Allen, Gene Krupa, Donna Reed—(Tecnicolor).
DAY OF FURY, A—Dale Robertson, Jock Mahoney.
GIRL IN THE CAGE, THE—William Campbell, Kathleen Case, Keenan Wynn.
KETTLES IN THE OZARKS, THE—Marjorie Main, Arthur Hunnicutt, Una Merkel.
KISS OF FIRE—Jack Palace, Barbara Rush, Rex Reason—(Technicolor).
LADY GODIVA—Maureen O'Hara, George Nader, Victor McLaglen—(Technicolor).
NEVER SAY GOODBYE—Rock Hudson, Cornell Borchers, George Sanders—(Technicolor).
RAWHIDE YEARS, THE—Tony Curtis, Colleen Miller, Arthur Kennedy—(Technicolor).
RED SUNDOWN—Rory Calhoun, Martha Hyer, Dean Jagger.
SECOND GREATEST SEX, THE—Jeanne Crain, George Nader, Bert Lair—(Technicolor)—(CinemaScope).
SPOILERS, THE—Jeff Chandler, Rory Calhoun, Anne Baxter—(Technicolor).
SQUARE JUNGLE, THE—Tony Curtis, Pat Crowley, Ernest Borgnine.
TARANTULA—John Agar, Mara Corday, Leo G. Carroll.
THERE'S ALWAYS TOMORROW—Barbara Stanwyck, Fred MacMurray, Joan Bennett.
WORLD IN MY CORNER—Audie Murphy, Barbara Rush, Jeff Morrow.

Warners

(1954-55 releases from 401)

BATTLE CRY—MD—Van Heflin, Aldo Ray, Mona Freeman High rating Marine yarn—149m.—see Feb. 9 issue—WarnerColor)—(CinemaScope). (411)
BIG SLEEP, THE—MYMD—Hupmphrey Bogart, Lauren Bacall, Martha Vickers—Reissues has names—114m.—see Dec. 1 issue. (407)
BOUNTY HUNTER, THE—OMD—Randolph Scott, Dolores Dorn, Marie Windsor—Good outdoor action entry—79m.—see Sept. 8 issue—(WarnerColor)—(1.85-1). (402)
DAM BUSTERS, THE—MD—Richard Todd, Michael Redgrave, Ursula Jeans—Highly interesting war entry—102m.—see June 29 issue—(English-made). (420)
DRAGNET—MD—Jack Webb, Ben Alexander, Ann Robinson—Rating police yarn—89m.—see Sept. 8 issue—(WarnerColor)—(1.85-1). (401)
DRUM BEAT—MD—Alan Ladd, Audrey Dalton, Marisa Pavan—Ladd draw will make the difference—111m.—see Nov. 17 issue—(WarnerColor)—(CinemaScope). (404)
EAST OF EDEN—D—Julie Harris, James Dean, Raymond Massey—High rating drama—115m.—see Feb. 23 issue—(WarnerColor)—(Print by Technicolor)—(CinemaScope. (414)
JUMP INTO HELL—ACD—Jack Sernas, Kurt Kasznar, Arnold Moss—Rugged war entry should do okeh in action spots as programmer—93m.—see April 6 issue. (410)
LAND OF THE PHARAOHS—HISD—Jack Hawkins, Joan Collins, Dewey Martin, Luisa Boni—Highly interesting entry—105m.—see June 29 issue—Leg.: B—(WarnerColor)—(Print by Technicolor)—(CinemaScope)—(English-made)—(Filmed in Egypt and Italy). (419)
MISTER ROBERTS—C—Henry Fonda, James Cagney, Jack Lemmon—High rating—123m.—see June 1 issue—Leg.: B—(WarnerColor)—(CinemaScope). (418)
NEW YORK CONFIDENTIAL—MD—Broderick Crawford, Richard Conte, Marilyn Maxwell—Okeh program entry—87m.—see Feb. 23 issue—Leg.: B. (413)
SARATOGA TRUNK—CD—Gary Cooper, Ingrid Bergman, John Warburton—Names should help reissue—135m.—see Dec. 1 issue. (406)
SEA CHASE, THE—MD—John Wayne, Lana Turner, Tab Hunter—Interesting meller has names and entertainment angles—118m.—see May 18 issue—Leg.: B—(WarnerColor)—(CinemaScope). (416)
SILVER CHALICE, THE—MD—Virginia Mayo, Pier Angeli, Jack Palance—Highly interesting entry—137m.—see Dec. 29 issue—(WarnerColor)—(CinemaScope). (408).
STAR IS BORN, A—DMU—Judy Garland, James Mason, Jack Carson—High rating—154m.—see Oct. 6 issue—Leg.: B—(Technicolor)—(CinemaScope). (403)
STRANGE LADY IN TOWN—MD—Greer Garson, Dana Andrews, Cameron Mitchell—Entertaining entry needs sales push—112m.—see Apr. 20 issue—(WarnerColor)—(CinemaScope). (415)
TALL MAN RIDING—W—Randolph Scott, Dorothy Malone, Peggie Castle—Okey western—83m.—see May 18 issue—(WarnerColor). (417)
TRACK OF THE CAT—D—Robert Mitchum, Teresa Wright, Diana Lynn—Unusual dramatic fare should benefit from the star draw—102m.—see Nov. 17 issue—Leg.: B—(WarnerColor)—(CinemaScope). (405)
UNCHAINED—MD—Elroy Hirsch, Barbara Hale, Chester Morris—Well made programmer—75m.—see Feb. 9 issue. (412)
YOUNG AT HEART—ROMD—Doris Day, Frank Sinatra, Gig Young—Entertaining entry headed for better returns—117m.—see Dec. 29 issue—(Technicolor)—(1.85-1). (409)

TO BE REVIEWED OR IN PRODUCTION

ANIMAL WORLD, THE—Irwin Allen Nature documentary—(Technicolor).
BLOOD ALLEY—John Wayne, Lauren Bacall—(WarnerColor)—(CinemaScope)—Leg.: B.
DARKEST HOUR, THE—Alan Ladd, Joanne Dru, Edward G. Robinson—(WarnerColor)—(CinemaScope).
GIANT—Elizabeth Taylor, Rock Hudson, James Dean, Mercedes McCambridge—(WarnerColor)—(CinemaScope).
COURT MARTIAL OF BILLY MITCHELL, THE—Gary Cooper, Ralph Bellamy—(Technicolor)—(CinemaScope).
HELEN OF TROY—Rossana Podesta, Jacques Sernas, Sir Cedric Hardwicke—(WarnerColor)—(CinemaScope)—(Made in Italy).
HANDFUL OF CLOUDS, A—Shelley Winters, Jack Palance—(WarnerColor)—(CinemaScope).
I DIED A THOUSAND TIMES—Perry Lopez, Walter Abel, Beverly Garland.
McCONNELL STORY, THE—Alan Ladd, June Allyson (WarnerColor)—(CinemaScope).
MIRACLE IN THE RAIN—Van Johnson, Jane Wyman.
MOBY DICK—Gregory Peck, Leo Genn, Richard Basehart—(Technicolor)—(CinemaScope)—(Made in Wales).
PETE KELLY'S BLUES—Jack Webb, Peggy Lee, Edmond O'Brien—(Print by Technicolor)—(CinemaScope).
REBEL WITHOUT A CAUSE—James Dean, Natalie Wood—(WarnerColor)—(CinemaScope).
RIVER CHANGES, THE—Rosanna Rory, Harold Marish—(Made in Germany).
SEARCHERS, THE—John Wayne, Jeffrey Hunter, Vera Miles—(Color)—(VivtaVision).
SINCERELY YOURS—Liberace, Joanne Dru, Dorothy Malone—(WarnerColor).
TARGET ZERO—Richard Conte, Peggie Castle.

Miscellaneous

(Distributors' addresses will be furnished on request)

BLONDE PICK-UP, THE—Peaches Page, Clare Mortensen, Rita Martinez, Timothy Farrell—Exploitation film for the duallers—57m.—see April 6 issue—(Globe Roadshows).
BURLESQUE FOLLIES—BUR—Aleene, Lotus Wing, Pat Dorsey—Satisfactory for burlesque spots—57m.—see June 29 issue—(Exclusive).
CINERAMA HOLIDAY—NOV—Betty and John Marsh; Beatrice and Fred Troller—Highly attractive second Cinerama novelty—119m.—see Feb. 23 issue (Technicolor)—(Cinerama)—(Stanley-Warner Cinerama).
DAY OF TRIUMPH—RD—Lee J. Cobb, Joanne Dru, James Griffith—Well made religious drama with special or limited appeal—110m.—see Dec. 29 issue—(Eastman Color)—(Schaefer).
DEATH TIDE—MD—Ken Buckridge, Jean Alexander, Frank Silvera—For the lower half—69m.—see March 23 issue—(Beverly).
DESPERATE WOMEN, THE—MD—Anne Appleton, Douglas Howard, Paul Hahn—Abortion racket film can be exploited—67m.—see Dec. 29 issue—(Newman).
FAST AND THE FURIOUS, THE—MD—John Ireland, Dorothy Malone, Bruce Carlisle—For action spots and duallers—72m.—see Dec. 1 Issue—(American Releasing Corp.).
FIVE GUNS WEST—W—John Lund, Dorothy Malone, Touch Connors—Better than average western—78m.—see May 4 issue—(PatheColor)—(American Releasing Corp.).
GANGBUSTERS—MD—Myron Healey, Don C. Harvey, Frank Richards—Okeh for the programmers—78m.—see Jan. 26 issue—Leg.: "B"—(Visual Drama).
JAIL BAIT—MD—Lyle Talbot, Dolores Fuller, Steve Reeves For the lower half—70m.—see Jan. 12 issue—(Howco).
MAMBO BURLESK—BUR—Rita Ravell, Misty Ayers, Mitzi Doerre—Satisfactory for burlesque spots—52m.—see June 1 issue—(Mishkin).
MAU MAU—DOC—Well-made documentary with angles—53m.—see July 27 issue—(Color)—(Filmed in Kenya)—(Brenner).
MURDER IN VILLA CAPRI—MD—John Heath, Neil Hamilton, Esther Minciotti—Mediocre lower half filler—68m.—see June 15 issue—(Screen Guild).
NAKED AMAZON—DOC—Interesting documentary—70m.—see June 29 issue—Leg.: B—(Times).
NAUGHTY NEW ORLEANS—MUC—Julianne, Allouette, Montmarte Kitty—Satisfactory entry for spots that can play it—63m.—see May 18 issue—(Eastman color)—(Union).
OPEN SECRET—MD—John Ireland, Jane Randolph—For the lower half—67m.—see June 15 issue—(Marathon).
OUTLAW TREASURE—W—John Forbes, Frank Carpenter, Adele Jurgens—Mediocre western—67m.—see July 27 issue—(American Releasing).
STRIPS AROUND THE WORLD—BUR—Dick Kimball, Wally Blair, Arlene Hunter—Satisfactory for burlesque spots—55m.—see July 27 issue—(Mishkin).
TEASERAMA—BUR.—Tempest Storm, Trudy Wayne, Betty Page—Okeh exploitation burlesque entry—69m.—see Jan. 26 issue—(Eastman color)—(Beautiful).
THIS IS YOUR ARMY—DOC—Produced by Movietonews and U. S. Army—Interesting documentary on U. S. army—55m.—see Dec. 29 Issue—(Technicolor)—(released by various distributors in exchange areas as a public service).
WEDDING NIGHT FROLICS—BUR—Lili St. Cyr—Fair burlesque entry—66m.—Partly in color—(Union).

English Films

APPOINTMENT IN LONDON—MD—Dirk Bogarde, Ian Hunter, Dinah Sheridan—Fair entry of British Air Force—96m.—see June 29 issue—(English-made)—(Associated Artists).
BELLES OF ST. TRINIAN'S, THE—C—Alstair Sim, Joyce Greenfell, George Cole—Okeh import for art and specialty spots—90m.—see Feb. 9 issue—Leg.: "B"—(English-made)—(Associated Artists).
CHANCE MEETING—D—Odile Versois, David Knight. Joseph Tomelty—Interesting programmer for English spots—94m.—see May 18 issue—(English-made)—(Pacemaker).

DEVIL GIRL FROM MARS—SFD—Hugh McDermott, Hozel Court, Peter Reynolds—Science-fiction import for the lower half—77m.—April 6 issue—(English-mode)—(Sparton).

EDGE OF DIVORCE—D—Valerie Hobson, Philip Friend, Norman Wooland—Dreary domestic drama for the art houses—83m.—see July 28 issue—(English-made)—(Kingsley International).

EIGHT O'CLOCK WALK—MD—Richord Attenborough, Cathy O'Donnell, Ion Hunter—For the ort and specialty houses—87m.—see June 15 issue—(English-made)—(Associoted Artists).

FOR BETTER, FOR WORSE—C—Dirk Bogarde, Susan Stephen, Cecil Parker—Lightweight entry for ort spots—75m.—see Jan. 26 issue—(English-made)—(Eastman color)—(Stratford).

FRIONT PAGE STORY—MD—Jock Hawkins, Elizobeth Allen, Eva Bartok—Fair meller for the ort spots—95m.—see Moy 18 issue (English made)—(Associoted Artists).

FUSS OVER FEATHERS—CD—John Gregson, Muriel Povlow, Kieron Moore—Cute import for ort spots—84m.—see Jon. 26 issue—(English-mode)—(Associoted Artists).

GREEN SCARF, THE — MYD — Michael Redgrave, Kieron Moore, Leo Genn—Interesting entry for ort and speciolty spots—96m.—see Jan. 26 issue—(English-made)—(Associoted Artists).

HEART OF THE MATTER, THE—D—Trevor Howord, Elizobeth Allen, Maria Schell—For the art ond class spots—100m.—see Dec. 1 issue—(Mode in Africo ond (England)—(Associated Artists).

INSPECTOR CALLS, AN—D—Alastair Sim, Olgo Lindo, Arthur Young,—Okeh entry for the art and class spots—80m.—see Dec. 29 issue—(English-mode)—(Associated Artists).

INTRUDER, THE—MD—Jock Hawkins, Hugh Willioms, Michael Medwin—Mildly interesting import—84m.—see Feb. 23 issue—(English-mode)—(Associoted Artists).

JOHN WESLEY—BID—Leonard Sachs, Gerold Lohan, Neil Hayes—Fair biography for the religious and art spots—77m.—see Apr. 21 issue—(Eastman Color)—(English-made)—(Methodist Church-Ronk).

MIDNIGHT EPISODE—MYC—Stanley Holloway, Leslie Dwyer, Meredith Edwords—Entertaining entry for the art spots—78m.—see June 1 issue—(English-made)—(Fine Arts).

PROFILE—MYMD—John Bentley, Kothleen Byron, Thea Gregory—Import for the lower half or ort spots—65m.—see Dec. 29 issue—(English-mode)—(American Feoture Attroctions).

RUNAWAY BUS, THE—CMD—Frankie Howord, Morgoret Rutherford, Petulo Clork—Fairly omusing import for the ort houses—78m.—see Nov. 17 issue—(English-made)—(Kramer-Hyoms).

SCOTCH ON THE ROCKS—C—Ronold Squire, Kathleen Ryon, Roymond Huntley—Comedy import for the ort ond speciolty spots—77m.—see July 28 issue—(English-made)—(Kingsley-Internationol).

TO PARIS WITH LOVE—C—Alec Guinness, Odile Versois, Vernon Gray—Guinness draw mokes this on ort house natural with possibilities elsewhere—78m.—see May 18 issue—(Technicolor)—(English-made)—(Continental).

THREE CASES OF MURDER—MD—Emrys Jones, John Gregson, Colette Wilde—Off beat three part meladramo for ort spots—99m.—see Moy 18 issue—(English made)—(Associoted Artists).

Foreign-Made

(Distributars' addresses will be furnished on request)

ANNA CROSS, THE—D—Okeh Soviet entry for the art spots—84m.—see Nov. 17 issue—(Sovcolor)—(Russion-mode)—(English titles)—(Artkino).

ASCENT TO HEAVEN—CD—Okeh import for the art houses—75m.—see July 28 issue—(Mexican-mode)—(English titles)—(Closs-Mohme).

COMPANIONS OF THE NIGHT—D—Adequote entry for the art houses—94m.—see Dec. 29 issue—(French-made)—(English titles)—(Arlan).

CRIMSON FLOWER, THE—CAR—Satisfoctory for the ort and Russian spots—44m.—see July 28 Issue—(Russion-made)—(English diologue)—(Sovcolor)—(Artkino).

DESPERATE DECISION—D—Fair import for the ort houses—84m.—see Dec. 1 issue—(Made in France and Ireland)—(English diologue)—(Times).

FOUR WAYS OUT—MD—Gina Lollobrigido—For the art houses—77m.—see Nov. 17 issue—(Itolion-mode)—(Dubbed in English)—(Carroll).

GAME OF LOVE, THE—D—Edwige Feuilleire, Pierre Michel-Beck, Nicole Berger—One of the better Imports—108m.—see Feb. 9 issue—(French-mode)—(English titles)—Leg.: "C"—(Times).

GATE OF HELL—D—Mochiko Kyo, Kozue Hasegawa, Isoo Yamagata—Outstanding entry for the ort spots—89m.—See April 20 issue—(Joponese made)—(English titles)—(Eostmon color)—(Horrison).

GRAN VARIETA—CDMU—Vittorio De Sico, Leo Podovoni, Nico Pepe—Okeh import for art spots—102m.—see June 1 issue—(Itolian-mode)—(English titles)—(Calor)—(Continental).

GREAT ADVENTURE, THE—OD—Arne Sucksdorff, Anders Norborg, Kjell Sucksdorff—Excellent import for the art spots—75m.—see June 15 issue—(Swedish-made)—(English narrotion)—(De Rochemont).

HALF A CENTURY OF SONGS—MU—Silvono Pomponini,—Strictly for Italian audiences—95m.—see Nov. 17 issue—(Ferroniocolor)—(Itolion-mode)—(English titles)—(Continentol).

HAMIDO—MD—Hodo Soulton, Forid Chowky, Tahia Corioca—Import has selling ongles ond novelty—122m.—see June 1 issue—(Egyption-made)—(English title)—(Gould).

HEARTBREAK RIDGE—DOC—Well-mode Koreon war documentary for ort spots—Produced by Rene Risacher; directed by Jocques Dupont—86m.—see Moy 18 issue—(French mode)—(English titles ond narrotion)—(Eastmon color)—(Stereophonic sound ond Perspectoscope)—(Tudor).

HIROSHIMA—DOC—Yoshi Kotoh, Eiji, Isuzu Yomada—Quality import for the art spots—85m.—see June 15 issue — (Japanese-made) — (English titles) — (Continental).

HOLIDAY FOR HENRIETTA—C—Dany Robin, Hildegarde Neff, Michel Aucloir—Amusing impart—103m.—see Feb. 23 issue — (French-mode) — (English titles) — Leg.: B—(Ardee).

ILLICIT INTERLUDE—D—Moderate love story for the art houses—90m.—see Nov. 17 issue—Leg.: C—(Swedish-mode)—(English titles)—(Hakim).

IMMORTAL CITY, THE—DOC—Produced and directed by Jerome Coppi; norrotion written by Felix Doherty; norroted by Roymond Burr—78m.—see March 9 issue—(Technicolor)—(Itolian-Mode)—(Bueno Visto through vorious franchise holders).

IMPOSTER, THE—MD—Jopanese cast—Okeh Oriental import for the ort houses—89m.—see April 6 issue—(Jopanese-mode)—(English titles)—(Brondon).

KING OF THE CORAL SEA—MD—Chips Rofferty, Chorles Tingwell, Ilmo Adey—Good programmer—87m.—see July 27 issue—(Filmed in Austrolio)—(Reolort).

MERRY-GO-ROUND—CD—Foir import for ort spots ond Germon language houses—100m.—see April 20 issue—(Germon made)—(English titles)—(Cosino).

NAKED HEART, THE—D—Michele Morgon, Kieron Moore, Froncoise Rosay—Okeh for the art spots—96m.—see Morch 9 issue—(Filmed in Canodo)—(Associoted Artists).

NO WAY BACK—MD—Ivon Desny, Ruth Niehous, Rene Deltgen—Good import for the ort spats—87m.—see June 15 issue—(Germon-made)—(English titles)—(Fine Arts).

ONE SUMMER OF HAPPINESS—D—Folk Sundquist, Ulla Jacobsson—Import con be exploited especially by art houses—93m.—see Dec. 29 issue—(Swedish-made)—(English titles)—(Times)—Leg.: C.

PARIS INCIDENT—CD—Fine import for the ort ond class spots — 90m. — see July 28 issue — (French-made)—(English titles)—(Dovis).

PRINCESS CINDERELLA—FAN—Should appeal most to juvenile audiences—72m.—see April 6 issue—(Itolion-made)—(Dubbed in English)—(Corroll).

SIDE STREET STORY—D—Toto—Good Italian import for the art spots—84m.—see July 28 issue—(Italian-made)—(English titles)—(Burstyn).

SKANDERBEG—HISD—Historical oction dromo for Russion spots — 95m. — see July 28 issue — (Russian-mode) — (English titles)—(Sovcolor)—(Artkino).

TRUE AND THE FALSE, THE—D—Signe Hasso—Sotisfoctory import for art spats—79m.—see Jan. 26 issue—(Swedish-made)—(English diologue)—(Helene Davis).

TRUE FRIENDS—CD—Routine Soviet import—99m.—see Dec. 29 issue—(Mode In U.S.S.R.)—(English titles)—(Sovcolor)—(Artkino).

WAGES OF FEAR, THE—MD—Superior import for the art spots—106m.—see Feb. 23 issue—(French-mode)—(English titles)—(International Affiliotes).

The Shorts Parade

(Ratings: E—Excellent; G—Good; F—Fair; B—Bad. Complete listings af the rest af the 1953-54 shorts product will be found an pages 3901, 3902 of The Pink Sectian, another regular service of MOTION PICTURE EXHIBITOR. The number opposite each series designates the totol annaunced by the company.—Ed.)

Columbia

Two Reel COMEDIES ALL-STAR (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7411	(Sept. 30)	The Fire Choser (Besser)	F	16m.	3873
7412	(Dec. 9)	Kids Will Be Kids	F	16m.	3909
7413	(Jon. 20)	His Pest Friend (Quillon & Vernon)	F	16m.	3925
7414	(Feb. 17)	G.I. Dood It (Besser)	F	16m.	3933
7415	(Apr. 28)	Scrotch, Scrotch, Scrotch (Clyde)	F	16m.	3966
7416	(June 9)	Nobody's Home (Quillon-Vernon)	F	16½m.	3995

ASSORTED FAVORITE REPRINTS (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7421	(Sept. 16)	His Hotel Sweet (Herbert)	F	17m.	3841
7422	(Oct. 14)	Billie Gets Her Man (Billie Burke)	G	17m.	3856
7423	(Dec. 2)	Cupid Goes Nuts (Vogue)	F	16m.	3887
7424	(Feb. 10)	Holf-Way Ta Hollywood (Tom Kennedy)	F	18½m.	3925
7425	(Mar. 3)	A Knight And A Blande (Hugh Herbert)	F	14m.	3933
7426	(May 5)	Hiss ond Yell (Vogue)	G	18m.	3981

COMEDY FAVORITE RE-RELEASES (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7431	(Oct. 21)	Wedding Belle (Schilling and Lane)	F	17m.	3865
7432	(Nov. 18)	Rolling Down to Reno (van Zell)	G	16½m.	3865
7433	(Dec. 16)	The Goad Bod Egg (DeRito)	F	17m.	3887
7434	(Mar. 17)	You're Next (Cotlett)	G	18m.	3953
7435	(Apr. 21)	Ready Willing But Unable (Brendel)	F	16m.	3959
7436	(June 16)	Troining For Trouble (Schilling & Lane)	F	15½m.	3981

SERIALS (4)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7120	(Nov. 11)	Riding With Buffola Bill	F	15ep.	3880
7140	(Feb. 24)	Black Arrow (reissue)	F	15ep.	3933
7160	(June 9)	Adventures af Coptoin Africa	F	15ep.	3982

THE THREE STOOGES (8)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7401	(Sept. 2)	Knutzy Knights	G	17½m.	3841
7402	(Oct. 7)	Shot In The Frontier	F	16m.	3873
7403	(Nov. 4)	Scotched In Scotland	F	15½m.	3909
7404	(Jan. 6)	Fling In The Ring	F	15½m.	3918
7405	(Feb. 3)	Of Cosh ond Hash	F	16m.	3933
7406	(Mar. 10)	Gyped In The Penthouse	F	16m.	3953
7407	(Apr. 14)	Bedlam in Paradise	F	16m.	3959
7408	(June 2)	Stone Age Romeos	G	16m.	3995

CANDID MICROPHONES (Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7551	(Sept. 23)	Series 1, Na. 1	E	10m.	3843
7552	(Dec. 2)	Series 1, No. 2	E	10½m.	3894
7553	(Jan. 13)	Series 1, Na. 3	G	10½m.	3900
7554	(Mar. 3)	Series 2, No. 1	E	9m.	3934
7555	(June 2)	Series 2, No. 2	E	11m.	3995

COLOR FAVORITES (15) (Technicolor) (Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7601	(Sept. 2)	Imoginatian	E	8m.	3842
7602	(Oct. 7)	Red Riding Hood Rides Again	G	7m.	3857
7603	(Nov. 4)	AHunting We Won't Go	G	7½m.	3866
7604	(Nov. 25)	Gifts From the Air	G	7m.	3888
7605	(Dec. 9)	Mysta Fox	F	7m.	3888
7606	(Jan. 6)	Polar Playmates	F	7m.	3900
7607	(Feb. 3)	Cotnipped	G	7½m.	3919
7608	(Feb. 17)	Unsure Runts	F	7½m.	3933
7609	(Mar. 10)	River Ribber	G	6m.	3947
7610	(Apr. 7)	Treosure Jest	G	6½m.	3955
7611	(Apr. 21)	Picnic Panic	F	6m.	3966
7612	(Moy 12)	Mother Hubbo-Hubba Hubbord	F	6m.	3982
7613	(June 2)	Kukunuts	G	6½m.	3982
7614	(June 23)	Scory Crows	F	8m.	3995
7615	(July 14)	Little Rover		9m.	

MR. MAGOO (4) (Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7701	(Dec. 16)	Destination Magoo	E	6½m.	3926
7702	(Feb. 24)	Mogoo's Check Up	E	6½m.	3926
7703	(Moy 19)	Mogoo Express	G	6m.	3966
7704	(June 23)	Modcop Mogoa	G	6m.	3995

MR. MAGOO SPECIAL (Technicalor) (CinemaScope)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7509	(Jan. 6)	When Magao Flew (1954-55)	E	7m.	3857

MUSICAL SPECIAL (1)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7999	(Sept. 2)	Autumn In Rome	G	8m.	3843

SCREEN SNAPSHOTS (10)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7851	(Sept. 23)	Hollywood Movies Morch On	G	10m.	3843
7852	(Oct. 21)	Hollywaad Stars On Parade	F	9½m.	3874
7353	(Nov. 18)	Hollywood Cowboy Stors	F	10½m.	3947
7854	(Dec. 16)	Hallywaad Like	F	10m.	3909
7855	(Jon. 20)	Pennies Fram Hellywaad	F	10m.	3919
7856	(Feb. 24)	Hollywood Shower Of Stars	F	9m.	3934
7857	(Mar. 24)	Hollywood Fathers	F	10m.	3959
7858	(May 5)	Hollywood Ploys Golf	F	9m.	3995
7859	(June 16)	Hollywood Beauty	F	9m.	4003
7860	(July 14)	Hollywood Mothers			

THRILLS OF MUSIC (6) (Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7951	(Sept. 9)	Ted Weems and Orch.	G	10m.	3843
7952	(Nov. 11)	Gene Krupa and Orch.	F	10m.	3866
7953	(Dec. 23)	The Lecuana Cuban Bays	G	10½m.	3900
7954	Feb. 10)	Tony Pastar and Orch.	G	10m.	3934
7955	(Apr. 10)	Elliott Lawrence & Orch.	G	10m.	3974
7956	(June 9)	Ray Eberle & Orch.	G	10m.	3983

UPA ASSORTED CARTOONS (4) (Technicalor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7501	(Sept. 23)	How Naw Baing Baing	E	7½m.	3842
7502	(Jan. 27)	Spore That Child	E	6½m.	3926
7503	(Mor. 24)	Four Wheels No Brokes	E	6½m.	3955
7504	(May 19)	Boby Boogie	E	7m.	3966

WORLD OF SPORTS (10)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7801	(Sept. 16)	Argentine Athletics	G	10m.	3874
7802	(Oct. 14)	Hunting Thrills	F	9m.	3874
7803	(Nav. 11)	Skiing The Andes	F	10m.	3909
7804	(Dec. 23)	Rosslin' Redskin	G	10m.	3909

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7805	(Jan. 13)	Flying Mallets	F	10m.	3926
7806	(Feb. 17)	Aquatic Stars	F	9m.	3934
7807	(Mar. 17)	Fishing Paradise	F	9m.	3967
7808	(Apr. 28)	Barking Champs	G	9m.	3967
7809	(June 2)	Sun Play	G	9m.	3995
7810	(July 14)	Danish Gym-Dandies		9m.	

MGM

TWO REEL SPECIAL

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
		MGM's 1955 Motion Picture Celebration	G	18m.	3933

One Reel CARTOONS (16)

(Technicolor)
(T-J-Tom and Jerry)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
W-632	(Sept. 4)	Mice Follies (T-J)	G	7m.	3831
W-634	(Sept. 18)	Farm of Tomorrow (TA)	G	7m.	3831
W-636	(Oct. 2)	Neapolitan Mouse (T-J)	G	7m.	3831
W-638	(Nov. 6)	The Flea Circus (TA)	G	7m.	3842
W-639	(Nov. 13)	Downhearted Duckling	G	7m.	3973
W-640	(Dec. 4)	Dixieland Droopy (TA)	E	8m.	3973
W-641	(............)	Field and Scream	G	7m.	3973
W-642	(............)	Mouse For Sale	F	7m.	3973

CINEMASCOPE CARTOONS (4)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
C-631	(Nov. 20)	Pet Peeve (T-J)	F	7m.	3919
C-633	(Dec. 18)	Touché Pussycat (T-J)	G	7m.	3947
	(Mar.)	Southbound Duckling (T-J)	G	7m.	3919
	(Apr.)	Pup On A Picnic (T-J)	F	7m.	3947

FITZPATRICK TRAVELTALKS (6)

(Technicolor)
(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
T-611	(Sept. 11)	Yosemite the Magnificent	E	9m.	3831
T-612	(Oct. 16)	Grand Canyon, Pride of Creation	E	8½m.	3844
T-613	(Nov. 27)	Picturesque Patzcuaro	G	9m.	3866
T-614	(Dec. 25)	Glacier Park and Waterton Lakes	G	9m.	3866
	(Feb.)	Mexican Palice on Parade	G	9m.	3900
	(Apr.)	Mighty Niagara	G	10m.	3955

GOLD MEDAL REPRINT CARTOONS (8)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
W-661	(Oct. 30)	Cat Fishin' (T-J)	F	8m.	3842
W-662	(Jan.)	Part Time Pal	G	7m.	3900
W-663	(Jan.)	Cat Concerto (T-J)	G	7m.	3900
W-664	(Feb.)	Dr. Jekyll and Mr. Mouse	G	8m.	3947
W-665	(Mar.)	Salt Water Tabby	F	7m.	3947
W-666	(..............)	Mouse In The House	G	8m.	3982
W-667	(..............)	Little Tinker	G	7m.	3982
W-668	(..............)	Slap Happy Lion	G	7m.	3982

PETE SMITH SPECIALTIES (10)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
S-651	(Oct. 9)	The Camera Caught It	F	9m.	3843
S-652	(Dec. 11)	Rough Riding (Tech.)	G	9m.	3934
S-653	(Jan.)	The Man Around The House	F	9m.	3919
S-654	(Feb.)	Keep Young	F	9m.	3866
S-655	(Mar.)	Sports Trix	G	9m.	3926
S-656	(Mar.)	Just What I Needed	F	9m.	3947
S-657	(..............)	Global Quiz (Color)	G	10m.	3967
S-658	(..............)	Animals In Action	F	9m.	3983
S-659	(..............)	Historical Oddities	G	9m.	3983
S-660	(..............)	The Fall Guy	G	9m.	3983

Paramount

SPECIAL

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
T14-4	(Mar.)	Assignment Children (UNICEF) (KAYE)	E	20m.	3933

CARTOON CHAMPIONS (6)

(Technicolor) (Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
S14-1	(Oct. 1)	We're In The Honey	G	8m.	3843
S14-2	(Oct. 1)	Butterscotch and Soda	G	7m.	3842
S14-3	(Oct. 1)	Sudden Fried Chicken	F	7m.	3843
S14-4	(Oct. 1)	The Friendly Ghost	G	7½m.	3842
S14-5	(Oct. 1)	The Bored Cuckoo	G	8m.	3842
S14-6	(Oct. 1)	Santa's Surprise	G	9m.	3842

CASPER CARTOONS (6)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
B14-1	(Oct. 15)	Boos and Arrows	G	6m.	3857
B14-2	(Dec. 3)	Boo Ribbon Winner	G	6m.	3887
B14-3	(Jan. 28)	Hide and Shriek	G	7m.	3947
B14-4	(Mar. 4)	Keep Your Grin Up	G	6m.	3955
B14-5	(May 27)	Spooking With A Brogue	G	6m.	4002
B14-6	(July 15)	Bull Fright	G	6m.	

GRANTLAND RICE SPORTLIGHTS (12)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
R14-1	(Oct. 1)	Twin Riding Champs	G	10m.	3857
R14-2	(Oct. 22)	Hot and Cold Glides, Slides and Rides	G	10m.	3857
R14-3	(Nov. 5)	Where Everybody Rides	E	10m.	3894
R14-4	(Dec. 10)	Boyhood Thrills	G	9m.	3919
R14-5	(Dec. 24)	The Pike's Peak Arena	F	9m.	3919
R14-6	(Feb. 11)	Swim and Survive	F	9m.	3947
R14-7	Apr. 8)	Baseball's Acrobatic Ace	G	9m.	4003
R14-8	(May 13)	Tumbling Jamboree	F	9m.	4003
R14-9	June 10)	High Score Bowling	G	9m.	4003
R14-10	(July 15)	San Fernando Riding Champs		9m.	
R14-11	(July 15)	Pacific Salmon Parade			

HEADLINER CHAMPIONS THRILLS (6)

(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
A14-1	(Oct. 1)	Speaking Of Animals and Their amilies	E	9m.	3843
A14-2	(Oct. 1)	Speaking of Animals In a Musical Way	E	9m.	3843
A14-3	(Oct. 1)	Stork Crazy	G	10m.	3843
A14-4	(Oct. 1)	The Lonesome Stranger	E	10m.	3843
A14-5	(Oct. 1)	Calling All Animals	F	10m.	3843
A14-6	(Oct. 1)	Video Hounds	G	10m.	3843

HERMAN AND CATNIP CARTOONS (4)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
H14-1	(Nov. 26)	Rail-Rodents	G	7m.	3919
H14-2	(Feb. 2)	Robin Rodenthood	G	7m.	3947
H14-3	(Apr. 8)	A Bicep Built For Two	G	7m.	4002
H14-4	(Aug. 5)	Mouse Trapeze			

NOVELTOONS (6)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
P14-1	(Oct. 29)	Fido Beta Kappa	G	6m.	3857
P14-2	(Dec. 17)	No Ifs, Ands Or Butts	G	6m.	3919
P14-3	(Feb. 4)	Dizzy Dishes	E	6m.	3947
P14-4	(Mar. 25)	Git Along Lil' Duckie	G	7m.	4002
P14-5	(June 10)	News Hound	G	6m.	4002
P14-6	(July 8)	Poop Goes The Weasel		6m.	

PACEMAKERS (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
K14-1	(Oct. 2)	Drilling For Girls In Texas	G	9m.	3857
K14-2	(Dec. 17)	How To Win At The Races	F	11m.	3919
K14-3	(Jan. 21)	You're A Trooper	G	10m.	3947
K14-4	(May 20)	Five Hundred Horses	F	10m.	4003
K14-5	(June 3)	Florida Aflame			
K14-6	(June 17)	Walk In The Deep	G	10m.	4003

POPEYE CARTOONS (8)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
E14-1	(Nov. 12)	Private Eye Popeye	G	7m.	3888
E14-2	(Dec. 10)	Gopher Spinach	G	6m.	3888
E14-3	(Jan. 14)	Cookin' With Gags	E	7m.	3946
E14-4	(Feb. 11)	Nurse To Meet Ya	G	6m.	3955
E14-5	(Mar. 11)	Penny Antics	G	8m.	4002
E14-6	(May 20)	Beaus Will Be Beaus	F	6m.	4002
E14-7	(May 27)	Gift Of Gag	G	6m.	4002
E14-8	(July 22)	Car-azy Drivers			

TOPPERS (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
M14-1	(Nov. 19)	The Nerve of Some People	G	10m.	3894
M14-2	(Dec. 31)	Killers At Bay	G	10m.	3919
M14-3	(Jan. 14)	Just The Bear Facts, Mam	F	9m.	3919
M14-4	(Feb. 4)	All Chimps Ashore	G	10m.	3947
M14-5	(Apr. 15)	Let's Look At The Birds	F	9m.	4003
M14-6	(Apr. 22)	Pick A Pet	G	8m.	4003

VISTAVISION SPECIAL

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
		Paramount Presents VistaVision	G	20m.	3933
V14-1	(Nov. 5)	VistaVision Visits Norway	G	17m.	3899
V14-2	(Apr. 29)	Vistavision Visits Mexico	E	17m.	3966
V14-3	(May 27)	Vistavision Visits The Sun Trails		16m.	
V14-4	(July)	VistaVision Visits Hawaii			
V14-5	(July)	VistaVision Visits Japan			

RKO

Two Reel EDGAR KENNEDY REISSURS (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
53501	(Oct. 8)	Host To a Ghost	B	17m.	3841
53502	(Oct. 22)	Noisy Neighbors	F	17m.	3841
53503	(Nov. 5)	The Big Beef	F	17m.	3841
53504	(Nov. 19)	Mind Over Mouse	F	17m.	3865
53505	(Dec. 3)	Brother Knows Best	F	17m.	3865
53506	(Dec. 17)	Home Canning	F	16m.	3880

LEON ERROL REISSUES (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
53701	(Oct. 1)	Oh Professor Behave	F	18m.	3841
53702	(Oct. 15)	When Wifie's Away	F	20m.	3841
53703	((Oct. 29)	Cutie On Duty	G	17m.	3841
53704	(Nov. 12)	Twin Husbands	F	18m.	3865
53705	(Nov. 26)	I'll Take Milk	G	18m.	3865
53706	(Dec. 10)	Follow That Blonde	F	18m.	3880

RAY WHITLEY REISSUES (2)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
53401	(Oct. 22)	Sagebrush Serenade	F	19m.	3842
53402	(Nov. 19)	Redskins and Redheads	G	18m.	3842

RKO-PATHÉ SPECIALS (8)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
53101	(Oct. 8)	The Iron Fence	G	19m.	3857
53102	(Nov. 12)	Circus Trainer	E	17m.	3887
53103	(Dec. 17)	Fast Freight	G	15m.	3909
53104	(Jan. 21)	River To The Past	G	15m.	3909
53105	(Feb. 25)	Big Top Caravan	F	16m.	3939
53106	(Apr. 1)	Finders Keepers	E	15½m.	3953
52901	(May 6)	Operation Icecap	G	19m.	3966

SPORT SPECIALS (2)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
53901	(Dec. 10)	Football Highlights	G	15½m.	3899
53801	(Apr. 15)	Basketball Highlights		15m.	

MY PAL REISSUES (2)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
53201	(Oct. 8)	I Found A Dog	F	21m.	3842
53202	(Nov. 5)	Pal's Return	F	20m.	3842

THEATRE OF LIFE

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
53301	(June 17)	Devil Take Us	E	21m.	3981

One Reel SCREENLINERS (13)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
54201	(Sept. 17)	House Of Knowledge	F	8m.	3857
54202	(Oct. 15)	Alpine Fortress	G	8m.	3857
54203	(Nov. 12)	Just Pets	G	8m.	3894
54204	(Dec. 10)	Cinema Capers	G	8m.	3909
54205	(Jan. 7)	Water, Water Everywhere	F	8½m.	3910
54206	(Feb. 4)	Camera Crazy	F	8m.	3926
54207	(Mar. 4)	Nature's Showcase	F	8m.	3939
54208	(Apr. 1)	Bush Doctor	G	11m.	3967
54209	(Apr. 29)	Inland Seas	G	11m.	3967
54210	(May 27)	Staff Of Life	G	8m.	3967
54211	(June 24)	Rest Assured	F	8m.	3967
54212	(July 22)	Safety Is Their Business	G	8m.	3991
54213	(Aug. 19)	Film Fun	G	9m.	4002

SPORTSCOPES (13)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
54301	(Sept. 3)	Alaskan Trout	F	8m.	3844
54302	(Oct. 1)	British Empire Games	G	8m.	3857
54303	(Oct. 29)	Willie Mays	G	8m.	3888
54304	(Nov. 26)	Canadian Stampede	G	8m.	3894
54305	(Dec. 24)	Sports Island	F	10m.	3910
54306	(Jan. 21)	Ski Saga	G	8m.	3926
54307	(Feb. 18)	Chamois Hunt	F	8m.	3939
54308	(Mar. 18)	Here's Hockey	G	10m.	3939
54309	(Apr. 15)	Jai Alai	F	8m.	3967
54310	(May 13)	Everglade Posse	F	8m.	3967
54311	(June 10)	Downhill Yachts	F	8m.	3991
54312	..(July 8)	Bowling Boom	F	8m.	4003
54313	(Aug. 5)	Tanbark And Turf	F	8m.	4003

WALT DISNEY CARTOONS (3)

(Technicolor)

C—Chip'n Dale; D—Donald Duck; G—Goofy; M—Mickey Mouse; P—Pluto; F—Figaro; S—Special)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
54101	(Oct. 15)	Social Lion	G	7m.	3857
54102	(Nov. 12)	Flying Squirrel (D)	G	7m.	3887

WALT DISNEY CINEMASCOPE CARTOONS (6)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
54103	(Jan. 14)	No Hunting (D)	E	6m.	39[illegible]
54113	(Aug. 19)	Bearly Asleep			

WALT DISNEY CARTOON RE-RELEASES (9)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
54104	(Jan. 28)	The Pelican And The Snipe	F	9m.	3939
54105	(Feb. 18)	Lake Titicaca	E	7m.	3939
54106	(Mar. 11)	Contrasts in Rhythm	G	8m.	3939
54107	(Apr. 1)	Blame It On The Samba	G	6m.	3953
54108	(Apr. 22)	Chip An' Dale	G	7m.	3966
54109	(May 13)	Pedro	G	8m.	3973
54110	(June 10)	El Gaucho Goofy	G	8m.	3973
54111	(June 24)	Aquerela Do Brasil	G	8m.	3982
54112	(July 15)	The Flying Gauchito			
54114	(............)	Beezy Bear			

Republic

SERIALS (4)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
5481	(July 19)	Man With the Steel Whip	F	12ep.	3811
5482	(Oct. 11)	Ghost Riders of the West (Reissue)	G	12ep.	3848
5483	(Jan. 3)	Panther Girl Of The Kongo	F	12ep.	3925
5484	(Mar. 28)	Jesse James Rides Again	G	13ep.	3953
5485	(June 27)	King Of The Carnival	F	12ep.	
5486	(Sept. 19)	Zorro's Black Whip		12ep.	

One Reel THIS WORLD OF OURS (6)

(Trucolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
5385	(Aug. 1)	Ireland	G	9m.	3926
5386	(Nov. 15)	Thailand	G	10m.	3973
5387	(Dec. 15)	Bali	G	9m.	3991
5388	(Mar. 1)	Venezuela	G	9m.	3983

20th Century-Fox

CINEMASCOPE SPECIALS

(Color)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7401	(Nov.)	The Coronation Parade	G	7½m.	3667
7402	(Jan.)	Dancers of the Deep	G	6m.	3683
7403	(Dec.)	Vesuvius Express	G	15m.	3676
7404	(Dec.)	Finale from Tschaikowsky's Symphony Number Four	G	6m.	3673
7405	(Feb.)	Polovetzian Dances From Prince Igor	E	8m.	3683
7406	(Feb.)	Tournament of Roses	E	18m.	3699
7407	(Mar.)	The New Venezuela	E	10m.	3723
7408	(Mar.)	Haydn's Farewell Symphony	E	9m.	3722
7409	(Aug.)	Jet Carrier	G	17m.	3811
7410	(May)	The First Piano Quartette	G	10m.	3758
7411	(May)	Motion Picture Stunt Pilot	G	17m.	3773
7414	(............)	Miracle of Stereophonic Sound, The	G	11m.	3874
7415	(Apr.)	Roger Wagner Chorale	E	8m.	3739
7416	(Apr.)	New Horizons	G	10m.	3731
7417	(May)	Land of Legend	G	9m.	3758
7418	(July)	Piano Encores	G	10m	.3805
7419	(June)	Calypso Cruise	F	9m.	3799
7420	(Sept.)	Pride of the Nation	F	12m.	3849
7421	(Oct.)	Fabulous Las Vegas	G	18m.	3856
7422	(Nov.)	The CinemaScope Parade	G	22m.	3873
7423	(Oct.)	El Toro	F	9m.	3919
7424	(Dec.)	Queen's Guard			

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7425	(Oct.)	The Emplre Games	E	13m.	3874
7426	(Nov.)	Flying Ta Fish	G	16m.	3887
7427	(Nov.)	Far East Bastions	F	10m.	3910
		(1955)			
7501	(Mar.)	Tuna Clipper Ship (Tech.)	E	17m.	3933
7502	(Feb.)	Stampede City (Color)	G	7m.	3934
7503	(Jan.)	Birthday Parade (Calor)	G	10m.	3934
7504	(Feb.)	Fifth Avenue To Fujiyama (Color)	G	10m.	3919
7505	(Jan.)	Supersonic Age (Colar)	G	14m.	3918
7506	(Apr.)	Land Of The Nile (Color)	G	9m.	3991
7507	(May)	Tears Of The Moan (Calor)	E	10m.	3973
7508	(Apr.)	Isles Of Lore (Colar)	G	10m.	3991
7509	(May)	Punts And Stunts (Color)	G	9m.	3991
7510	(Mar.)	Pageants And Pastimes (Calor)	F	13m.	3967
7511	(Apr.)	Colorado Haliday (Color)	F	10m.	
7512	(May)	Children Of The Sun (Color)		7m.	
7513	(May)	Clear The Bridge (Color)			
7514	(May)	Sorcerer's Apprentice			
7515	(July)	Naughty Mermaids			
7516	(July)	Winter Jamboree			
7517	(June)	Valcanic Violence			
7518	(Aug.)	That Others May Live			

One Reel
SEE IT HAPPEN (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
6401	(Apr.)	Accent on Courage	G	9m.	3731
6402	(July)	Tumult	F	9m.	3799
6403	(Aug.)	Isles Of Destiny	F	9m.	3857

SPORTS (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
3401	(Apr.)	Touchdown Trophies	G	8m.	3799
3402	(July)	Dizzy Diving	G	8m.	3806
3403	(Sept.)	Sporty Simians	G	8m.	3857

TERRYTOONS (16)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
5401	(Jan.)	Little Roquefort In Runaway Mouse	F	7m.	3635
5402	(Jan.)	Dimwit in How to Relax	F	7m.	3639
5404	(Feb.)	Heckle and Jeckle in Blind Date	F	7m.	3682
5405	(Feb.)	Nonsense Newsreel	G	7m.	3691
5407	(Mar.)	Mighty Mouse In the Helpless Hippo	F	7m.	3691
5408	(Mar.)	Terry Bears In Pet Problems	F	7m.	3691
5410	(Apr.)	Little Roquefort In Prescription for Percy	F	7m.	3699
5411	(Apr.)	Heckle and Jeckle in Satisfied Customers	F	7m.	3722
5413	(May)	Tall Tale Teller	F	7m.	3731
5414	(May)	Arctic Rivals	F	7m.	3730
5416	(June)	Terry Bears in a Howling Success	F	7m.	3774
5418	(July)	Pride of the Yard	F	7m.	3798
5420	(Aug.)	Little Roquefort in the Cat's Revenge	F	7m.	3857
5422	(Sept.)	Mighty Mouse in the Reformed Wolf	F	7m.	3857
5424	(Nov.)	Heckle and Jeckle in Blue Plate Symphony	F	7m.	3874
		(1955)			
5501	(Jan.)	Gandy Goose In Barnyard Actor	F	7m.	3933
5503	(Jan.)	A Yokohama Yankee	E	7m.	3933
5505	(Feb.)	Terry Bears In Duck Fever	G	7m.	3933
5507	(Mar.)	The First Flying Fish	G	7m.	3989
5509	(Apr.)	Little Roquefort In No Sleep For Percy	F	7m.	3991

TERRYTOON TOPPER REISSUES (10)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
5403	(Jan.)	The Helicopter	F	7m.	3683
5406	(Feb.)	Much Ado About Nothing	G	7m.	3683
5409	(Mar.)	The Frog and the Princess	F	7m.	3682
5412	(Apr.)	Mighty Mouse in the Wreck of the Hesperus	F	6½m.	3722
5415	(May)	Gandy Goose in Ghost Town	F	6½m.	3750
5417	(June)	A Day in June	F	7m.	3788
5419	(July)	Gandy Goose in Fisherman's Luck	G	7m.	3788
5421	(Aug.)	Ants in Your Pantry	F	7m.	3788
5423	(Oct.)	A Wicky Wacky Romance	F	7m.	3788
5425	(Dec.)	A Torrid Toreador	F	7m.	3788
		(1955)			
5502	(Jan.)	Dear Old Switzerland	F	6m.	3946
5504	(Feb.)	Swooning The Swooners	G	7m.	3955
5506	(Mar.)	Gandy Goose In It's All In The Stars	G	7m.	3959
5508	(Apr.)	The Two-Headed Giant	F	7m.	3967

United Artists
SPORTS SPECIAL

Title	Rating	Running Time	Page Reviewed In Pink Section
Marclano-Charles Fight	G	21m.	3848
Marclano-Cockell Fight	G	21m.	3973

Universal-International
Two Reel
MUSICAL FEATURETTES (13)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1301	(Nov. 29)	Champ Butler Slngs	G	15m.	3893
1302	(Dec. 30)	Road Show	G	15m.	3899
1303	(Jan. 17)	The Robins Sing	G	15m.	3925
1304	(Feb. 14)	Keep It Cool	F	16m.	3925
1305	(Mar. 14)	Les Brown Gaes Ta Town	G	15m.	3925
1306	(Apr. 11)	Strictly Informal	G	16m.	3925
1307	(May 16)	Girl Time	G	16m.	3982
1308	(June 20)	Webb Pierce And His Wonderin' Boys	F	16m.	3973

SPECIALS

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1201	(Nov. 12)	A Gift Fram Dirk	G	19m.	3893
		(1954-55)			
1300	(Mar. 15)	A Warld Of Beauty	G	17m.	3925
		King's Secret, The (Color)	E	16m.	3982

One Reel
VISTARAMA SPECIAL
(CinemaScope and other aspect ratlos)
(Eastman Color)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
	(Nav.)	Speed Sub-Zero	G	9½m.	3874
	(Mar. 28)	Fortress Of Freedom (Tech) (SS)	E	10m.	3967

COLOR PARADES

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1381	(Feb. 28)	Dust Eaters	E	9½m.	3947
1382	(Mar. 21)	Moase Country	F	9½m.	3967
1383	(Apr. 25)	White Magic	G	9m.	3967

WALTER LANTZ CARTUNES (13)
(Technlcolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1321	(Dec. 20)	I'm Cold	G	6m.	3894
1322	(Jan. 17)	Helter Shelter	G	6m.	3894
1323	(Feb. 14)	Crazy Mixed Up Pup	G	6m.	3926
1324	(Mar. 14)	Witch Crafty	F	6m.	3926
1325	(Apr. 11)	Legend Of Rock-A-Bye Paint	G	6m.	3926
1326	(May 9)	Private Eye Pooch	G	6m.	3947
1327	(June 6)	Sh-h-h-h	E	6m.	3966
1328	(July 4)	Bedtime Bedlam	G	6m.	3973
1329	(Aug. 1)	Paw's Night Out	G	6m.	3982

WALTER LANTZ CARTUNES
(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1351	(Feb. 21)	The Band Master	G	7m.	3946
1352	(Mar. 28)	The Mad Hatter	G	7m.	3955
1353	(Apr. 25)	Banquet Busters	G	7m.	3959
1354	(May 30)	Kiddie Koncert	G	7m.	3982
1355	(June 27)	Pixie Picnic	G	7m.	3982
1356	(July 25)	Wacky Bye Baby	G	7m.	3983

VARIETY VIEWS

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1341	(Dec. 27)	Trouble Bruin	G	9m.	3926
1342	(Jan. 31)	Little Lost Scent	F	9m.	3947
1343	(Apr. 11)	Whatever Goes Up	G	9m.	3967
1344	(............)	Minute Men	E	9m.	3991

Warners
SPECIALS (12)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2001	(Sept. 11)	Gay Parisian	E	20m.	3841
2002	(Oct. 9)	In Fourteen Hundred Ninety-Two (WarnerColor)	G	17m.	3865
2003	(Nov. 6)	Mariners Ahoy	G	17m.	3880
2004	(Jan. 8)	Where Winter Is King	G	17m.	3918
2005	(Dec. 4)	Bill Of Rights	G	22m.	3899
2006	(Feb. 5)	Beauty And The Bull	E	17m.	3933
2007	(Mar. 5)	Mississippi Traveler (Warner Color)	E	17m.	3946
2008	(Apr. 9)	Old Hickory	E	17m.	3966
2009	(Aug. 13)	Festival Days			
2010	(May 28)	Wave Of The Flag	E	19m.	3982
2011	(June 18)	The Adventures Of Alexander Selkirk	G	17m.	4002
2012	(July 16)	Uranium Fever			

CLASSICS OF THE SCREEN (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2101	(Sept. 25)	Wells Fargo Days	F	20m.	3842
2102	(Nov. 20)	Camera Huntlng	G	19m.	3880
2103	(Jan. 22)	Three Cheers Far The Glrls			
2104	(Mar. 26)	When The Talkies Were Young	E	17m.	3953
2105	(May 14)	At The Stroke Of Twelve	F	20m.	3981
2106	(July 2)	The Glory Around Us	F	20m.	

One Reel
BLUE RIBBON HIT PARADES (13)
(Relssues)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2301	(Sept. 11)	Rhapsody In Rivets	E	7m.	3842
2302	(Oct. 16)	Inki At The Circus	F	7m.	3842
2303	(Nov. 6)	Foxy Duckling	G	7m.	3880
2304	(Nov. 27)	The Shell-Shocked Egg	F	7m.	3880
2305	(Dec. 25)	Trial of Mr. Wolf	G	7m.	3888
2306	(Feb. 5)	Back Alley Oproar	F	7m.	3939
2307	(Feb. 26)	You Were Never Duckier	G	7m.	3947
2308	(Apr. 2)	Hause Hunting Mice	F	7m.	3966
2309	(Apr. 23)	Crowing Pains	F	7m.	3966
2310	(June 4)	Hop, Look, And Listen	F	7m.	3982
2311	(June 25)	Tweetie Pie	E	7m.	3983
2312	(July 23)	Goofy Gophers			
2313	(Aug. 20)	What's Brewin' Bruin			

BUGS BUNNY SPECIALS (8)
(Technlcolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2723	(Nov. 13)	Lumber Jack-Rabbit	F	7m.	3874
2724	(Dec. 18)	Baby Buggy Bunny	G	7m.	3900
2725	(Feb. 12)	Beanstalk Bunny	G	7m.	3933
2726	(Mar. 26)	Sahara Hare	G	7m.	3947
2727	(May 7)	Hare Brush	G	7m.	3982
2728	(June 11)	Rabbit Rampage	E	7m.	4002
2729	(July 9)	This Is A Life?	G	7m.	4002
2730	(Aug. 27)	Hyde And Hare			

JOE McDOAKES COMEDIES (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2401	(Oct. 30)	So You're Taking In A Roomer	F	10m.	3866
2402	(Dec. 18)	So You Want To Know Your Relatives	F	10m.	3900
2403	(Jan. 29)	So You Don't Trust Yaur Wife	F	10m.	3919
2404	(Mar. 12)	Sa You Want To Be A Gladiator	F	10m.	3947
2405	(May 7)	So You Want To Be On A Jury	F	10m.	3983
2406	(Aug. 27)	So You Want A Model Railroad			

MELODY MASTER BANDS REISSUES (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2801	(Sept. 4)	Melody Of Youth	G	10m.	3843
2802	(Oct. 23)	Skinnay Ennis and Orch.	E	10m.	3843
2803	(Jan. 1)	South American Sway	F	9m.	3880
2804	(Feb. 26)	Stan Kenton and Orch.	F	10m.	3900
2805	(June 11)	U. S. Service Bands			
2806	(Apr. 16)	The Playgirls	G	10m.	3967

MERRIE MELODIES (22)
(Technlcolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2701	(Sept. 4)	Gone Batty	G	7m.	3842
2702	(Sept. 18)	Goo Goo Galiath	G	7m.	3866
2703	(Oct. 2)	By Word Of Mouse	F	7m.	3866
2704	(Oct. 16)	From A To Z-Z-Z	E	7m.	3880
2705	(Oct. 30)	Quack Shot	G	7m.	3880
2706	(Nov. 27)	My Little Duckaroo	G	7m.	3880
2707	(Dec. 11)	Sheep Ahoy	G	7m.	3900
2708	(Jan. 1)	Pizzicato Pussycat	E	7m.	3909
2709	(Jan. 15)	Feather Dusted	F	7m.	3909
2710	(Jan. 29)	Pests For Guests	G	7m.	3909
2711	(Feb. 19)	All Fowled Up	F	7m.	3933
2712	(Feb. 26)	Stork Naked	G	7m.	3933
2713	(Mar. 12)	Lighthouse Mouse	G	7m.	3947
2714	(Apr. 2)	Sandy Claws	G	7m.	3966
2715	(Apr. 16)	The Hole Idea	E	7m.	3966
2716	(Apr. 30)	Ready, Set, Zoom	G	7m.	3966
2717	(May 21)	Past Perfumance	E	7m.	3982
2718	(June 4)	Tweety's Circus	F	7m.	3982
2719	(June 25)	Lumber Jerks	G	7m.	4002
2720	(July 23)	Double Or Mutton			
2721	(Aug. 6)	Jumpin' Jupiter			
2722	(Aug. 20)	A Kiddie's Kitty			

THE SPORTS PARADE (10)
(Technlcolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2501	(Sept. 18)	Circus On Ice	F	10m.	3844
2502	(Oct. 23)	Hatteras Honkers	F	10m.	3866
2503	(Dec. 11)	Rodeo Roundup	F	10m.	3900
2504	(Jan. 15)	Silver Blades	G	10m.	3919
2505	(Feb. 19)	Caribbean Playgrounds	F	10m.	3934
2506	(Mar. 19)	Football Royal	G	10m.	3967
2507	(May 21)	Riviera Revelries	G	10m.	3983
2508	(Apr. 23)	Rocky Mountain Big Game	F	10m.	3967
2509	(July 9)	Italian Holiday			
2510	(Aug. 6)	Aqua Queens			

WARNER VARIETIES (7)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2601	(Oct. 2)	This Mechanical Age	G	10m.	3866
2602	(Nov. 13)	Ski Flight	F	9m.	3888
2603	(Dec. 25)	Bit Of The Best	[illegible]	10m.	3900
2604	(Mar. 19)	Those Exciting Days	G	10m.	3947
2605	(Apr. 30)	Fire, Wind, Flood	E	9m.	3967
2606	(June 18)	Some Of The Greatest	E	10m.	4003
2607	(July 30)	Gadgets Galare			

Miscellaneous

Title	Rating	Running Time	Page Reviewed In Pink Section
Alien Orders (COI)	F	10m.	3857
Arabesques (Eastman Color) (Transatlantic)	G	10m.	4003
Arizona Sheepdog (Technicolor) (BuenaVista-Disney)	E	21m.	3989
Barber Of Seville, The (Color) (Filmeco)	G	26m.	3959
Britain's Choice (BIS)	G	13½m.	3989
Chevalier de Menilmontant (Burstyn)	G	14m.	3873
Churchill, Man Of The Century (BIS)	G	20m.	3953
Composers In Clay (United Warld)	G	22m.	3856
Fiesta in Seville (Eastman Color) (Transatlantic)	E	10m.	4003
Formosa: The Guarded Island (Film Renters)	G	18m.	3953
Fountains of Rome (Technicolor) (IFE)	F	9m.	3926
Grand Canyonscope (CinemaScope) (Buena Vista—Disney)	E	7m.	3900
Henri De Toulause Lautrec (Pictura)	F	17m.	3856
Herman Melville's Moby Dick (Colar) (Busstyn)	E	30m.	3981
Highland Journey (Technicolor) (BIS)	E	24m.	3989
Italian Rainbow—Masterpieces in Flarence (Color) (IFE)	G	8m.	3926
Lesson In Anatomy, A (IFE)	F	11m.	3849
Light And Mankind (Technicolor) (Baker-Brill)	E	9m.	3982
Lost Paradise, The (Pictura)	G	11m.	3857
Miracle In Music, A (American)	G	8m.	3900
Moving Spirit, The (Tech) (Kingsley-Int.)	E	17m.	3953
Mystery Of Leonardo, The (IFE)	F	10m.	3848
New Van Gogh, The (IFE)	G	15m.	3856
Paul Gauguin (Pictura)	G	13m.	3848
Queen's Colors, The (McDonald)	E	17m.	3918
Queen's Navy, The (BIS)	G	20m.	3989
Rembrandt, A Self-Portrait (DCA) (Color)	E	26m.	3909
Romantic Youth (Burstyn)	F	15m.	3865
Siam (Buena Vista) (Technicolor)	E	32m.	3918
Story of Light, The (Color) (Bondy)	E	9m.	3866
Switzerland (Technicolor) (CinemaScope) (Buena Vista)	E	32m.	3959
Thlrd Avenue El (Color) (Ardee)	F	12m.	3973
Thursday's Clildren (BIS)	E	20m.	3953

MOTION PICTURE EXHIBITOR

AUGUST 3, 1955 SPECIAL SECTION THREE
A PERIODIC SERVICE TO ALL THEATRE SUBSCRIBERS

The 1955 CHECK-LIST of Feature Motion Pictures in T-V Channels

Completely Revised and Nationally Re-Edited

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This enlarged revision of the 1954 CHECK-LISTS, containing more than 4000 titles, will be recognized by most theatremen as a necessary record for careful theatre booking. Fulfilling our promise, annual saveable sections such as this will be published in each subsequent year, with quarterly interim supplements published in the regular pink SERVISECTION. The previous sections should now be discarded.

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•

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The 1955 CHECK-LIST of Feature Motion Pictures in TV Channels

The following 3088 Titles have been checked and completed. An additional 989 Titles, uncompleted due to name changes, etc., start on Page 21 of this section.

A

Ab—
Be—

ABDUL THE DAMNED—MD—Alliance—Fritz Kortner, Nils Asther, Esme Percy—(English-made)—1935

ABIE'S IRISH ROSE—CD—United Artists—Joanne Dru, Richard Norris, Michael Chekhov—1946

ABILENE TOWN—WMDMU—Unlted Artists—Randolph Scott, Ann Dvorak, Rhonda Fleming—1946

ABOUT FACE—C—United Artists—William Tracy, Joe Sawyer, Jean Porter, Marjorie Lord—1942

ABROAD WITH TWO YANKS—C—United Artists—William Bendix, Dennis O'Keefe, John Loder—1944

ACCOMPLICE — MYMD — PRC — Richard Arlen, Veda Ann Borg, Tom Dugan, Michael Brandon—1946

ACCORDING TO MRS. HOYLE — MD — Monogram — Spring Byington, Anthony Caruso—1951

ACES AND EIGHTS—W—Puritan—Tim McCoy, Luana Walters, Rex Lease, Wheeler Oakman—1936

ACES WILD—W—Commodore—Harry Carey, Gertrude Messinger, Phil Dunham, Ed Cassidy—1937

ACCUSED—D—United Artists—Douglas Fairbanks, Jr., Dolores Del Rio, Florence Desmond, Basil Sidney—(English-made)—1936

ACTION FOR SLANDER—MD—United Artlsts—Clive Brook, Ann Todd, Margaretta Scott, Arthur Margetson—(English-made)—1938

ACROSS THE PLAINS—W—Monogram—Jack Randall, Frank Yaconelli, Joyce Bryant, Hal Price—1939

ACROSS THE RIO GRANDE—W—Monogram—Jimmy Wakely, "Cannonball" Taylor, Reno Browne—1949

ACROSS THE SIERRAS—W—Columbia—Bill Elliott, Richard Fiske, Luana Walters—1941

ACTORS AND SIN—CD—United Artists—Edward G. Robinson, Marsha Hunt, Dan O'Herlihy—1952

ADMIRAL WAS A LADY, THE—C—United Artists—Edmond O'Brien, Wanda Hendrix, Rudy Vallee—1950

ADVENTURE IN BLACKMAIL—D—English Films—Clive Brook, Judy Campbell—(English-made)—1943

ADVENTURES OF CASANOVA—AD—Eagle Lion—Arturo de Cordova, Lucille Bremer, Turhan Bey—1948

ADVENTURES OF CHICO, THE—C—Woodward—Native Mexican cast—1938

ADVENTURES OF DON COYOTE—W—United Artists—Richard Martin, Frances Rafferty—1947

ADVENTURES OF KITTY O'DAY, THE—C—Monogram—Jean Parker, Peter Cookson, Tim Ryan—1944

ADVENTURES OF MARTIN EDEN, THE—MD—Columbia—Glenn Ford, Claire Trevor, Evelyn Keyes—1942

ADVENTURES OF THE MASKED PHANTOM—W—Equity—Monte Rawlins, Larry Mason—1939

ADVENTURESS, THE—MD—Eagle Lion—Deborah Kerr, Trevor Howard—(English-made)—1947

ADVENTUROUS KNIGHTS—CD—Ajax—David Sharpe, May Kornman, Mickey Daniels—1935

AERIAL GUNNER — AD — Paramount — Chester Morris, Richard Arlen, Letty Ward—1943

AFFAIRS OF GERALDINE—C—Republic—Jane Withers, Raymond Walburn, Donald Meek—1946

AFFAIRS OF JIMMY VALENTINE — MD — Republic — Dennis O'Keefe, Ruth Terry, Gloria Dickson—1942

AGAINST THE WIND—MD—Eagle Lion—Simone Signoret, Robert Beatty, Jack Warner, Giselle Preville—(English-made)—1949

AGITATOR, THE—D—Four Cantinents—Mary Morris, William Hartnell, John Laurie—(English-made)—1949

ALASKA—MDMU—Monogram—Kent Taylor, Margaret Lindsay, Jahn Caradine, Dean Jagger—1944

ALASKA HIGHWAY—MD—Paramount—Richard Arlen, Jean Parker, Ralph Sanford—1943

ALASKA PATROL — MYD — Film Classics — Richard Travis, Helen Westcott, Emory Parnell—1949

ALIAS BILLY THE KID—W—Republic—Sunset Carson, Peggy Stewart, Tom London, Tex Terry—1946

ALIAS MARY SMITH — AD — Mayfair — John Darrow, Gwen Lee, Raymond Hatton, Alec B. Francis—1932

ALIAS THE BAD MAN—W—Tiffany—Ken Maynard, Virginia Browne Faire, Frank Mayo—1931

ALICE IN WONDERLAND—F—Souvoine—Bunin puppets, Stephen Murray, Pamela Brown, Felix Aylmer—(English-made)—1951

ALL THAT MONEY CAN BUY (Devil And Daniel Webster, The) and (Here Is A Man)—D—RKO—James Craig, Simone Siman, Edward Arnold—1941

ALL-AMERICAN CO-ED — C — United Artists — Frances Langford, Marjorie Woodworth, Noah Beery—1941

ALLOTMENT WIVES — D — Monogram — Kay Francis, Paul Kelly, Otto Kruger, Gertrude Michael—1945

AMATEUR CROOK—CD—Victory—Herman Brix, Joan Barclay, Monte Blue, Jack Mulhall—1938

AMATEUR GENTLEMAN, THE—CD—United Artlsts—Douglas Fairbanks, Jr., Elissa Landi, Gordon Harker, Basil Sydney—(English-made)—1936

AMAZON QUEST—MD—Film Classics—Tom Neal, Carole Mathews, Carole Donne, Joe Crehan—1949

AMBUSH TRAIL—W—PRC—Bob Steele, Syd Saylor, I. Stanford Jolley, Lorraine Miller—1946

AMBUSH VALLEY—W—Reliable—Bob Custer—Victoria Vinton, John Elliott, Eddie Phillips—1936

AMERICAN EMPIRE—AD—United Artists—Richard Dix, Leo Carrillo, Preston Foster, Frances Gifford—1942

AND THEN THERE WERE NONE—MY—20th-Fox—Barry Fitzgerald, Louis Hayward, Walter Huston—1945

ANGEL COMES TO BROOKLYN, AN—MC—Republic—Kaye Dowd, Rabert Duke, Dovid Street—1945

ANGEL ON MY SHOULDER—DF—United Artists—Paul Muni, Anne Baxter, Claude Rains—1946

ANGEL STREET—MD—Anton Wolbrook, Diana Wynyard, Frank Pettingell, Cathleen Cordell—(English-made)—1952

ANGEL WITH A TRUMPET—D—Snader—Eileen Herlie, Basil Sydney, Norman Woodland, Anthony Bushell—(English-made)—1952

ANGELO FRA LA FOLLO—CD—Angelo Maggio, Umberto Spadara, Isa Pola—(Italian-made)—1951

ANGELS WITH BROKEN WINGS—CD—Republic—Binnie Barnes, Gilbert Roland, Billy Gilbert—1941

ANNA KARENINA—D—20th-Fox—Vivien Leigh, Ralph Richardson, Kieron Moore—(English-made)—1948

ANOTHER MAN'S POISON — MD — United Artists—Bette Davis, Gary Merrill—(English-made)—1952

ANYTHING FOR A THRILL—AD—Conn—Frankie Darro, Kane Richmond, June Johnson, Ann Evers—1937

APACHE CHIEF—W—Lippert—Alan Curtis, Tom Neal, Carol Thurston, Russell Hayden—1949

APACHE KID, THE—W—Republic—Don "Red" Barry, Lynn Merrick, Leroy Mason, Robert Fiske—1941

APE, THE—MD—Monogram—Boris Karloff, Getrude Hoffman, Henry Hal, Gene O'Donnell—1940

APE MAN, THE—MD—Monogram—Bela Lugosi, Wallace Ford, Louise Currie, Minerva Urecal—1943

APOLOGY FOR MURDER — MD — PRC—Ann Savage, Hugh Beaumant, Charles D. Brown—1945

APPOINTMENT WITH MURDER—MD—Film Classics—John Calvert, Catherine Craig, Lyle Talbot—1948

ARCH OF TRIUMPH—D—United Artists—Charles Boyer, Ingrid Bergman, Charles Laughton—1948

ARE THESE OUR PARENTS?—MD—Monogram—Helen Vinson, Lyle Talbot, Richard Byron—1944

ARGYLE SECRETS, THE—MD—Film Classics—William Gargan, Marjorie Lord, Ralph Byrd—1948

ARIZONA BOUND—W—Monogram—Buck Jones, Tlm McCoy, Raymond Hatton, Luana Walters—1941

ARIZONA DAYS — W — Grand National — Tex Ritter, Ethelind Terry, Syd Saylor—1937

ARIZONA FRONTIER—W—Monogram—Tex Ritter, Slim Andrews, Evelyn Finley, Frank La Rue—1940

ARIZONA GUN BUSTERS — W — PRC — Tim McCoy, Pauline Haddon, Lew Fulton, Forrest Taylor—1940

ARIZONA GUNFIGHTER—W—Republic—Bob Steele, Joan Carmen, Ted Adams, Ernie Adams—1937

ARIZONA ROUNDUP — W — Monogram—Tom Keene, Frank Yaconelli, Sugar Dawn, Jack Ingram—1942

ARIZONA STAGE COACH — W — Monogram — Ray "Crash" Corrigan, John "Dusty" King, Max "Alibi" Terhune—1942

ARIZONA TERRORS—W—Republic—Don "Red" Barry, Lynn Merrick, Al St. John, Reed Hadley—1942

ARIZONA WHIRLWIND—W—Monogram—Ken Maynard, Hoot Gibson, Bob Steele, Ian Keith—1944

ARKANSAS JUDGE, THE—C—Republic—Leon Weaver, Frank Weaver, June Weaver, Roy Rogers—1941

ARMY GIRL—MD—Republic—Madge Evans, Preston Foster, James Gleason, H. G. Warner—1938

ARMY WIVES—CD—Monogram—Elyse Knox, Marjorie Rambeau, Rich Vallin, Dorothea Kent—1944

ARSON, INC.—MD—Screen Guild—Robert Lowery, Ann Gwynne. Douglas Fowley—1949

ARSON RACKET SQUAD—MD—Republic—Bob Livingston, Rosalind Keith, Jack LaRue—193B

ARSON SQUAD—MD—PRC—Frank Albertson, Robert Armstrong, Grace Gillern, Byron Foulger—1945

ARTHUR TAKES OVER—C—20th-Fox—Lois Collier, Jerome Cawan, Richard Crane—1948

KEY

Abbreviations following titles indicate type of picture.

A—Adventure
ACD—Action Drama
ACMD—Action Melodrama
AD—Adventure Drama
ADCOSD—Adult Costume Drama
ADMY—Adult Mystery
ADMD—Adult Melodrama
ADD—Adult Drama
AMD—Adult Melodrama
AT—Adventure Travel
AUTOMD—Autobiographical Melodrama
AF—Adventure Fantasy
C—Comedy
CD—Comedy Drama
CDMU—Comedy Drama with Music
CMD—Comedy Melodrama
CMU—Comedy Musical
CMY—Comedy Mystery
CMYMU—Comedy Mystery Musical
COSD—Costume Drama
D—Drama
DF—Drama Fantasy
DO—Documentary
DOD—Documentary Drama
DMU—Drama with Music
DOTMD—Documentary Type Meladrama
F—Farce
GEDMU—Geographical Drama with Music
HD—Historical Drama
HMD—Historical Melodrama
MD—Melodrama
MYMD—Mstery Melodrama
MYC—Mystery Comedy
MDMU—Melodrama with Music
MYD—Mystery Drama
MY—Mystery
MU—Musical
MC or MUC—Musical Comedy
MUCD—Musical Comedy Drama
MUW—Musical Western
MUD—Musical Drama
MUMD—Musical Melodrama
MMD—Murder Melodrama
MMY—Murder Mystery
MUBIO—Musical Biography
N or NOV—Novelty
OAD—Outdoor Action Drama
OD—Outdoor Drama
OMD—Outdoor Melodrama
PSYD—Pyschological Drama
PSYMD—Pyschological Melodrama
RAD—Romantic Adventure Drama
RC—Romantic Comedy
RD—Romantic Drama
RE—Religious Film
RCMU—Romantic Comedy Musical
RMU—Romantic Musical
S—Spectacle
SF—Satirical Farce
SD—Spy Drama
W—Western
WC—Western Comedy
WD—War Drama
WMD—Western Melodrama
WMDMU—Western Melodrama with Music
WMU—Western Musical

AS YOU LIKE IT—C—20th-Fox—Elizabeth Bergner, Laurence Olivier, Henry Ainley, Sophie Stewart—(English-made)—1936

AS YOU WERE—C—Lippert—William Tracy, Joe Sawyer, Russell Hicks, John Ridgeby—1951

ASSASSIN FOR HIRE — MYMD — Horne-Dietz — Sidney Tafler, Ronald Howard, Katharine Bloke, June Rodney—(English-made)—1951

ASSIGNED TO DANGER—MD—Eagle Lion—Gene Raymond, Noreen Nash, Martin Koslick—1948

ATLANTIC CITY—CDMU—Republic—Constance Moore, Brad Taylor, Jerry Colonna, Harry Tylor—1944

ATLANTIC FLIGHT—AD—Monogram—Dick Merrill, Jack Lambie, Paula Stone, Weldon Heyburn—1937

AUGUST WEEKEND—D—Chesterfield—Valerie Hobson, Paul Harvey, Betty Compson—1936

AUTRY, GENE—Republic—56 pictures sold to MCA for TV use. Information on titles, etc., could not be secured.

AVALANCHE—MD—PRC—Bruce Cabot, Roscae Karns, Helen Mowery, Veda Ann Borg—1946

B

BABY FACE MORGAN—CMD—PRC—Mary Carllsle, Richard Cromwell, Robert Armstrong—1942

BACHELOR IN PARIS—C—Lippert—Dennis Price, Anne Vernon, Mischa Auer—(Foreign-made)—1953

BACHELOR'S DAUGHTERS—C—United Artists—Gail Russell, Claire Trevor, Adolphe Menjou—1946

BACKLASH—MD—20th-Fox—Jean Rogers, John Eldredge, Richard Travis, Larry Blake—1947

BACK PAGE—AD—General—Peggy Shonnon, Russell Hopton, Edwin Maxwell, Sterling Holloway—1934

BACK TRAIL—W—Monagram—Johnny Mack Brown, Raymond Hatton, Mildred Coles—1948

BAD BOY—D—Atlas—Johnny Downs, Rosalind Keith, Helen MacKellar, Spencer Williams, Jr.—1939

BAD BOY—D—Allied Artists—Lloyd Nolan, Audie Murphy, Jane Wyatt, James Gleason—1949

BAD LORD BYRON, THE—D—J. Arthur Rank—Dennis Price, Mai Zetterling—(English-made)—1952

BADGE OF HONOR—AD—Mayfair, Buster Crabbe, Ralph Lewis, Betty Blythe, John Trent—1934

BADMAN'S GOLD—W—United Artists—Johnny Carpenter, Alyn Lockwood, Troy Tarrell—1951

BADMEN OF TOMBSTONE—MD—Allied Artists—Barry Sullivan, Marjorie Reynolds, Broderick Crawford, Fortunio Bonanova—1948

BANDIT QUEEN—MD—Lippert—Barbara Brltton, Willard Parker, Philip Reed, Barton MacLane—1950

BANDITS OF THE BADLANDS—W—Republic—Sunset Carson, Peggy Stewart, Si Jenks—1945

BANK ALARM—MD—Grond National—Conrad Nagel, Eleonor Hunt, Vince Barnett, Wilma Francis—1937

BANNERLINE (Young Lovers)—D—Metro—Keefe Brasselle, Sally Forrest, Lionel Barrymore—1951

BARBER OF SEVILLE, THE—MU—Excelsior—Ferrucio Tagliavini, Tito Gobbi, Nelly Corradi, Vito de Farranto—(Italian-made) (English titles)—1947

BAREFOOT BOY — FMD — Monogram—Jackie Moran. Marcia Mae Jones, Ralph Morgan—1938

BARON OF ARIZONA, THE — HD — Lippert — Vincent Price, Ellen Drew, Beulah Bondi—1950

BAR 20 — W — United Artists — William Boyd, Andy Clyde, George Reeves, Dustin Farnum—1943

BAR 20 JUSTICE—FW—Paramount—William Boyd, George "Gabby" Hayes, Russell Hayden—1938

BAR 20 RIDES AGAIN — W — Paramount — William Boyd, Jimmy Ellison, Jean Rouverol, George "Gabby" Hayes—1935

BAR Z BAD MEN—W—Republic—Johnny Mack Brown, Lois January, Tom London, Frank LaRue—1937

BASHFUL BACHELOR, THE—C—RKO—Lum and Abner (Chester Lauch and Norris Goff), Zazu Pitts—1942

BASKETBALL FIX, THE—D—Realart—John Ireland, Vanessa Brown, Marshall Thompson—1951

BARNYARD FOLLIES—MU—Republic—Mary Lee, Rufe Davis, June Storey, Jed Prouty—1940

BATTLE FOR MUSIC—DMU—Four Continents—Eilleen Joyce, Moiseivitsch—(English-made)—1945

BATTLE, THE (Sea Battle) and (Thunder in The East)—D—Leon Garganoff—Charles Boyer, Merle Oberon, John Loder—(French-made)—1934

BATTLE OF GREED — W — Crescent — Tom Keene, Gwynne Shipman, James Bush, Jimmy Butler—1937

BATTLE OF THE RAILS—DOC—Mayer-Burstyn—Clarieux Darrand, Desagneaux—(French-made)—1949

BATTLES OF CHIEF PONTIAC — OMD — Realart — Lex Barker, Lon Chaney, Helen Westcott—1952

BATTLING HOOFER (Something to Sing About)—FCMU—Grand National—James Cagney, Evelyn Daw, William Frawley, Mona Barrie—1937

BATTLING MARSHALL—W—Astor—Sunset Carson, Pat Storling—1950

BEACHCOMBER, THE—AMD—Paramount—Charles Laughton, Elsa Lanchester, Tyrone Guthrie, Robert Newton—(English-made)—1938

BEAUTY AND THE BANDIT—WD—Monogram—Gilbert Roland, Ramsey Ames, Martin Garralaga—1946

BEAUTY AND THE BEAST—FAN—Lopert—Jean Marais, Josette Day, Marcel Andre—(French-made)—1948

BEAUTY PARLOR — D — Chesterfield — Barbara Kent. Joyce Compton, John Harron, Mischo Auer—1932

BECKY SHARP—D—RKO—Miriam Hopkins, Frances Dee, Cedric Hardwicke, Billie Burke—1935

BEDSIDE MANNER—C—United Artists—Ruth Hussey, John Carroll, Ann Rutherford—1945

BEFORE MORNING—D—Greenblatt—Leo Carrillo, Taylor Holmes, Lora Boxter, Louise Prussing—1933

BEGGAR'S HOLIDAY—D—Tower—Hardie Albright, J. Farrell MacDonald, Sally O'Neil—1934

BEGGARS IN ERMINE—D—Monogram—Lionel Atwill, H. B. Walthall, Betty Furness—1934

BEHIND CITY LIGHTS—D—Republic—Lynne Roberts, Peter Cookson, Jerome Cowan, Esther Dale—1945

BEHIND GREEN LIGHTS—D—Mascot—Sidney Blackmer, Norman Foster—1935

BEHIND LOCKER DOORS—MD—Eagle Lion—Lucille Bremer, Richard Carlson, Douglas Fowley—1948

BEHIND PRISON BARS (Outer Gate)—MD—Monogram—Ralph Morgan, Kay Linaker, Ben Alexander—1937

BEHIND PRISON WALLS—CD—PRC—Alan Baxter, Gertrude Michael, Tully Marshall—1943

BEHIND STONE WALLS—MD—Mayfair—Robert Elliott, Eddie Nugent, Priscilla Dean, Ann Christy—1932

BEHIND THE MASK—MYMD—Monogram—Kane Richmond, Barbara Reed, George Chandler—1946

BELA LUGOSI MEETS THE BROOKLYN GORILLA (Boys From Brooklyn)—CMD—Realart—Bela Lugosi, Duke Mitchell, Sammy Petrillo, Charlita—1952

BELLS OF SAN FERNANDO—MD—Screen Guild—Donald Woods, Gloria Warren, Shirley O'Hara—1947

BELOW THE BORDER—W—Monogram—Buck Jones, Tim McCoy, Raymond Hatton, Linda Brent—1942

BELOW THE DEADLINE—MD—Monogram—Warren Douglas, Ramsay Ames, Jan Wiley—1946

BENEATH WESTERN SKIES—W—Republic—Bob Livingston, Smiley Burnette, Tom London—1944

BETRAYED (When Strangers Marry)—MYD—Monogram—Dean Jagger, Kim Hunter, Robert Mitchum—1947

BETWEEN FIGHTING MEN—W—World Wide—Ken Maynard, Ruth Hall, Josephine Dunn—1933

BETWEEN MEN—W—Supreme—Johnny Mack Brown, Beth Marion, William Farnum, Earl Dwire—1935

BEWARE OF LADIES—MD—Republic—Donald Cook, Judith Allen, George Meeker, Dwight Fyre—1937

BE YOURSELF—CDMU—United Artists— Fanny Brice, Harry Green, Robert Armstrong—1930

BEYOND BENGAL—ADP—Showmen's—1934

BEYOND THE LAST FRONTIER—W—Republic—Eddie Dew, Smiley Burnette, Robert Mitchum—1943

BEYOND TOMORROW—FDR—RKO—Harry Carey, Aubrey Smith, Charles Winninger—1940

BICYCLE THIEF, THE—D—Mayer-Burstyn—Lamberto Maggiorani, Lianella Carell, Enza Staivla, Eleva Altieri—(Italian-made) (English titles)—1949

BIG BLUFF, THE—CD—Tower—Reginald Denny, Claudia Dell, Donald Keith, Jed Prouty—1933

BIG BONANZA—MD—Republic—Richard Arlen, Robert Livingston, Jane Frazee—1945

BIG BOY RIDES AGAIN—W—First Division—Guinn Williams—1935

BIG CAT, THE—OD—Eagle Lion—Robert Preston, Peggy Ann Gardner, Lon McCallister—1949

BIG FIX, THE—MD—PRC—James Brown, Sheila Ryan, Noreen Nash, Regis Toomey—1947

BIG NEWS—ACD—Pathe—Carole Lombard, Robert Armstrong, Tom Kennedy, Warner Richmond—1929

BIG NIGHT, THE—MD—United Artists—John Barrymore, Jr., Preston Foster—1951

BIG SHOW-OFF, THE—CDMU—Republic—Arthur Lake, Dale Evans, Lionel Stander, George Meeker—1945

BIG TIMBER—MD—Monogram—Roddy McDowell, Jeff Donnell, Lynn Thomas, Gordon Jones—1950

BIG TIME OR BUST—D—Tower—Regis Toomey, Gloria Shea, Walter Byron, Nat Carr—1934

BIG WHEEL, THE—ACD—United Artists—Mickey Rooney, Thomas Mitchell, Michael O'Shea—1949

BILL CRACKS DOWN—ACD—Republic—Grant Withers, Beatrice Roberts, Judith Allen, Harry Depp—1937

BILLY THE KID'S FIGHTING PALS—W—PRC—Bob Steele, Al "Fuzzy" St. John, Phyllis Adair—1944

BILLY THE KID'S GUN JUSTICE—W—PRC—Bab Steele, Louise Currie, Al "Fuzzy" St. John—1944

BILLY THE KID IN LAW AND ORDER—W—PRC—Buster Crabbe, Al "Fuzzy" St. John—1942

BILLY THE KID IN SANTA FE—W—PRC—Bob Steele, Al "Fuzzy" St. John, Rex Lease, Marin Sais—1941

BILLY THE KID IN TEXAS—W—PRC—Bob Steele, Terry Walker, Al "Fuzzy" St. John, Carleton Young—1940

BILLY THE KID IN THE MYSTERIOUS RIDER—W—PRC—Buster Crabbe, Al St. John, Caroline Burke—1942

BILLY THE KID OUTLAWED—W—PRC—Bob Steele, Al "Fuzzy" St. John, Louise Curry—1940

BILLY THE KID'S RANGE WAR—W—PRC—Bob Steele, Joan Barclay, Al "Fuzzy" St. John—1941

BILLY THE KID'S ROUNDUP—W—PRC—Buster Crabbe, Al "Fuzzy" St. John, Carleton Young—1941

BILLY THE KID, SHERIFF OF SAGE VALLEY—W—PRC—Buster Crabbe, Dave O'Brien, Al "Fuzzy" St. John, Maxine Leslie—1942

BILLY THE KID'S SMOKING GUNS—W—PRC—Buster Crobbe, Al "Fuzzy" St. John, Joan Barclay—1942

BILLY THE KID TRAPPED—W—PRC—Buster Crabbe, Al "Fuzzy" St. John, Ann Jeffreys—1942

BILLY THE KID WANTED—W—PRC—Buster Crabbe, Al "Fuzzy" St. John, Dave O'Brien—1941

BLACK BEAUTY—OMD—20th-Fox—Richard Denning, Mona Freeman, Evelyn Ankers, Charles Evans—1946

BLACK BOCK, THE—MD—Eagle Lion—Robert Cummings, Arlene Dahl, Richard Basehart—1949

BLACK DOLL, THE—MYD—Universal—Donald Woods, Nan Grey, Edgar Kennedy—1938

BLACK DRAGONS—MD—Monogram—Bela Lugosi, Joan Barclay, George Pembroke—1942

BLACK GOLD—MD—Monogram—Anthony Quinn, Katherine DeMille, Elyse Knox, Ducky Louis—1947

BLACK HILLS—WMU—Eagle Lion—Eddie Dean, Roscoe Ates, Shirley Patterson, Terry Frost—1948

BLACK LIMELIGHT—MYD—Alliance—Raymond Massey, Joan Marion, Walter Hudd—(English-made)—1939

BLACK MAGIC—MY—Monogram—Sidney Toler, Mantan Moreland, Frances Chan, Joe Crehan—1944

BLACK MAGIC—D—United Artists—Orson Welles, Nancy Guild, Akim Tamiroff, Frank Latimore—(Foreign-made)—1949

BLACK MARKET BABIES—MD—Monogram—Ralph Morgan, Kane Richmond, Thala Loring—1945

BLACK MARKET RUSTLERS—W—Monogram—Ray Corrigan, Dennis Moore, Max Terhune—1943

BLACK MIDNIGHT—OD—Monogram—Roddy McDowell, Lynn Thomas, Kirby Grant, Damian O'Flynn—1949

BLACK RAVEN, THE—MD—PRC—George Zucco, Wanda McKay, Noel Madison, Bob Randall—1943

BLACKMAIL—MY—Republic—William Marshall, Adele Mara, Ricardo Cortez, Grant Withers—1947

BLACKMAILED—MD—Bell—Mai Zetterling, Dick Bogarde, Fay Compton—(English-made)—1951

BLACKOUT—MD—United Artists—Conrad Veidt, Valerie Hobson, Hay Petrie—(English-made)—1940

BLANCHE FURY—D—Eagle Lion—Valerie Hobson, Stewart Granger—(English-made)—1948

BLAZING ARROWS (Fighting Caravans)—W—Paramount—Gary Cooper, Lily Damita—1931

BLAZING BARRIERS—FACD—Monogram—Frank "Jr." Coghlan, Florine McKinney, Edw. Arnold, Jr.—1937

BLAZING GUNS—W—Monogram—Ken Maynard, Hoot Gibson, LeRoy Mason, Emmett Lynn—1943

BLAZING JUSTICE—W—Spectrum—Bill Cody, Gertrude Messinger, Gordon Griffith, Milt Moranti—1936

BLIND GODDESS, THE—D—J. Arthur Rank Organization—Eric Portman, Anne Crawford, Hugh Williams, Michael Denison—(English-made)—1949

BLOCK BUSTERS—C—Monogram—East Side Kids, Billy Benedict, Jimmy Strand, Bill Chaney—1944

BLOCKADE—AMD—United Artists—Madeleine Carroll, Henry Fonda, Leo Carrillo—1938

BLOCKHEADS—FC—Metro—Stan Laurel, Oliver Hardy, Patricia Ellis, Jimmy Finlayson—1938

BLONDE COMET—MD—PRC—Virginia Vale, Robert Kent, Barney Oldfield, Vince Barnett—1941

BLONDE FOR A DAY—MY—PRC—Hugh Beaumont, Kathryn Adams, Cy Kendall—1946

BLONDE ICE—MD—Film Classics—Robert Paige, Leslie Brooks, Russ Vincent, Michael Whalen—1948

BLONDE SAVAGE—OMD—Eagle Lion—Leif Erickson, Gale Sherwood, Veda Ann Borg—1947

BLOOD ON THE SUN—MD—United Artists—James Cagney, Sylvia Sidney, Wallace Ford—1945

BLUE LAMP, THE—MD—Eagle Lion—Jack Warner, William Mervyn, Clive Morton—(English-made)—1951

BLUE STEEL—W—Monogram—John Wayne, Eleanor Hunt, George Hayes, Ed Peil—1934

BLUEBEARD—MYMD—PRC—John Carradine, Jean Parker, Nils Asther, Ludwig Stossel—1944

BODY AND SOUL—D—United Artists—John Garfield, Lilli Palmer, Hazel Brooks, Anne Revere—1947

BODY SAID NO—CMD—Hyams-Kramer—Michael Rennie, Yolande Donlan, Hy Hazell, Valentine Dyall—(English-made)—1954

BOHEMIAN GIRL, THE—MU—Metro—Stan Laurel, Oliver Hardy, Thelma Todd, Antonio Moreno—1936

BOILING POINT, THE—W—Allied—Hoot Gibson, Helen Foster, Wheeler Oakman, Bill Robbins—1932

BOLD CABALLERO, THE—AD—Republic—Robert Livingston, Heather Angel, Sig Rumann—1936

BOMBAY WATERFRONT—MD—Union—John Bentley, Patricia Dainton, Peter Grawthorn, Grey Blake—(English-made)—1954

BOMBS OVER BURMA—MD—PRC—Anna May Wong, Noel Madison, Leslie Denison—1942

BONNIE PRINCE CHARLIE—HD—London—David Niven, Margaret Leighton, Morland Graham, John Laurie—(English-made)—1952

BONNIE SCOTLAND—C—Metro—Laurel and Hardy—1935

BOOMERANG—MYD—20th-Fox—Dana Andrews, Jane Wyatt, Lee J. Cobb, Cora Williams—1947

BOOTHILL BANDITS—W—Monogram—Ray Corrigan, John King, Max Terhune, Jean Brooks—1942

BOOTHILL BRIGADE—W—Republic—Johnny Mack Brown, Claire Rochelle, Frank LaRue—1937

BOOTS OF DESTINY—W—Grand National—Ken Maynard, Claudia Dell, Vince Barnett—1938

BORDER BADMEN—W—PRC—Buster Crabbe, Al "Fuzzy" St. John, Lorraine Miller—1945

BORDER BANDITS—W—Monogram—Johnny Mack Brown, Raymond Hatton, Riley Hill—1946

BORDER BUCKAROOS—MUW—PRC—Dave O'Brien, Jim Newill, Guy Wilkerson, Christine McIntyre—1943

BORDER CABALLERO—W—Puritan—Tim McCoy, Lois January, Ted Adams, J. Frank Glendon—1936

BORDER DEVILS—AD—Artclass—Harry Carey, Kathleen Collins, Niles Welsh—1932

BORDER FEUD—W—PRC—Marshall "Lash" LaRue, Al "Fuzzy" St. John, Bob Duncan, Brad Slavin—1947

BORDER OUTLAWS—W—Eagle Lion—Spade Cooley, Maria Hart, Bill Edwards, Bill Kennedy—1950

BORDER PATROL—W—United Artists—William Boyd, Andy Clyde, Jay Kirby, Russell Simpson—1943

BORDER PATROLMEN, THE—AD—20th-Fox—George O'Brien, Polly Ann Young, Smiley Burnette—1936

BORDER PHANTOM—W—Republic—Bob Steele, Harley Wood, Don Barclay, Frank Ball—1937

BORDER RANGERS—W—Lippert—Don Barry, Robert Lowery, Wally Vernon, Pamela Blake—1950

BORDER ROMANCE—W—Tiffany—Armida, Don Terry, Marge Kane, Victor Potel—1930

BORDER VIGILANTES—W—Paramount—William Boyd, Russell Hayden, Andy Clyde—1941

BORDERLAND—W—Paramount—William Boyd, James Ellison, George "Gabby" Hayes—1937

BORN TO BE WILD—ACD—Republic—Ralph Byrd, Doris Weston, Ward Bond, Bentley Hulett—1938

BORN TO FIGHT—AD—Conn—Frankie Darro, Kane Richmond, Jack LaRue, Frances Grant—1936

BORN TO GAMBLE—D—Republic—Onslow Stevens, H. B. Warner, Maxine Doyle—1935

BORN TO SPEED—MD—PRC—Johnny Sands, Terry Austin, Don Castle, Frank Orth—1947

BORN TO THE SADDLE—W—Astor—Donald Woods, Leif Erickson, Karen Morley—1953

BORROWED HERO—MD—Monogram—Alan Baxter, Florence Rice, John Hamilton—1941

BORROWED WIVES—D—Tiffany—Rex Lease, Vera Reynolds, Nita Morton, Paul Hurst—1930

BOSS OF BIG TOWN (Boss Of The City)—MD—PRC—John Litel, Florence Rice, H. B. Warner, Jean Brooks—1942

BOSS OF RAWHIDE—W—PRC Dave O'Brien, Jim Newill, Guy Wilkerson, Neil O'Day—1943

BOSS OF THE CITY (Bass Of Big Tawn)—MD—PRC—John Litel, Florence Rice, H. B. Warner—1942

BOWERY AT MIDNIGHT—MD—Monogram—Bela Lugosi, John Archer, Wanda McKay, Tom Neal—1942

BOWERY BLITZKRIEG—ACD—Monogram—East Side Kids, Leo Gorcey, Bobby Jordan, Warren Hull, Bobby Stone—1941

BOWERY BOY—MD—Republic—Dennis O'Keefe, Louise Campbell, Jimmy Lydon, Helen Vinson—1941

BOWERY CHAMPS—CMD—Monogram—East Side Kids, Anne Sterling, Gabriel Dell, Frank Jaquet—1944

BOY, A GIRL, AND A DOG, A—CD—Frank—Sharyn Moffet, Jerry Hunter, Lionel Stander—1945

BOY OF THE STREETS—MD—Monogram—Jackie Cooper, Maureen O'Connor, Kathleen Burke—1937

BOYS OF THE CITY—MYD—Monogram—East Side Kids, Bobby Jordan, Leo Gorcey—1940

BOYS FROM BROOKLYN (Bela Lugosi Meets the Broaklyn Garilla)—CMD—Realart—Bela Lugosi, Duke Mitchell, Sammy Petrillo, Charlita—1952

BOY'S REFORMATORY—MD—Monogram—Frankie Darra, Grant Withers, David Durand—1939

BRAND OF FEAR—W—Monogram—Jimmy Wakely, "Cannonball" Taylor, Tom London—1949

BRAND OF HATE—W—William Steiner—Bob Steele, Lucille Brown, George Hayes, Archie Ricks—1934

BRAND OF THE DEVIL—MUW—PRC—Dave O'Brien, Jim Newill, Guy Wilkerson, Ellen Hull—1944

BRANDED MEN—W—Tiffany—Ken Maynard, June Clyde, Irving Bacon, Billy Bletcher—1931

BRANDY FOR THE PARSON—CD—Mayer-Kingley—James Donald, Kenneth Mare, Jean Lodge, Frederick Piper—(English-made)—1952

BRAZIL—MU—Republic—Virginia Bruce, Edward Everett Horton, Tito Guizar—1944

BREAKFAST IN HOLLYWOOD—CMU—United Artists—Bonita Granville, Tom Brenneman, Billie Burke, Zasu Pitts—1946

BREAKDOWN—D—Realart—William Bishop, Ann Richards, Anne Gwynne—1952

BREAKING THE ICE—CD—RKO—Bobby Breen, Charley Ruggles, Dolores Costello, Irene Dare—1938

BREAKING THE SOUND BARRIER—D—United Artists—Ann Todd, Ralph Richardson, Nigel Patrick—1952

BREED OF THE BORDER—W—Monogram—Bob Steele, Marion Byron, Ernie Adams, Wilfred Lucas—1933

BREWSTER'S MILLIONS—C—United Artists—Dennis O'Keefe, Helen Walker, Eddie "Rochester" Anderson, June Havoc—1945

BRIDE OF THE GORILLA—MD—Realart—Lon Chaney, Barbara Payton, Tom Conway—1951

BRIDE FOR HENRY, A—C—Monogram—Anne Nagel, Warren Hull, Henry Mallison, Claudia Dell—1937

BRIDGE OF SAN LUIS REY, THE—D—United Artists—Lynn Bari, Akim Tamiroff, Francis Lederer—1944

BRIDGE OF SIGHS—D—Invincible—Jack LaRue, Onslow Stevens, Dorothy Tree, Walter Byron—1936

BRILLIANT MARRIAGE—D—Invincible—Joan Marsh, Lawson Trent, Ray Walker, Inez Courtney—1936

BROADWAY BIG SHOT, THE—CD—PRC—Ralph Byrd, Virginia Vale, William Harrigan, Dick Rush—1942

BROADWAY LIMITED—C—United Artists—Victor McLaglen, Dennis O'Keefe, Patsy Kelly—1941

BROKEN DREAMS—D—Monogram—Randolph Scott, Martha Sleeper, Beryl Mercer—1933

BROKEN MELODY—DMU—Olympic—John Garrick, Merle Oberon—(English-made)—1934

BROKEN STRINGS—CD—International Road Shows—Clarence Muse, Cyril Lewis, Tommie Moore—1940

BROOKLYN ORCHID—C—United Artists—William Bendix, Joe Sawyer, Marjorie Woodworth—1942

BROTHERS, THE—D—Universal—Patricia Roc, Will Fyffe, Maxwell Reed—(English-made)—1948

BRUTE MAN, THE—MD—PRC—Tom Neal, Jane Adams, Peter Whitney, Jan Wiley—1946

BUCKSKIN FRONTIER—W—United Artists—Richard Dix, Jane Wyott, Lee J. Cobb—1943

BUFFALO BILL RIDES AGAIN—W—Screen Guild—Richard Arlen, Jennifer Holt, Gil Patrick—1947

BULLDOG DRUMMOND COMES BACK—MY—Paramount John Barrymore, John Howard—1937

BULLDOG DRUMMOND IN AFRICA—MD—Paramount—John Howard, Heather Angel, H. B. Warner—1938

BULLDOG DRUMMOND'S BRIDE—CD—Paramount—John Howard, Heather Angel, H. B. Warner—1939

BULLDOG DRUMMOND'S SECRET POLICE—MY—Paramount—John Howard, Heather Angel—1939

BULLDOG EDITION—ACD—Republic—Ray Walker, Evalyn Knapp, Regis Toomey, Cy Kendall—1936

BULLET FOR STEPHANO—MD—Lux—Rossano Brazzi, Valentina Cortese, Carlo Mirchi, Carlo Companini—(Itolian-made)—(English titles)—1950

BULLETS AND SADDLES—W—Monogram—Ray Corrigan, Dennis Moore, Max Terhune—1943

BUNGALOW 13—MYD—20th-Fox—Tom Conway, Margaret Hamilton, Richard Cromwell—1948

BURIED ALIVE—HMD—Casolaro—Milly Vitale, Paul Muller, Evi Maltagliati, Tina Lattanzi—(Italian-made) (English titles)—1951

BURIED ALIVE—DOMD—PRC—Beverly Roberts, Robert Wilcox, George Penbroke, Ted Osborn—1939

BURMA VICTORY—DO—WB—(English-made)—1945

BURN 'EM UP BARNES—AD—Mascot—Frankie Darro, Jask Mulhall, Lola Lane, Julian Rivero—1935

BURNING CROSS, THE—MD—Screen Guild—Hank Daniels, Virginia Patton, Raymond Bond—1947

BURNING GOLD—AD—Republic—William Boyd, Judith Allen, Lloyd Ingraham, Fern Emmett—1936

BURY ME DEAD—MYC—PRC—Cathy O'Donnell, June Lockhart, Hugh Beaumont, Mark Daniels—1947

BUSH CHRISTMAS—MD—Universal—Chips Rafferty, John Fernside—(Australian-made)—1947

BUSH PILOT—MD—Screen Guild—Rochelle Hudson, Jack LaRue, Austice Willis, Frank Perry—1947

BUSHWACKERS, THE—OMD—Realart—John Ireland, Wayne Morris, Lawrence Tierney, Lon Chaney—1952

BY APPOINTMENT ONLY—D—Invincible—Lew Cody, Sally O'Neill, Aileen Pringle, Marceline Day—1933

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CAGE OF GOLD—D—J. Arthur Rank—Jean Simmons, David Farrar, James Donald(English-made)—1951
CAGED FURY — MD — Paramaunt — Richard Denning, Sheila Ryan, Mary Beth Hughes—1948
CALABOOSE — WC — United Artists — Jimmy Rogers, Noah Beery, Jr., Mary Brian, Bill Henry—1943
CALENDAR GIRL—CMU—Republic—Jane Frazee, William Marshall, Gail Patrick—1947
CALIFORNIA GOLD RUSH—W—Republic—Wild Bill Elliott, Bobby Blake, Alice Fleming—1946
CALIFORNIAN, THE (Gentlemen From California)——W—Fox—Ricardo Cortez, Marjorie Weaver—1937
CALL OF THE BLOOD—MD—Distinguished—Lea Padovani, Kay Hammond, John Clements—1951
CALL OF THE FOREST—OAD—Lippert—Robert Lawery, Ken Curtis, Charlie Hughes, Tom Hanly—1950
CALL OF THE JUNGLE—MD—Monogram—Ann Corio, James Bush, John Davidson, Claudin Dell—1944
CALL OF THE KLONDIKE — MD — Monogram — Kirby Grant, Anne Gwynne, Tom Neal, Chinook—1950
CALL OF THE MESQUITEERS—W—Republic—Bob Livingston, Ray Corrigon, Max Terhune—1938
CALL OF THE PRAIRIE—W—Paramount—William Boyd, Jimmy Ellison, George "Gabby" Hayes—1936
CALL OF THE SOUTH SEAS—MD—Republic—Jonet Martin, Allan Lane, Adele Mara—1944
CALLING ALL CARS—AD—Empire—Jack LaRue, Lillian Miles, Jack Morton, Harry Holman—1935
CALLING ALL MARINES—MD—Republic—Donald Barry, Helen Mack, Warren Hymer, Robert Kent—1939
CAMPUS HONEYMOON—C—Republic—Lyn Wilde, Lee Wilde, Adele Mara—1948
CAMPUS RHYTHM — MC — Monogram — Gale Storm, Johnny Downs, Robert Lawery, Doug Leavitt—1943
CAMPUS SLEUTH—MYC—Monogram—Freddie Stewart, June Preisser, Warren Mills, Noel Neill—1948
CANDELIGHT IN ALGERIA — MD — 20th-Fox — James Mason, Carlo Lehmann—(English-made)—1944
CANNONBALL EXPRESS—ACD—Sono Art-World Wide—Rex Lease, Tom Moore, Lucille Browne—1932
CANTERVILLE GHOST, THE—Metro—Charles Laughton, Robert Young, Margaret O'Brien—1944
CAPPY RICKS RETURNS — C — Republic — Robert McWade, Ray Walker, Florine McKinney—1935
CAPTAIN BOYCOTT—ROMD—Universal—Stewart Granger, Kathleen Ryan, Cecil Parker—1947
CAPTAIN BLACKJACK — MD — Classic — George Sanders, Herbert Marshall, Patricia Roc, Agnes Moorehead—(European-made)—1952
CAPTAIN CALAMITY — AD — Regal — George Houston, Marlan Nixon, Vince Barnett, Jean Torena—1936
CAPTAIN CAUTION—MD—United Artists—Victor Mature, Louise Platt, Leo Carrillo, Bruce Cabot—1940
CAPTAIN FURY—MD—United Artists—Brian Aherne, Victor McLaglen, Paul Lukas, June Lang—1939
CAPTAIN KIDD—MD—United Artists—Charles Laughton, Randolph Scott, Borbara Britton—1945
CAPTAIN MOONLIGHT—MD—(No production credit)—John Garrick, Winifred Shotter, Stanley Holloway, John Stuart—(English-made)—1940
CAPTAIN SCARFACE — MD — Astor — Barton MacLane, Virginia Grey, Peter Coe—1953
CAPTAIN SIROCCO (Pirotes of Capri, The)—RAD—Film Classics—Louis Hayward, Binnie Barnes—1949
CAPTAIN TUGBOAT ANNIE — CMD — Republic — Jane Darwell, Edgar Kennedy, Charles Gordon—1945
CAPTIVE CITY, THE—D—United Artists—John Forsythe, Joan Camden, Harold J. Kennedy—1952
CAPTURE, THE—MD—RKO—Lew Ayes, Teresa Wright, Victor Jory—1950
CAPTURED IN CHINATOWN—ACD—Superior—Marion Shilling, Charles Delaney, Paul Ellis—1935
CARAVAN TRAIL, THE—MUW—PRC—Eddie Dean, Al LaRue, Emmett Lyna, Jean Carlin—1946
CAREER GIRL—DMU—PRC—Frances Langford, Edward Norris, Iris Adrian, Craig Wood—1943
CARETAKER'S DAUGHTER, THE — F — Beverly — Hugh Wakefield, Derek Band—(English-made)—1953
CARMEN — MD — Superfilm — Viviane Romance, Jean Marais, Lucien Coedel—(French-made)—1946
CARNEGIE HALL—DMU—United Artists—Marsha Hunt, William Prince, Frank McHugh—1947
CARNIVAL LADY — AD — Goldsmith — Boots Mallory, Allen Vincent, Donald Kerr, Rollo Lloyd—1933
CARYL OF THE MOUNTAINS—OD—Reliable—Rin Tin Tin, Jr., Francis X. Bushman, Jr., Lois Wilde—1936
CASA MANANA — MUCD — Monogram — Robert Clark, Virginia Welles, Robert Karns, Tony Roux—1951
CASANOVA IN BURLESQUE—CMU—Republic—Joe E. Brown, June Havoc, Dale Evans, Ian Keith—1944
CASBAH—RDMU—Universal—Yvonne De Carlo, Tony Martin, Peter Lorre, Marta Taren—1948
CASE OF THE BABY SITTER—CD—Screen Guild—Tom Neil, Allen Jenkins, Pamela Blake—1947
CASTAWAYS, THE (The Cheoters)—CD—Republic—Joseph Schildkraut, Billie Burke, Eugene Pallette—1945
CATHERINE THE GREAT—D—United Artists—Douglas Fairbanks, Jr., Elizabeth Bergner, Flora Robson, Gerald duMaurier—(English-made)—1934
CATMAN OF PARIS, THE—MY—Republic—Carl Esmond, Leonore Aubert, Adele Mara—1946
CATTLE QUEEN, THE—W—Eagle-Lion—Moria Hart, Drake Smith, William Fawcett—1951
CATTLE STAMPEDE — W — PRC — Buster Crabbe, Al "Fuzzy" St. John, Reed Howes, Ed Cassidy—1943
CAUGHT—PSYD—Metro—James Mason, Barbara Bel Geddes, Robert Ryan, Ruth Brady—1949
CAUGHT CHEATING — C — Tiffany — Charlie Murray, George Sidney, Nita Mortan, Robert Ellis—1931
CAUGHT IN THE ACT—C—PRC—Henry Armetta, Iris Meredith, Robert Baldwin, Charles Miller—1941
CAVALCADE OF THE WEST—W—Diversion—Hoot Gibson, Rex Lease, Marion Shilling—1936
CAVALIER OF THE WEST—W—Artclass—Harry Carey, Kane Richmond, George "Gabby" Hayes—1931
CAVALRY—W—Republic—Bob Steele, Frances Grant, Karl Hackett, Hal Price—1936
CHALLENGE, THE—OD—Film Allionce—Robert Douglas, Luis Trenker—(Foreign-made)—1939
CHAMPAGNE FOR CAESAR—C—United Artists—Ronald Coleman, Celeste Holm, Vincent Price—1950
CHANCE OF A LIFETIME—D—Ballentine—Basil Radford, Bernard Miles, Nial McGinnis, Julien Mitchell—(English-made)—1951
CHANDU THE MAGICIAN — MD — 20th-Fox — Edmond Lowe, Irene Ware, Bela Lugosi—1932
CHARLIE CHAN AT MONTE CARLO—MY—20th-Fox—Warner Oland, Keye Luke, Virginia Field—1937
CHARLIE CHAN AT THE CIRCUS—MY—20th-Fox—Warner Oland, Keye Luke, George Brasno—1936
CHARLIE CHAN AT THE OLYMPICS—MYD—20th-Fox—Warner Oland, Allan Lane, Keye Luke—1937
CHARLIE CHAN AT THE OPERA—MY—20th-Fox—Warner Oland, Boris Karloff, Keye Luke—1936
CHARLIE CHAN AT THE RACE TRACK—MY—20th-Fox—Warner Oland, Keye Luke, Helen Wood—1936
CHARLIE CHAN AT THE WAX MUSEUM—MD—20th-Fox—Sidney Toler, Sen Yung, Joan Valerie—1940
CHARLIE CHAN AT TREASURE ISLAND—MYD—20th-Fox—Sidney Toler, Cesar Romero, Sen Yung—1939
CHARLIE CHAN IN CASTLE IN THE DESERT—MD—20th-Fox—Sidney Toler, Arleen Whelan—1942
CHARLIE CHAN IN DEAD MEN TELL—MY—20th-Fox—Sidney Toler, Sheila Ryan, Sen Yung—1941
CHARLIE CHAN IN HONOLULU—MY—20th-Fox—Sidney Toler, Phyllis Brooks, Sen Yung—1938
CHARLIE CHAN IN LONDON—MY—20th-Fox—Warner Oland, Drue Leyton, Raymond Milland—1934
CHARLIE CHAN IN MURDER OVER NEW YORK—MYD—20th-Fox—Sidney Toler, Marjorie Weaver, Robert Lawery, Ricarda Cortez—1940
CHARLIE CHAN IN PANAMA—MD—20th-Fox—Sidney Toler, Jean Rogers, Lionel Atwill—1940
CHARLIE CHAN IN PARIS—MY—20th-Fox—Warner Oland, Mary Brian, Thomas Beck—1935
CHARLIE CHAN IN RENO—MYD—20th-Fox—Sidney Toler, Ricardo Cortez, Phyllis Brooks—1939
CHARLIE CHAN IN RIO—MD—20th-Fox—Sidney Toler, Mary Beth Hughes, Ted North, Victor Jory—1941
CHARLIE CHAN IN SHANGHAI—MY—20th-Fox—Warner Oland, Irene Hervey, Charles Locher—1935
CHARLIE CHAN IN THE BLACK CAMEL—MY—20th-Fax—Warner Oland, Sally Ellers, Bela Lugosi, Robert Young—1931
CHARLIE CHAN IN THE CITY OF DARKNESS—MD—20th-Fox—Sidney Toler, Lynn Bari—1939
CHARLIE CHAN IN THE SECRET SERVICE—MY—Monogram—Sidney Toler, Gwen Kenyon—1943
CHARLIE CHAN ON BROADWAY—MY—20th-Fox—Warner Oland, Keye Luke, Joan Marsh—1937
CHARLIE CHAN'S MURDER CRUISE—MD—20th-Fox—Sidney Toler, Marjorie Weaver, Sen Yung—1940
CHARLIE CHAN'S SECRET — MY — 20th-Fox—Warner Oland, Rosina Lawrence, Charlie Quigley—1936
CHASE, THE—MD—United Artists—Robert Cummings, Michele Morgan, Peter Lorre, Steve Cockran—1946
CHASING TROUBLES—MD—Monogram—Frankie Darro, Marjorie Reynolds—1940
CHATTERBOX—CMU—Republic—Joe E. Brown, Judy Canova, Rosemary Lane—1943
CHEATERS, THE (The Castaways)—CD—Republic—Joseph Schildkraut, Billie Burke, Eugene Pallette, Ona Munson—1945
CHEATING BLONDES — CD — Capitol — Thelma Todd, Ralf Harolde, Inez Courtney, Milton Wallis—1933
CHECK YOUR GUNS—WMU—Eagle Lion—Eddie Dean, Roscoe Ates, Nancy Gates—1947
CHECKERED COAT, THE—MD—20th-Fox—Tom Conway, Hurd Hatfield, Noreen Nash, James Seay—1948
CHEERS FOR MISS BISHOP—D—United Artists—Martha Scott, William Gargan, Sterling Hallaway—1941
CHEERS OF THE CROWD—AD—Republic—Russell Hopton, Irene Ware, Bradley Page—1935
CHEROKEE FLASH, THE—W—Republic—Sunset Carson, Linda Sterling, Tom London, Roy Barcroft—1945
CHEYENNE KID—W—Monogram—Jack Randall, Louise Stanley, Kenneth Duncan, Frank Yaconelli—1940
CHEYENNE TAKES OVER—W—Eagle Lion—Lash LaRue, Al "Fuzzy" St. John, Nancy Gates—1947
CHEYENNE WILDCAT—W—Republic—Bill Elliott, Bobby Blake, Alice Fleming, Francis McDonold—1944
CHICAGO KID, THE—MD—Republic—Don Barry, Otto Kruger, Tom Powers, Lynne Roberts—1945
CHILDREN OF THE WILD — MD — Pennant — Helen Hughes, James Bush, Leroy Mason—1939
CHILDREN ON TRIAL—D—English Films—Non-professionals—(English-made)—1947
CHINA'S LITTLE DEVILS — MD — Monogram — Harry Carey, Paul Kelly, Ducky L. Loule—1945
CHINATOWN AFTER DARK—AD—Rex Lease, Barbara Kent, Edmund Breese, Carmel Myers—1931
CHINESE BUNGALOW (The Chinese Den)—MD—Film Alliance—Paul Lukas, Jane Baxter, Kay Walsh, Robert Dauglas—(English-made)—1941
CHINESE CAT, THE—MY—Monogram—Sidney Toler, Benson Fong, Mantan Moreland—1944
CHINESE DEN, THE (Chinese Bungalow)—MD—Film Alliance—Paul Lukas, Jane Baxter, Kay Walsh, Robert Douglas—(English-made)—1941
CHINESE RING, THE — MYMD — Monogram — Roland Winters, Mantan Moreland, Warren Douglas—1947
CHRISTMAS CAROL, A—D—United Artists—Alastair Sim, Kathaleen Harrison, Jack Warner—(English-made)—1951
CHRISTMAS EVE (Sinners' Holiday)—CD—United Artists—George Brent, Randolph Scott, George Raft, Joan Blondell—1947
CHUMP AT OXFORD, A — C — United Artists — Stan Laurel, Oliver Hardy—(English-made)—1940
CINDERELLA SWINGS IT—C—RKO—Guy Kibbe, Gloria Warren, Helen Parrish, Dick Hogan—1943
CIPHER BUREAU—MD—Grand Nationol—Leon Ames, Charlotte Wynters, Don Dillaway—1938
CIRCUMSTANTIAL EVIDENCE—MD—20th-Fox—Michael O'Shea, Lloyd Nolan, Trudy Marshall—1945
CIRCUS GIRL — AD — Republic — June Travis, Robert Livingston, Donald Cook, Betty Compson—1937
CIRCUS SHADOWS — AD — Peerless — Dorothy Wilson, Kane Richmond, Russell Hopton—1935
CITADEL OF CRIME—MD—Republic—Bob Armstrong, Frank Albertson, Linda Hayes, Paul Fix—1941
CITY LIMITS—CD—Monogram—Frank Craven, Sally Blane, Ray Walker, Claude Gillingwater—1934
CITY LIMITS—CD—Monogram—Frank Albertson, Jed Prouty, Lorna Gray, Kathryn Sheldon—1941
CITY OF MISSING GIRLS—MD—Screen Guild—John Archer, H. B. Warner, Astrid Allwyn—1941
CITY OF SILENT MEN—MD—PRC—Frank Albertson, June Lang, Jan Wiley, Richard Clark—1942
CITY PARK—D—Chesterfield—Sally Blaine, Hale Hamilton, Matty Kemp, John Harron—1934
CITY WITHOUT MEN—MD—Columbia—Linda Darnell, Michael Duane, Edgar Buchanan—1943
CLANCY STREET BOYS—CD—Monogram—East Side Kids, Noah Beery, Lita Ward, Ric Vallin—1943
CLEARING THE RANGE—W—Capitol—Hoot Gibson, Sally Ellers, Hopper Atchley—1931
CLOISTERED—RE—Best—Foreign-made—1936
CLOSE-UP—MD—Eagle Lion—Alan Baxter, Virginia Gilmore, Richard Kollmar—1948
CLOUDS OVER EUROPE — D — Columbia — Lawrence Olivier, Ralph Richardson, Valerie Hobson—1939
CLUB HAVANA—MDMU—PRC—Tom Neal, Margaret Lindsay, Don Douglas, Isabelita—1945
CLUTCHING HAND, THE—MD—Stage and Screen—Jack Mulhall, Marion Shilling—1936
C-MAN—MD—Film Classics—Dean Jagger, John Carradine, Lotti Elwen, Harry Landers—1949
COASTAL COMMAND — DOCD — RKO — (English-made)—1943
COBRA STRIKES, THE—MD—Eagle Lion—Sheila Ryan, Richard Froser, Leslie Brooks, Herbert Heyes—1948
CODE OF THE CACTUS—W—Victory—Tim McCoy, Ben Corbett, Dorothy Short, Ted Adams—1939
CODE OF THE FEARLESS—W—Spectrum—Fred Scott, Claire Rochelle, John Merton—1939
CODE OF THE MOUNTED—W—Ambassador—Kermit Maynard, Robert Warwick, Jim Thorpe—1935
CODE OF THE RANGERS—W—Monogram—Tim McCoy, Rex Lease, Judith Ford, Frank LaRue—1938
CODE OF THE SADDLE — W — Monogram — Johnny Mack Brown, Raymond Hatton, Riley Hill—1947
COLORADO KID, THE — W — Republic — Bob Steele, Marion Weldon, Karl Hackett, Ted Adams—1937
COLORADO PIONEERS — W — Republic — Bill Elliott, Bobby Blake, Alice Fleming, Roy Barcroft—1945
COLORADO SERENADE — WMU — PRC — Eddie Dean, David Sharpe, Roscoe Ates, Mary Kenyon—1946
COLT COMRADES—W—United Artists—William Boyd, Andy Clyde, Jay Kirby, George Reeves—1943
COME ON, COWBOYS!—W—Republic—Bob Livingston, Ray Corrigan, Max Terhune, Willie Fung—1937
COME ON LEATHERNECKS — MD — Republic — Richard Cramwell, Leon Ames, Morsha Hunt—1938
COME OUT FIGHTING—C—Monogram—Leo Gorcey, Huntz Hall, Bill Benedict, Gabriel Dell—1945
COMMAND PERFORMANCE—D—Tiffany—Neil Hamilton, Una Merkel, Helen Ware, Albert Gran—1931
CONFIDENCE GIRL—MD—United Artists—Tom Conway, Hillary Brook, Eddie Marr—1952
CONFIDENTIAL—AD—Mascot—Donald Cook, Evalyn Knapp, Warren Hymer, J. Carrol Naish—1935
CONQUEST OF CHEYENNE—W—Republic—Bill Elliott, Bobby Blake, Alice Fleming—1946
CONTENDER, THE—MD—PRC—Buster Crabbe, Arline Judge, Julie Gibson, Donald Mayo—1944
CONVICTED—MD—Artclass—Jameson Thomas, Aileen Pringle, Harry Meyers, Dorothy Christy—1931
CONVICT'S CODE, THE — FMD — Monogram — Robert Kent, Anne Nagel, Sidney Blackmer—1935
CONVICTS AT LARGE—MD—Principal—Ralph Forbes, Paula Stone, William Royle, John Kelly—1938
CONVOY—ACD—RKO—Clive Brook, John Clements, Edward Chapman—(English-made)—1941
COPACABANA — CMU — UA — Groucho Marx, Carmen Miranda, Steve Cochran, Andy Russell—1947
CORPSE VANISHES, THE — MD — Monogram — Belo Lugosi, Luana Walters, Tristram Coffin—1942
CORREGIDOR—MD—PRC—Otto Kruger, Elissa Landi, Donald Woods, Frank Jenks—1943
CORRIDOR OF MIRRORS—D—Universal—Eric Portman Edna Romney—(English-made)—1948
CORSAIR—MD—United Artists—Chester Morris, Alison Lloyd, William Austin, Frank McHugh—1931
CORSICAN BROTHERS, THE—MD—United Artists—Douglas Fairbanks, Jr., Ruth Warrick, Akim Tamiroff, J. Carral Noish—1941
COSMO JONES IN THE CRIME SMASHER—CMD—Frank Graham, Gale Storm, Edgar Kennedy—1943
COUNTERFEITERS, THE—MYMD—20th-Fox—John Sutton, Doris Merrick, Lon Chaney—1948
COUNT OF MONTE CRISTO, THE—MD—United Artists—Robert Donat, Elissa Landi, Louis Calhern—1938
COUNTESS OF MONTE CRISTO, THE—CMU—Universal—Sonja Henie, Olga San Juan, Dorothy Hart—1948
COUNTRY FAIR—MUC—Republic—Eddie Foy, Jr., June Clyde, Guinn Williams, William Demarest—1941
COUNTRY GENTLEMEN—C—Republic—Ole Olsen, Chic Johnson, Joyce Compton, Lila Lee—1941
COUNTY FAIR—D—Monogram—Rory Calhoun, Jane Nigh, Florence Bates, Warren Douglas—1950
COURAGEOUS AVENGER—W—Supreme—Johnny Mack Brown, Helen Ericksan—1935
COURAGEOUS DR. CHRISTIAN, THE—MD—RKO—Jean Hersholt, Dorothy Lovett, Tom Neal—1940
COURAGEOUS MR. PENN — HD — Hoffberg — Clifford Evans, Deborah Kerr—(English-made)—1943
COURTIN' TROUBLE—WMU—Monogram—Jimmy Wakely, "Cannonball" Taylor, Virginia Belmont—1949
COURTNEY AFFAIR, THE—D—Snader—Anna Neagle, Michael Wilding—(English-made)—1952
COVER UP—MD—United Artists—William Bendix, Dennis O'Keefe, Barbara Britton, Art Baker—1949
COVERED TRAILER, THE—CD—Republic—James Gleason, Lucile Gleason, Russell Gleason—1939
COVERED WAGON DAYS—W—Republic—Robert Livingston, Raymond Hatton, Duncan Renaldo—1940
COWBOY COMMANDOS, THE—W—Monogram—Ray Corrigan, Dennis Moore, Max Terhune—1946
COWBOY COUNSELLOR, THE—W—Allied—Hoot Gibson, Sheila Manners, "Bill" Robbins—1931
COWBOY FROM SUNDOWN — W — Monogram — Tex Ritter, Pauline Haddon, Roscoe Ates—1940

COWBOY HOLIDAY—W—Beacon—Big Boy Williams, Janet Chandler, Dick Alexander—1934

COWBOY MILLIONAIRE, THE—W—20th-Fox—George O'Brien, Evalyn Bostock, Edgar Kennedy—1935

COWBOYS FROM TEXAS—W—Republic—Robert Livingston, Duncan Renaldo, Raymond Hatton—1939

CRASHING THRU—ACD—Monogram—James Newill, Warren Hull, Jean Carmen, Milburn Stone—1939

CRASHING THRU—W—Monogram—Whip Wilson, Andy Clyde, Christine Larson, Tristam Coffin—1949

CRASHIN' THROUGH DANGER—ACD—Excelsior—Ray Walker, Big Boy Williams—1938

CREEPER, THE—MY—20th-Fox—Eduardo Cianelli, Onslow Stevens, June Vincent, Ralph Morgan—1948

CRIME, INC.—MD—PRC—Leo Carrillo, Tom Neal, Martha Tilton, Lionel Atwill—1945

CRIME OF DR. CRESPI, THE—MD—Republic—Eric von Stroheim, Dwight Frye, Paul Guilfoyle—1935

CRIME OF THE CENTURY—MD—Republic—Michael Browne, Martin Kosleck, Betty Shaw—1946

CRIME ON THE HILL—MD—BID—Sally Blane, Sir Nigel Playfair—(English-made)—1934

CRIME OVER LONDON—ACD—Gaumant-British—Margot Grahame, Paul Cavanaugh, Basil Sidney, Joseph Cawthorn—(English-made)—1938

CRIME PATROL, THE—AD—Empire—Ray Walker, Geneva Mitchell, Herbert Corthell—1936

CRIMES AT THE DARK HOUSE—HOMD—Times—Tod Slaughter, Sylvia Marriott—(English-made)—1942

CRIMINAL INVESTIGATOR—MD—Monogram—Robert Lowery, Edith Fellowes, John Miljan—1942

CRIMINALS WITHIN—MY—PRC—Eric Linden, Ann Doran, Constance Worth, Donald Curtis—1941

CRIMSON CIRCLE, THE—MD—Duwarld—Hugh Wakefield, Alfred Drayton, Noah Beery—1936

CRIMSON KEY, THE—MYD—20th-Fox—Kent Taylor, Doris Dowling, Dennis Hoey, Louise Currie—1947

CRIMSON ROMANCE—MD—Mascot—Ben Lyon, Sari Maritza, Eric Von Stroheim, James Bush—1934

CROOKED CIRCLE, THE—MYD—World Wide—Ben Lyon, Zasu Pitts, James Gleason—1932

CROOKED ROAD, THE—MD—Republic—Edmund Lowe, Irene Hervey, Henry Wilcoxon, Paul Rix—1940

CROOKED WAY, THE—D—United Artists—John Payne, Sonny Tufts, Ellen Drew, Rhys Williams—1949

CROSS EXAMINATION—MD—Artclass—Sally Blane, H. B. Warner, Natalie Moorhead—1932

CROSSROAD—MD—Metro—William Powell, Hedy Lamarr, Claire Trevor, Basil Rathbone—1942

CROSS STREETS—D—Chesterfield—Anita Louise, Johnny Mack Brown, Claire Windsor, Niles Welch—1934

CROSSED TRAILS—W—Monogram—Johnny Mack Brown, Raymond Hatton, Lynne Corner—1948

CRUSADER, THE—MD—Majestic—Evelyn Brent, H. B. Warner, Lew Cody, Ned Sparks—1932

CRY DANGER—MD—RKO—Dick Powell, Rhondo Fleming, Richard Erdman—1951

CRY MURDER—MD—Film Classics—Jock Lord, Carole Mathews, Howard Smith, Hope Miller—1950

CRY, THE BELOVED COUNTRY—D—Lopert—Canada Lee, Charles Carson—(African-made)—1952

CRYSTAL BALL, THE—C—United Artists—Paulette Goddard, Ray Milland, Virginia Field—1943

CURLEY—C—United Artists—Frances Rafferty, Larry Olson, Eilene Janssen, Dala Belding—1947

CURTAIN AT EIGHT—D—Majestic—Dorothy Mackaill, C. Aubrey Smith, Paul Cavanaugh—1934

CURTAIN FALLS—D—Chesterfield—Henrietta Grosman, Dorothy Lee, Holmes Herbert, John Darrow—1934

CUSTER'S LAST STAND—W—Stage and Screen—Rex Lease, William Farnum, Jack Mulhall—1936

CYCLONE RANGER—W—Spectrum—Bill Cody, Nena Quartaro, Eddie Gribbon, Jerry Ellis—1935

D

D.O.A.—MYMD—United Artists—Edmond O'Brien, Pamela Britton, Luther Adler—1950

DALTON GANG, THE—W—Lippert—Don Barry, Robert Lowery, James Millican, Betty Adams—1949

DANCE, GIRL, DANCE—D—Invincible—Alan Dinehart, Evalyn Knapp, Edward Nugent, Gloria Shea—1933

DANCING FEET—MD—Republic—Ben Lyon, Joan Marsh, Eddie Nugent, Isabell Jewell—1936

DANCING MAN—CD—Pyramid—Judith Allen, Reginald Denny, Edmund Breese, Natalie Moorhead—1934

DANCING PIRATE—CD—RKO—Frank Morgan, Steffi Duna, Louis Alberni, Charles Collins—1936

DANGER AHEAD—AD—Monogram—James Newill, Dorothea Kent, Dave O'Brien, John Dilson—1940

DANGER FLIGHT—MD—Monogram—John Trent, Marjorie Reynolds, Milburn Stone—1939

DANGER ON THE AIR—MY—Universal—Donald Words, Nan Gray, William Lundigan—1938

DANGER STREET—MYMD—Paramount—Jane Withers, Robert Lowery, Bill Edwards—1947

DANGER TRAILS—W—First Division—Big Boy Williams—1935

DANGER VALLEY—W—Monogram—Jack Randall, Louis Wilde, Charles King, Earl Dwire—1937

DANGER! WOMEN AT WORK—C—PRC—Patsy Kelly, Mary Brian, Isabel Jewell, Wanda McKay—1943

DANGER ZONE—MD—Lippert—Hugh Beaumont, Edward Brophy, Richard Travis, Tom Neal—1951

DANGEROUS CARGO (Hell's Cargo)—MD—Times—Robert Newton, Walter Rilla—(English-made)—1940

DANGEROUS HOLIDAY—OD—Republic—Ray Hould, Hedda Happer, Jack LaRue, Lynn Roberts—1937

DANGEROUS INTRUDER—MD—PRC—Charles Arnt, Veda Ann Borg, Richard Pawers—1945

DANGEROUS LADY—ACD—PRC—June Storey, Neil Hamilton, Douglas Fawley, John Holland—1941

DANGEROUS MILLIONS—MYMD—20th-Fox—Kent Taylor, Dona Drake, Tala Birell—1946

DANGEROUS MONEY—MYMD—Monogram—Sidney Toler, Gloria Warren, Victor Sen Young—1946

DANGEROUS PASSAGE—MD—Paramount—Robert Lowery, Phyllis Brooks, Charles Arnt—1944

DANGEROUS YEARS—D—20th-Fox—Marilyn Monroe, Jerome Cowan, Jean Rogers—1947

DANIEL BOONE—AD—RKO—George O'Brien, Heather Angel, John Carradine, Ralph Forbes—1936

DANNY BOY—D—PRC—Robert "Buzzy" Henry, Ralph Lewis, Sybil Merritt, Helen Brown—1945

DAREDEVILS OF THE CLOUDS—MD—Republic—Bob Livingston, Mae Clark, Grant Withers—1948

DARING DAUGHTERS—D—Capitol—Marian Marsh, Kenneth Thompson, Joan Marsh—1933

DARK ALIBI—MY—Monogram—Sidney Toler, Mantan Moreland, Ben Carter, Benson Fong—1946

DARK HOUR, THE—D—Chesterfield—Ray Walker, Irene Ware, Hobart Bosworth—1936

DARK JOURNEY—MD—United Artists—Conrad Veidt, Vivian Leigh—(English-made)—1937

DARK MAN, THE—MD—J. Arthur Rank—Edward Underdown, Maxwell Reed—(English-made)—1952

DARK MIRROR, THE—PD—Universal—Olivia de Havilland, Lew Ayres, Thomas Mitchell—1946

DARK MOUNTAIN—MD—Paramount—Robert Lowery, Ellen Drew, Regis Toomey—1944

DARK SANDS—MD—Record—Paul Robeson, Henry Wilcoxon, Wallace Ford—(English-made)—1938

DARK WATERS—MD—United Artists—Merle Oberon, Franchot Tone, Thomas Mitchell, Fay Bainter—1944

DAUGHTER OF THE WEST—W—Film Classics—Phillip Reed, Martha Vickers, Donald Woods—1949

DAWN EXPRESS—MD—PRC—Michael Whalen, Ann Nagel, William Bakewell—1942

DAWN OF THE GREAT DIVIDE—W—Monogram—Buck Jones, Raymond Hatton, Rex Bell—1942

DAWN RIDER, THE—W—Monogram—John Wayne, Marion Burns, Yakima Canutt, Reed Howes—1935

DAYS OF BUFFALO BILL—W—Republic—Sunset Carson, Peggy Stewart, Tom London—1946

DEADLINE—W—Astor—Sunset Carson, Pat Starling, Al Terry, Pot Gleason—1948

DEADLINE FOR MURDER—MYMD—20th-Fox—Poul Kelly, Sheila Ryan, Kent Taylor—1946

DEAD MEN WALK—MD—PRC—George Zucco, Mary Carlisle, Nedrick Young, Dwight Frye—1943

DEAD OF NIGHT—MD—Universal—Mervyn Johns, Roland Culver—(English-made)—1946

DEAD OR ALIVE—MUW—PRC—Tex Ritter, Dave O'Brien, Guy Wilkerson, Marjory Clements—1944

DEADLY GAME, THE—MD—Monogram—Charles Farrell, June Lang, John Miljan—1941

DEADWOOD PASS—W—Freuler—Tom Tyler, Wally Wales, Lafe McKee, Alice Dahl, Bill Nestel—1933

DEAR MURDERER—MD—Universal—Eric Portman, Greta Gynt, Dennis Price—(English-made)—1948

DEATH FROM A DISTANCE—MD—Invincible—Russell Hopton, Lola Lane, Lee Kohlmar, Lew Kelly—1935

DEATH IS A MOCKERY—D—Realart—Donald Houston, Katherine Byron—(English-made)—1953

DEATH KISS, THE—MD—World Wide—David Manners, Adrienne Ames, Bela Lugosi, John Wray—1933

DEATH OF AN ANGEL—D—Famous—Patrick Barr, Jane Baxter, Julie Somers—(English-made)—1952

DEATH RIDES THE PLAINS—W—PRC—Bob Livingston, Al St. John, Nica Doret, Ray Bennett—1943

DEATH RIDES THE RANGE—W—Colony—Ken Maynard, Fay McKenzie, Ralph Peters—1940

DEATH VALLEY—MD—Screen Guild—Robert Lowery, Helen Gilbert, Nat Pendleton—1946

DEATH VALLEY OUTLAWS—W—Republic—Don "Red" Barry, Lynn Merrick, Milburn Stone—1941

DEATH VALLEY RANGERS—W—Monogram—Ken Maynard, Hoot Gibson, Bob Steele, Linda Brent—1943

DECOY—MYMD—Monogram—Jean Gillie, Edward Norris, Herbert Rudley, Robert Armstrong—1946

DELIGHTFULLY DANGEROUS—CD—United Artists—Jane Powell, Constance Moore, Ralph Bellamy, Arthur Treacher—1945

DELINQUENT DAUGHTERS—MD—PRC—June Carlson, Fifi D'Orsay, Teala Loring, Mary Boyard—1944

DELINQUENT PARENTS—MD—Progressive—Doris Weston, Maurice Murphy, Terry Walker—1938

DEMON BARBER OF FLEET STREET, THE—MD—Select—Tod Slaughter, Eve Lester—(English-made)—1939

DEMON FOR TROUBLE, A—AD—Steiner—Don Alvarado, Gloria Shea, Nick Stuart—1934

DEPUTY MARSHAL—W—Lippert—Jon Hall, Frances Langford, Dick Foran, Julie Bishop—1949

DERBY DAY—D—Wilcox-Neagle—Anna Neagle, Michael Wilding, Googie Withers—(English-made)—1952

DESERT BANDIT—W—Republic—Don "Red" Barry, Lynn Merrick, William Haade—1941

DESERT GUNS—W—Beaumont—Conway Tearle, Margaret Marris, William Gould, Bud Buster—1936

DESERT JUSTICE—W—Atlantic—Jack Perrin, Warren Hymer, Marvin Dowling, Roger Williams—1936

DESERT PATROL—W—Republic—Bob Steele, Marion Weldon, Rex Lease, Ted Adams—1938

DESERT PHANTOM, THE—W—Supreme—John Mack Brown, Sheila Manners, Karl Hackett—1936

DESERT TRAIL—W—Monogram—John Woyne, Mary Kornman, Paul Fix, Edward Chandler—1935

DESERT VICTORY—DOC—20th-Fox—(English-made)—1943

DESPERATE ADVENTURE, A—MD—Republic—Ramon Navarro, Marian Marsh, Eric Blore—1938

DESPERATE CARGO—MD—PRC—Ralph Byrd, Caral Hughes, Julie Duncan, Jack Mulhall—1941

DETECTIVE KITTY O'DAY—MYD—Jean Parker, Peter Cookson, Tim Ryan, Veda Ann Borg—1944

DETOUR—MD—PRC—Tom Neal, Ann Savage, Claudia Drake, Edmund MacDonald—1945

DETOUR TO DANGER—CD—Planet—John Day, Nancy Brinkman, Britt Wood—1946

DEVIL AND DANIEL WEBSTER, THE (All That Money Can Buy) and (Here Is A Man)—D—RKO—James Craig, Simone Simon, Anne Shirley, Edward Arnold—1941

DEVIL BAT—MD—PRC—Bela Lugosi, Suzanne Kaaren, Dave O'Brien, Guy Usher—1940

DEVIL BAT'S DAUGHTER—MD—PRC—Rosemary LaPlanche, John James, Michael Hale—1946

DEVIL ON HORSEBACK, THE—MUW—Grand National—Lili Damita, Fred Keating, Del Compo—1936

DEVIL ON WHEELS, THE—MD—PRC—Noreen Nash, Darryl Hickman, Jon Ford, James Cardwell—1947

DEVIL PAYS OFF, THE—MD—Republic—J. Edward Bromberg, Osa Massen, William Wright—1941

DEVIL PLAYS—MD—Chesterfield—Jameson Thomas, Florence Brihon, Thomas Jackson—1931

DEVIL RIDERS—W—PRC—Buster Crabbe, Al St. John, Patti McCarthy, Charles King—1943

DEVIL WITH HITLER, THE (Furious Phony, The)—C—United Artists—Alan Mowbray, Bobby Watson, George E. Stone—1942

DEVIL'S CARGO—MYMD—Film Classics—John Calvert, Rochelle Hudson, Roscoe Karns—1948

DIAMOND CITY—ACD—Favorite—David Farrar, Honor Blackman, Diana Dors—1952

DIAMOND TRAIL—W—Monogram—Rex Bell, Frances Rich, Lloyd Whitlock, Bud Osborne, 1933

DIAMONDS AND CRIME (Hi Diddle Diddle)—C—United Artists—Martha Scott, Dennis O'Keefe—1943

DIARY OF A CHAMBERMAID—CD—United Artists—Paulette Goddard, Burgess Meredith, Hurd Hatfield, Francis Lederer—1946

DINNER AT THE RITZ—D—20th-Fox—Annabella, David Niven, Paul Lukas—(Foreign-made)—1937

DISC JOCKEY—MU—Allied Artists—Ginny Simms, Tom Drake, Jane Nigh, Michael O'Shea—1951

DISCARDED LOVERS—D—Tower—Natalie Moorhead, Russell Hopton, J. Farrell MacDonald—1932

DISHONORED LADY—D—United Artists—Hedy Lamarr, Dennis O'Keefe, William Lundigan—1947

DIVORCE—D—Monogram—Kay Francis, Bruce Cabot, Helen Mack, Craig Reynolds—1945

DIVORCE OF LADY X—CD—United Artists—Merle Oberon, Laurence Oliver, Binnie Barnes, Rolph Richardsan—(English-made)—1938

DIXIE JAMBOREE—CMU—Frances Langford, Guy Kibee, Eddie Quillan, Charles Butterworth—1944

DIZZY DAMES—C—Liberty—Marjorie Rambeou, Florine McKinney, Fuzzy Knight—1936

DOCK OF NEW ORLEANS—MYD—Monogram—Rolond Winters, Victor Sen Young—1948

DOCKS OF NEW YORK—MD—Monogram—Leo Gorcey, Huntz Hall, Bill Benedict, Bud Gorman—1945

DOCKS OF SAN FRANCISCO—MD—Mayfair—Mary Nolan, Jason Robards, Marjorie Beebe—1932

DR. CHRISTIAN MEETS THE WOMEN—CD—RKO—Jean Hersholt, Edgar Kennedy—1940

DOCTORS DON'T TELL—MD—Republic—John Beol, Florence Rice, Edward Norris, Ward Bond—1941

DON BOSCO—D—Gina—Palo Rosmino, Ferdinand Mayer—(Italian-made)—1936

DON RICARDO RETURNS—MD—PRC—Fred Coby, Isabelita, Paul Newlan, Anthony Warde—1946

DON'T GAMBLE WITH STRANGERS—D—Monogrom—Kane Richmond, Bernadene Hayes—1946

DON'T TRUST YOUR HUSBAND—(Innocent Affair, An)—ROC—United Artists—Fred MacMurray, Madeleine Carroll, Charles 'Buddy" Rogers, Rita Johnson—1948

DOOMED AT SUNDOWN—W—Republic—Bob Steele, Lorraine Harvey, Earl Dwire—1937

DOOMED CARAVAN—W—Paramount—William Boyd, Russell Hayden, Andy Clyde—1941

DOOMED TO DIE—MY—Monogram—Boris Karloff, Marjorie Reynolds, Grant Withers—1940

DOUBLE CROSS—MD—PRC—Kane Richmond, Pauline Moore, Wynne Bigson, John Miljan—1941

DOUBLE DEAL—MD—International—Jeni Le Gon, Monte Hawley, F. E. Miller, Florence O'Brien—1940

DOUBLE EXPOSURE—CD—Paramount—Chester Morris, Nancy Kelly, Jane Farrar, Phillip Terry—1944

DOUBLE IDENTITY (Hurricane Smith)—MD—Republic—Ray Middleton, Jane Wyatt—1941

DOUBLE LIFE—D—Universal—Ronald Colman, Signe Hasso, Edmond O'Brien, Shelley Winters—1948

DOUBLE TROUBLE—C—Monogram—Harry Langdon, Charles Rogers, Catherine Lewis—1941

DOUGHNUTS AND SOCIETY—C—Mascot—Louise Fazenda, Eddie Nugent, Ann Rutherford—1936

DOWN IN ARKANSAS—CD—Republic—Ralph Byrd, Leon Weover, Elviry, Frank Weaver—1938

DOWN MEMORY LANE—C—Eagle Lion—Bing Crosby, Gloria Swanson, Steve Allen, W. C. Fields—1949

DOWN MISSOURI WAY—MUCD—PRC—Martha O'Driscoll, John Carradine, Eddie Dean—1946

DOWN TEXAS WAY—W—Monogram—Buck Janes, Tim McCoy, Raymand Hatton, Luana Walters—1942

DOWN THE WYOMING TRAIL—W—Monogrom—Tex Ritter, Horace Murphy, Mary Brodell—1939

DOWN TO THE SEA—ACD—Republic—Russell Hardie, Ben Lyon, Ann Rutherford, Fritz Lieber—1936

DRAGNET—MYD—Screen Guild—Henry Wilcoxon, Mary Brian, Douglas Dumbrille, Virginia Dale—1947

DRAGNET, THE—AD—Burroughs-Tarzan—Rod LaRocque, Marion Nixon, Betty Compson—1936

DRAGNET PATROL—AD—Mayfair—Glen Tryon, Vera Reynolds, Marjorie Beebe, Vernon Dent—1932

DREAMING LIPS—D—United Artists—Elizabeth Bergner, Raymand Massey, Romney Brant—1937

DREAMING OUT LOUD—CD—RKO—Lum ond Abner, Frances Langford, Frank Craven—1940

DRESSED TO KILL—MYMD—Universol—Basil Rathbone, Nigel Bruce, Patricia Morison—1946

DRIFTER, THE—W—PRC—Buster Crabbe, Al St. John, Carol Parker, Kermit Maynard—1944

DRIFTIN' KID, THE—W—Monogram—Tam Keene, Betty Miles, "Rusty" Frank Yaconelli—1941

DRIFTIN' RIVER—MUW—PRC—Eddie Dean, Rascoe Ates, Shirley Patterson, Bill Fawcett—1946

DRIFTING ALONG—MUW—Monogram—Johnny Mack Brown, Lynne Carver, Raymond Hatton—1946

DRIFTING SOULS—D—Tower—Lois Wilson, Theodare von Eltz, Raymond Hatton, Gene Gowling—1932

DRIFTING WESTWARD—W—Monogram—Jock Randall, Frank Yaconelli, Edna Duran, Julion Rivero—1939

DRIFTWOOD—CD—Republic—Ruth Warrick, Wolter Brennan, Dean Jagger, H. B. Warner—1947

DRUMS—MD—United Artists—Sabu, Valerie Hobson, Raymond Massey—(English-made)—1938

DRUMS OF DESTINY—HMD—Crescent—Tom Keene, Edna Lawrence, Bud Buster, Robert Fiske—1937

DRUMS OF JEOPARDY—MD—Tiffany—Warner Oland, June Collyer, Lloyd Hughes, George Fawcett—1931

DRUMS OF THE DESERT—MD—Monogram—Ralph Byrd, Lorna Groy, Manton Moreland—1940

DUDE GOES WEST, THE—WC—Allied Artists—Eddie Albert, Gale Storm, Gilbert Roland—1948
DUDE RANGER, THE—W—20th-Fox—George O'Brien, Irene Hervey, Leroy Mason, Henry Hall—1934
DUDE WRANGLER—W—World Wide—George Duryea, Lina Basquette, Francis X. Bushman—1930
DUDES ARE PRETTY PEOPLE—C—United Artists—Jimmy Rogers, Noah Beery, Jr.—1942
DUEL WITHOUT HONOR—D—IFE—Massimo Girotti, Annette Back, Constance Dowling, Rolando Lupi—(Italian-made)—(English titles)—1953
DUKE COMES BACK, THE—MD—Republic—Allan Lane, Heather Angel, John Russell, Ben Welden—1937
DUKE OF THE NAVY—C—PRC—Ralph Byrd, Stubby Krueger, Veda Ann Borg, Herbert Crothell—1942
DUKE OF WEST POINT—CD—United Artists—Louis Hayward, Tom Brown, Joan Fontaine—1938
DURANGO VALLEY RAIDERS — W — Republic — Bob Steele, Louise Stanley, Karl Hacket—1938
DYNAMITE CANYON — W — Monogram—Tom Keene, Evelyn Finley, Sugar Dawn, Slim Anderson—1941
DYNAMITE RANCH—W—World Wide—Ken Maynard, Ruth Hall, Alan Roscoe, Arthur Hoyt—1932

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EAGLE SQUADRON — MD — Universal — Robert Stack, Diana Barrymore, John Loder—1942
EAGLE'S BROOD, THE—W—Paramount—William Boyd, Jimmy Ellison, William Farnum—1935
EARL CARROLL SKETCHBOOK—ROMCMU—Republic—Constance Moore, William Marshall, Bill Goodwin—1946
EARL OF PUDDLESTONE—C—Republic—James Gleason, Lucile Gleason, Russell Gleason—1940
EAST SIDE KIDS—D—Monogram—Leon Ames, Dennis Morgan, Joyce Bryant—1940
EASY MONEY—D—Invincible—Onslow Stevens, Kay Linaker, Noel Madison, Alan Vincent—1936
EASY MONEY—CD—Eagle Lion—Greta Gynt, Dennis Price, Jack Warner—(English-made)—1949
EDGE OF THE WORLD—AMD—Pax—Finlay Currle, John Lawrie, Belle Chrystal—(English-made)—1938
EL PASO KID, THE—W—Republic—Sunset Carson, Marie Harmon, Hank Patterson, Post Park—1946
ELEPHANT BOY—MD—United Artists—Sabu, W. E. Holloway, Walter Hudd—(English-made)—1937
ELEVENTH COMMANDMENT — D — Allied — Marian Marsh, Theodore Von Eltz, Alan Hale—1933
EMERGENCY LANDING — MD — PRC — Forrest Tucker, Carol Hughes, Evelyn Brent, Emmett Vogan—1941
EMEPEROR'S NIGHTINGALE, THE—NOV—Rembrandt—Anderson fairy tale with puppets narrated by Boris Karloff—(Foreign-made)—1951
ENCHANTED FOREST — DF — PRC — Edmund Lowe, Brenda Joyce, Billy Severn, Harry Davenport—1945
END OF THE RIVER, THE—MD—Universal—Sabu, Raymond Lavell—(English-made)—1948
END OF THE ROAD—MD—Republic—Edward Norris, John Abbott, June Storey, Jonathan Hale—1944
ENEMY OF THE LAW—MUW—PRC—Tex Ritter, Dave O'Brien, Guy Wilkerson, Kay Hughes—1945
ENEMY OF WOMEN — D — Monogram — Paul Andor, Claudia Drake, H. B. Warner—1944
ESCAPADE — D — Invincible—Anthony Bushell, Sally Blane, Jameson Thomas, Thomas Jackson—1932
ESCAPE BY NIGHT—MD—Republic—Dean Jagger, Anne Nagel, Steffi Duna, William Hall—1937
ESCAPE FROM YESTERDAY — AD — Hoffberg — Jean Gabin, Annabella—(French-made)—1939
ESCAPE TO PARADISE—CDMU—RKO—Bobby Breen, Kent Taylor, Marla Shelton, Joyce Compton—1939
ETERNALLY YOURS — CD — United Artists — Loretta Young, David Niven, Hugh Herbert—1939
EVERYBODY'S DANCIN'—CMU—Lippert—Spade Cooley, Richard Lane, Barbara Woodell—1950
EVERYMAN'S LAW—W—Supreme—Johnny Mack Brown, Beth Marion, Frank Campeau—1936
EXILE EXPRESS—D—Grand National—Jack Holt, C. Henry Gordon, Ralph Morgan—1939
EXILED TO SHANGHAI—AD—Republic—Wallace Ford, June Travis, Dean Jagger, Arthur Lake—1937
EXPOSURE—MD—Capital—Lila Lee, Walter Byron, Mary Doran, Bryant Washburn—1932
EXTRAVAGANCE — D — Tiffany — June Collyer, Lloyd Hughes, Owen Moore, Dorothy Christy—1930
EYE WITNESS—D—Eagle Lion—Robert Montgomery, Leslie Banks, Felix Aylmer—(English-made)—1950

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F. B. I. GIRL—MD—Lippert—Cesar Romero, George Brent, Audrey Totter, Tom Drake—1951
FABULOUS DORSEYS, THE—BIDMU—United Artists—Jimmy Dorsey, Tommy Dorsey, Janet Blair—1947
FABULOUS JOE — C — United Artists — Walter Abel, Margot Grahame, Marie Wilson—1947
FABULOUS SUZANNE, THE — RC — Republic — Barbara Britton, Rudy Vallee, Otto Krueger—1946
FACE OF MARBLE, THE—MD—Monogram—John Carradine, Claudia Drake, Robert Shayne—1945
FACES IN THE FOG—D—Republic—Jane Withers, Paul Kelly, Lee Patrick, John Litel—1944
FALL GUY—MD—Monogram—Clifford Penn, Robert Armstrong, Teala Loring, Elisha Cook, Jr.—1947
FALL IN—C—United Artists—William Tracy, Joe Sawyer, Robert Barratt, Jean Porter—1943
FALL OF THE HOUSE OF USHER—MD—Bernard-Mason—Kay Tendeter—(English-made)—1952
FALLING IN LOVE—C—Times—Charles Farrell, Mary Lawson, Gregory Ratoff—1936
FALSE COLORS—W—United Artists—William Boyd, Andy Clyde, Jimmy Rogers, Tom Seidel—1943
FALSE FACES—MD—World Wide—Lowell Sherman, Peggy Shannon, Lila Lee, Berton Churchill—1932
FALSE FACES—MD—Republic—Stanley Ridges, Bill Henry, Rex Williams, Veda Ann Borg—1943
FALSE PRETENSES—D—Chesterfield—Irene Ware, Sidney Blackmer, Betty Compson—1935
FAME AND THE DEVIL—FANC—Lippert—Mischa Auer, Marilyn Buford—(Italian-made)—1953
FAME IS THE SPUR—D—Oxford—Michael Redgrave, Rosamund John—(English-made)—1949
FANGS OF THE WILD—MD—Astor—Dennis Moore, Luana Walters, Tom London—1942
FAREWELL AGAIN—MD—United Artists—Leslie Banks, Sebastian Shaw, Flora Robson, Patricia Hilliard—(English-made)—1938
FARGO EXPRESS—W—World Wide—Ken Maynard, Helen Mack, Roy Stewart, Paul Fix—1933
FASHION MODEL—MD—Monogram—Robert Lowery, Marjorie Weaver, Tim Ryan, Lorna Gray—1945
FAST BULLETS—W—Reliable—Tom Tyler, Rex Lease, Margaret Nearing, Al Bridge—1936
FATAL HOUR, THE—MYD—Monogram—Boris Karloff, Grant Withers, Marjorie Reynolds—1940
FATAL WITNESS, THE—MD—Republic—Evelyn Ankers, Richard Fraser, Barbara Everest—1945
FATHER MAKES GOOD — C — Monogram — Raymond Walburn, Walter Catlett, Mary Stuart—1950
FATHER STEPS OUT—C—Monogram—Frank Albertson, Jed Prouty, Lorna Gray, Kathryn Sheldon—1941
FATHER TAKES THE AIR—C—Monogram—Raymond Walburn, Walter Catlett, Gary Gray—1951
FATHER'S WILD GAME—CD—Monogram—Raymond Walburn, Walter Catlett, Gary Gray—1950
FEAR—MYMD—Monogram—Warren Williams, Anne Gwynne, Peter Cookson, James Cardwell—1945
FEAR IN THE NIGHT—MD—Paramount—Paul Kelly, Kay Scott, DeForrest Kelley, Ann Dorn—1947
FEATHERED SERPENT, THE—MY—Monogram—Roland Winters, Keye Luke, Victor Sen Young—1949
FEDERAL AGENCY — W — Republic — William Boyd, Charles A. Browne, Irene Ware—1936
FEDERAL BULLETS — MD — Monogram — Milburn Stone, Zeffie Tilbury, Terry Walker—1937
FEDERAL FUGITIVES—MD—PRC—Neil Hamilton, Doris Day, Victor Varconi, Charles Wilson—1941
FEDERAL MAN—MD—Eagle Lion—William Henry, Pamela Blake, Robert Shayne, Lyle Talbot—1950
FEDERAL MANHUNT—MD—Republic—Bob Livingston, June Travis, Ben Welden, Sibyl Harris—1939
FEMALE FUGITIVE—MD—Monogram—Evelyn Venable, Craig Reynolds, Reed Hadley, John Kelly—1938
FENCE RIDERS—W—Monogram—Whip Wilson, Andy Clyde, Reno Browne, Riley Hill—1950
FEUD MAKER, THE—W—Republic—Bob Steele, Marion Weldon, Karl Hackett, Frank Ball—1938
FEUD OF THE TRAIL—W—Victory—Tom Tyler, Harlene Wood, Milburn Morante—1937
FEUD OF THE WEST—W—Diversion—Hoot Gibson, Buzz Barton, Reed Howes. Robert Kortman—1936
FIESTA — MUC — United Artists — Ann Ayars, George Negrete, Armida, George Givot—1941
FIFTEEN WIVES—D—Invincible—Conway Tearle, Noel Francis, Natalie Moorhead—1934
FIFTH COLUMNS SQUAD (Spies In The Air)—MD—Film Alliance—Barry K. Barnes, Roger Livesey, Joan Marion, Basil Radford—(English-made)—1940
52ND STREET—CMU—United Artists—Ian Hunter, Leo Carillo, Pat Paterson, Ella Logan—1937
FIGHTER, THE—MD—United Artists, Richard Conte, Vanessa Brown, Lee J. Cobb—1952
FIGHTING BACK—CD—20th-Fox—Paul Langton, Jean Rogers, Gary Gray, Joe Sawyer—1948
FIGHTING BILL CARSON—W—PRC—Buster Crabbe, Al "Fuzzy" St. John, Kay Hughes, Stan Jolley—1945
FIGHTING CARAVANS (Blazing Arrows)—W—Paramount—Gary Cooper, Lily Damita—1931
FIGHTING CHAMP, THE—W—Monogram—Bob Steele, Arletta Duncan, Charles King, Kit Guard—1932
FIGHTING GENTLEMAN, THE—AD—Freuler—William Collier, Jr., Josephine Dunn—1932
FIGHTING HERO, THE—W—Steiner—Tom Tyler, Renee Borden, Edward Hearn, Dick Battiler—1934
FIGHTING MAD — ACD — Monogram—Jimmy Newill, Sally Blaine, Benny Rubin—1939
FIGHTING MUSTANG—MUW—Astor—Sunset Carson, Al Terry, Pat Starling, Polly McKay—1948
FIGHTING PARSON—W—Allied—Hoot Gibson, Marceline Day, Robert Frazer, Stanley Blystone—1933
FIGHTING PILOT, THE—AD—Ajax—Richard Talmadge, Gertrude Messinger, Robert Frazer—1935
FIGHTING PIONEERS—W—Resolute—Rex Bell, Ruth Mix, Buzz Barton, Stanley Blystone—1935
FIGHTING RANGER — W — Monogram — Johnny Mack Brown, Raymond Hatton, Christine Larson—1948
FIGHTING RATS OF TOBRUK—D—Astor—Chips Rafferty, Grant Taylor, Pauline Garrick, Peter Finely—1952
FIGHTING RENEGADE — W — Victory — Tim McCoy, Joyce Bryant, Ben Corbett, Ted Adams—1939
FIGHTING ROOKIE, THE—AD—Mayfair—Jack La Rue, Ada Ince, DeWitt Jennings, Matthew Betz—1934
FIGHTING SEA MONSTERS—N—Adventure—1943
FIGHTING STALLION, THE—OD—Eagle Lion—Bill Edwards, Doris Merrick, Forrest Taylor—1950
FIGHTING TEXANS, THE—Monogram—Rex Bell, Luana Walters, Betty Mack, Gordon DeMain—1933
FIGHTING THOROUGHBREDS — MD — Republic — Ralph Byrd, Mary Carlisle, Robert Allen—1939
FIGHTING TROOPER, THE—W—Ambassador—Kermit Maynard, Barbara Worth, Robert Fraser—1934
FIGHTING VALLEY—W—PRC—Tex O'Brien, Jim Newill, Guy Wilkerson, Patti McCarty—1943
FIGHTING VIGILANTES, THE—W—Eagle Lion—"Lash" LaRue, Al "Fuzzy" St. John, Jennifer Holt—1947
FILE 113—D—Hollywood—Lew Cody, Mary Nolan, William Collier, Jr., Clara Kimball Young—1932
FINGERPRINTS DON'T LIE — MD — Lippert — Richard Travis, Sheila Ryan, Sid Melton, Tom Neal—1951
FIREBALL, THE—MD—20th-Fox—Pat O'Brien, Mickey Rooney, Marilyn Monroe, Beverly Tyler—1950
FIRETRAP, THE—AD—Empire—Norman Foster, Evalyn Knapp, Sidney Blackmer, Oscar Apfel—1935
FISHERMAN'S WHARF—MDMU—RKO—Bobby Breen, Leo Carillo, Henry Armetta, Lee Patrick—1939
FIT FOR A KING—C—RKO—Joe E. Brown, Helen Mack, Paul Kelly, Harry Davenport—1937
FLAME OF THE WEST—W—Monogram—Johnny Mack Brown, Raymond Hatton, Joan Woodbury—1945
FLAMING BULLETS—WMU—PRC—Tex Ritter, Dave O'Brien, Guy Wilkerson, Patricia Knox—1945
FLAMING HEARTS—RD—Cosmopolitan—Lillian Harvey, Esmond Knight—(English-made)—1950
FLAMING LEAD — W — Nat Saland — Ken Maynard, Eleanor Stewart, Walter Long, Tom London—1939
FLAMING SIGNAL, THE — ACD — Invincible — Noah Beery, Micha Auer, Marceline Day—1933
FLASHING GUNS — W — Monogram — Johnny Mack Brown, Raymond Hatton, Riley Hill—1947
FLESH AND BLOOD — D — Snader — Richard Todd, Glynis Johns—(English-made)—1952
FLIGHT AT MIDNIGHT—MD—Republic—Phil Regan, Jean Parker, Noah Beery, Jr.—1939
FLIGHT TO NOWHERE—MD—Screen Guild—Alan Curtis, Evelyn Ankers, Jack Holt—1946
FLIRTING WITH DANGER — AD — Monogram—Robert Armstrong, William Cagney, Edgar Kennedy—1934
FLYING BLIND — ACD — Paramount — Richard Arlen, Jean Parker, Nils Asther, Marie Wilson—1941
FLYING DEUCES, THE—C—RKO—Stan Laurel, Oliver Hardy, Jean Parker, Reginald Gardiner—1939
FLYING FISTS—ACD—Victory—Herman Brix, Jeanne Martel, Fuzzy Knight, Farrell MacDonald—1937
FLYING FOOL—AD—British International—Henry Kendall, Benita Hume—(English-made)—1931
FLYING SAUCER—AD—Film Classics—Mikel Conrad, Pat Garrison, Hantz Von Touffen—1950
FLYING SERPENT, THE — MD — PRC — George Zucco, Ralph Lewis, Hope Kramer, Eddie Acuff—1946
FLYING WILD—MD—Monogram—Leo Gorcey, Bobby Jordan, Joan Barclay, Dave O'Brien—1941
FLYING WITH MUSIC—MU—United Artists—Marjorie Woodworth, George Givot—1942
FOG ISLAND—MD—PRC—George Zucco, Lionel Atwill, Jerome Cowan, Sharon Douglas—1945
FOLLOW THAT WOMAN—MYC—Paramount—William Gargan, Nancy Kelly, Regis Toomey—1945
FOLLOW THE LEADER—CMD—Monogram—East Side Kids, Joan Marsh, Jack La Rue—1944
FOLLOW YOUR HEART — CDMU — Republic — Marion Talley, Michael Bartlett, Nigel Bruce—1936
FOLLY TO BE WISE—C—Fine Arts—Alastair Sim, Martita Hunt, Raland Culver—(English-made)—1954
FORBIDDEN JUNGLE—MD—Eagle Lion—Don Harvey, Forrest Taylor, Robert Cabal, Alyce Louis—1950
FORBIDDEN MUSIC — Operetta — World — Jimmy Durante, Richard Tauber, Diana Napier—1939
FORBIDDEN TERRITORY—MD—Hoffberg—Gregory Ratoff, Binnie Barnes—(English-made)—1938
FORBIDDEN TRAILS—W—Monogram—Buck Jones, Tim McCoy. Raymond Hatton, Tristram Coffin—1941
FORCE OF EVIL—MD—Metro—John Garfield, Beatrice Pearson, Thomas Gomez, Roy Roberts—1949
FORCED LANDING — MD — Paramount — Eva Gabor, Richard Arlen, J. Carrol Naish, Nils Asther—1941
FOREIGN AGENT — MD — Monogram — John Shelton, Gale Storm, Ivan Lebedeff, George Travell—1942
FOREIGN CORRESPONDENT — MD — United Artists—Joel McCrea, Loraine Day, Herbert Marshall, George Sanders—1940
FOREVER AND A DAY—MD—RKO—Brian Aherne, Charles Laughton, Ida Lupino—1943
FOREVER YOURS (They Shall Have Faith)—D—Monogram—Gale Storm, C. Aubrey Smith, John Mack Brown, Conrad Nagel—1944
FORGED PASSPORT—MD—Republic—Paul Kelly, June Lang, Lyle Talbot, Billy Gilbert—1939
FORGOTTEN—D—Invincible—Lee Kohlmar, June Clyde, William Collier, Jr., Leon Waycoff—1933
FORGOTTEN GIRLS—MD—Republic—Louise Platt, Donald Woods, Wynne Gibson, Jack LaRue—1940
FORGOTTEN WOMEN — D — Monogram—Elyse Knox, Veda Ann Borg, Edward Norris—1949
FORTY NINERS, THE—W—Freuler—Tom Tyler, Betty Mack, Al Bridge, Fern Emmett—1932
FORTY THIEVES—W—United Artists—William Boyd, Andy Clyde, Jimmy Rogers—1944
40,000 HORSEMEN — ACD — Goodwill — Grunt Taylor, Betty Bryant—(Australian-made)—1941
FOUND ALIVE—ACD—Ideal—Barbara Bedford, Maurice Murphy, Robert Frazer—1933
FOUR DAYS LEAVE—C—Film Classics—Cornel Wilde, Josette Day—(Made in Switzerland)—1950
FOUR FACES WEST—WD—United Artists—Joel McCrea, Frances Dee, Charles Bickford—1948
FOUR FEATHERS—HACD—United Artists—Ralph Richardson, C. Aubrey Smith—(English-made)—1939
FOUR IN A JEEP—D—United Artists—Viveca Lindfors, Ralph Meeker—(Foreign-made)—1951
FOUR JUST MEN (The Secret Four)—MYD—Monogram—Hugh Sinclair, Griffith Jones—(English-made)—1939
FOR YOU I DIE—MD—Film Classics—Cathy Downs, Paul Laughton, Mischa Auer—1947
FRANKIE AND JOHNNIE—MD—RKO—Helen Morgan, Chester Morris, Florence Reed—1935
FRECKLES COMES HOME—CMD—Monogram—Johnny Downs, Gale Storm, Mantan Moreland—1942
FREDDIE STEPS OUT — MUC — Monogram — Freddie Stewart, Charles Barnett, June Preisser—1946
FREEDOM OF THE SEAS—D—BIP—Clifford Mollison, Wendy Barrie—(English-made)—1934
FRENCH KEY, THE — MY — Republic — Albert Dekker, Mike Mazurki, Evelyn Ankers—1946
FRENCH LEAVE — CMD — Monogram — Jackie Cooper, Jackie Coogan, Ralph Sanford, Curt Bois—1948
FRENZY—MYD—Four Continents—Derrick De Marney, Frederick Valk, Joan Seton—(English-made)—1946
FRIENDLY ENEMIES — CD — United Artists — Charles Winninger, Charles Ruggles, Nancy Kelly—1942
FRIENDLY NEIGHBORS—CDMU—Republic—The Weavers, Lois Ranson, Spencer Charters—1940
FRIGHTENED BRIDE, THE—D—Beverly—Mai Zetterling, Flora Robson, Andre Morell—(English-made)—1953
FRISCO WATERFRONT—AD—Republic—Ben Lyon, Helen Twelvetrees, Rod La Rocque, Russell Hopton—1935
FRONTIER AGENT — W — Monogram — Johnny Mack Brown, Raymond Hatton, Reno Blair—1948
FRONTIER CRUSADER—W—PRC—Tim McCoy, Dorothy Short, Lou Fulton, Carl Hackett—1940

FRONTIER DAYS—W—Spectrum—Bill Cody, Ada Inee, Bill Cody, Jr., Vic Potel—1934
FRONTIER FEUD—W—Monogram—Johnny Mack Brown, Raymond Hatton, Dennis Moore—1945
FRONTIER FUGITIVES—MUW—PRC—Tex Ritter, Dave O'Brien, Guy Wilkerson, Larraine Mitte—1945
FRONTIER JUSTICE—W—First Division—Hoot Gibson, Jane Barnes, Richard Cramer—1936
FRONTIER OUTLAWS—W—PRC—Buster Crabbe, Al St. John, Frances Gladwin, Marin Said—1944
FRONTIER SCOUT — W — Grand National — George Houston, Al St. John, Dave O'Brien—1938
FRONTIER TOWN—W—Grand National—Tex Ritter, Ann Evers, Don Marion, Horace Murphy—1937
FRONTIER VENGEANCE — W — Republic — Don "Red" Barry, Betty Moran, George Offerman, Jr.—1940
FRONTIERSMAN, THE—W—Paramount—William Boyd, George Hayes, Russell Hayden—1938
FRUSTRATION—D—Four Continents—Holger Lowenadler, Anna Lindahl—(Foreign-made)—1949
FUGITIVE OF THE PLAINS—W—PRC—Buster Crabbe, Al St. John, Maxine Leslie, Jack Ingram—1943
FUGITIVE ROAD—MD—Invincible—Eric Von Stroheim, Vera Engels, Leslie Fenton—1934
FUGITIVE VALLEY—W—Monogram—The Range Busters, Julie Duncan, Glenn Stranger—1941
FUN ON A WEEKEND — C — United Artists — Eddie Bracken, Priscilla Lane, Tom Conway—1947
FURIOUS PHONY, THE (Devil With Hitler, The)—C—United Artists—1942
FURY AND THE WOMAN—D—Rialto—William Gargan, Molly Lamont, James McGrath—1937
FUZZY SETTLES DOWN—WC—PRC—Buster Crabbe, Al St. John, Patti McCarthy, Charles King—1944

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G. I. HONEYMOON—C—Monogram—Gale Storm, Peter Cookson, Arlene Judge, Frank Jenks—1945
G. I. JANE—CMU—Lippert—Jean Porter, Tom Neil, Iris Adrian, Jimmie Dodd—1951
G. I. WAR BRIDES—RD—Republic—Anna Lee, James Ellison, William Henry, Doris Lloyd—1946
GALLANT FOOL, THE—W—Monogram—Bob Steele, Arletta Duncan, George Hayes, John Elliott—1933
GALLANT LADY — MD — PRC — Rose Hobart, Sidney Blackmer, Claire Rochelle, Lynn Starr—1942
GALLOPING DYNAMITE — W — Ambassador — Kermit Maynard, Ariane Allen, John Merton—1937
GALLOPING MAJOR, THE—C—Souvaine—Basil Radford, Jimmy Hanley—(English-made)—1951
GALLOPING ROMEO — W — Monogram — Bob Steele, Doris Hill, George Hayes, Lafe McKee—1933
GAMBLER AND THE LADY—MD—Lippert—Dane Clark, Kathleen Byron, Naomi Chance—1952
GAMBLER'S CHOICE—D—Paromount—Chester Morris, Nancy Kelly, Russell Hayden—1944
GAMBLING DAUGHTERS—MD—PRC—Cecilia Parker, Roger Pryor, Robert Baldwin, Gale Storm—1941
GAMBLING TERROR, THE—W—Republic—Johnny Mack Brown, Iris Meredith, Charlie King—1937
GANG BULLETS—MD—Monogram—Ann Nagel, Robert Kent, Charles Trowbridge, Morgan Wallace—1938
GANG'S ALL HERE, THE—MD—Monogram—Frankie Darro, Marcia Mae Jones, Jackie Moran—1941
GANGS, INC.—MD—PRC—Joan Woodbury, Jack LaRue, Alan Ladd, Linda Ware—1943
GANGS OF CHICAGO—MD—Republic—Lloyd Nolan, Barton MacLane, Lola Lane, Dwight Frye—1940
GANGS OF NEW YORK—MD—Republic—Charles Bickford, Ann Dvorak, Wynne Gibson—1938
GANGS OF THE WATERFRONT—MD- Republic—Bob Armstrong, Stephanie Bachelor—1945
GANGSTER, THE—PD—Allied Artists—Barry Sullivan Akim Tamiroff, Belita, Joan Lorring—1947
GANGSTER'S BOY—MD—Monogram—Jackie Cooper, Lucy Gilman, Robert Warwick—1938
GANGSTER'S DEN — W — PRC — Buster Crabbe, Al "Fuzzy" St. John, Sidney Logan—1945
GANGSTERS OF THE FRONTIER—WMU—PRC—Tex Ritter, Dave O'Brien, Guy Wilkerson—1944
GAS HOUSE KIDS—D—PRC—Robert Lowery, Billy Halop, Teala Loring, Les Livingston—1946
GAS HOUSE KIDS GO WEST—CMD—PRC—Emory Parnell, Chili Williams, Vince Barnett—1947
GAS HOUSE KIDS IN HOLLYWOOD—MD—Eagle Lion—Carl "Alfalfa" Switzer, Benny Bartlett—1947
GAY BLADE (Tournament Tempo)—CD—Republic—Allan Lane, Jean Rogers, Edward Ashley—1946
GAY CAVALIER, THE — WMU — Monogram — Gilbert Roland, Martin Garralaga, Nocho Galindo—194
GAY DESPERADO, THE — C — United Artists — Ida Lupino, Nino Martini, Leo Carillo—1936
GAY INTRUDERS—C—20th-Fox—John Emery, Tamara Geva, Leif Erickson, Roy Roberts—1948
GAY INTRUDERS, THE—D—Four Continents—Godfrey Tearle, Jeanne de Casalis—(English-made)—1946
GAY LOVE—MU—Marcy—Sophie Tucker, Florence Desmond, Garry March—(English-made)—1936
GAY SWORDSMAN, THE—ADD—United International—Maria Conale, Franca Marzi—(French and Belgian-made)—1953
GAY VAGABOND, THE—C—Republic—Roscoe Karns, Ruth Donnelly, Ernest Truex—1941
GEISHA GIRL—CMD—Realart—Martha Hyer, William Andrews, Dekao Yokoo—(Made in Japan)—1952
GENERAL SPANKY — C — Metro — Spanky McFarland, Phillip Holmes, Ralph Morgan—1936
GENOESE DRAGNET—MD—IFE—Charles Rutherford, Lianella Carell, Cesare Danova—1954
GENTLEMAN AFTER DARK, A—MD—United Artists—Brian Donlevy, Miriam Hopkins—1942
GENTLEMAN FROM DIXIE, THE—D—Monogram—Jack La Rue, Marian Marsh, Clorence Muse—1941
GENTLEMAN FROM LOUISIANA, THE—C—Republic—Eddie Quillan, Chorles "Chic" Sale—1936
GENTLEMAN FROM TEXAS—W—Monogram—Johnny Mack Brown, Claudia Drake—1946
GENTLEMAN JOE PALOOKA — CD — Monogram — Joe Kirkwood, Jr., Leon Errol, Guy Kibbee—1946
GENTLEMEN FROM CALIFORNIA (Californian, The)—W—Fox—Ricardo Cortez, Marjorie Weaver—1937
GENTLEMEN WITH GUNS—W—PRC—Buster Crabbe, Al "Fuzzy" St. John, Patricia Knox—1946
GET THAT MAN—MD—Empire—Wallace Ford, Finis Barton, E. Alyn Warren, Leon Ames—1935
GETTING GERTIE'S GARTER—C—United Artists—Dennis O'Keefe, Marie McDonald, Barry Sullivan, Binnie Barnes—1945
GHENGIS KHAN — HISD — United Artists — Manuel Conde, Elvira Reyes—(Philippine-made)—1953
GHOST AND THE GUEST, THE—CMD—PRC—James Dunn, Florence Rice, Mabel Todd—1943
GHOST CAMERA—MD—Olympic—Ida Lupino, Henry Kendall, John Mills—(English-made)—1940
GHOST CITY—W—Monogram—Bill Cody, Andy Shuford, Helen Foster, Walter Miller—1932
GHOST GOES WEST, THE—CD—United Artists—Robert Donat, Jean Parker—(English-made)—1936
GHOST GUNS—W—Monogram—Johnny Mack Brown, Raymond Hatton, Evelyn Finley—1944
GHOST OF HIDDEN VALLEY—W—PRC—Buster Crabbe, Al "Fuzzy" St. John, Jean Carlin—1946
GHOST PATROL—W—Puritan—Tim McCoy, Claudia Dell, Walter Miller, Wheeler Oakman—1936
GHOST RIDER, THE—W—Monogram—Johnny Mack Brown, Raymond Hatton, Tom Seidell—1943
GHOST TOWN GOLD—W—Republic—Bob Livingston, Ray Corrigan, Max Terhune, Kay Hughes—1937
GHOST TOWN LAW—W—Monogram—Buck Jones, Tim McCoy, Raymond Hatton—1942
GHOST TOWN RENEGADES—W—PRC—Lash La Rue, Al "Fuzzy" St. John, Jennifer Holt—1947
GHOST TRAIN, THE — MD — Gaumont British — Jack Hulbert, Ann Todd—(English-made)—1933
GHOST VALLEY RAIDERS — W — Republic — Donald Barry, Lona Andre, Leroy Mason—1940
GHOST WALKS, THE—MD—Chesterfield—John Miljan, June Collyer, Richard Carle—1935
GHOSTS ON THE LOOSE—C—Monogram—East Side Kids, Bela Lugosi, Ava Gardner, Ric Vallin—1943
GIGOLETTE—MD—RKO—Adrienne Ames, Ralph Bellamy, Donald Cook, Robert Armstrong—1935
GINGER — D — Monogram — Frank Albertsan, Barbara Reed, Johnny Calkins, Janet Burtson—1946
GIRL FROM ALASKA, THE—MD—Republic—Ray Middleton, Jean Parker, Jerome Cowan—1942
GIRL FROM CALGARY, THE—ACD—Monogram—Fiti D'Orsay, Paul Kelly, Astrid Allwyn—1932
GIRL FROM GOD'S COUNTRY—ACD—Republic—Chester Morris, Jane Wyatt, Charles Bickford—1940
GIRL FROM HAVANA, THE—MDMU—Republic—Dennis O'Keefe, Claire Carleton, Victor Jory—1940
GIRL FROM MANDALAY, THE—D—Republic—Conrad Nagel, Kay Linaker, Donald Cook—1936
GIRL FROM MANHATTAN—CD—United Artists—Dorothy Lamour, Charles Laughton, George Montgomery, Ernest Truex—1948
GIRL FROM MONTEREY, THE—CDMU—PRC—Armida, Edgar Kennedy, Veda Ann Borg—1943
GIRL FROM RIO—MD—Monogram—Movita, Warren Hull, Alan Baldwin, Kay Linaker—1939
GIRL IN THE NEWS, THE—MY—20th-Fox—Margaret Lockwood, Emlyn Williams—(English-made)—1941
GIRL LOVES BOY—C—Grand National—Eric Linden, Cecilia Parker, Roger Imhof—1937
GIRL O' MY DREAMS—CD—Monogram—Mary Carlisle, Eddie Nugent—Arthur Lake—1934
GIRL WHO CAME BACK—MD—Chesterfield—Sidney Blackmer, Shirley Grey, Noel Madison—1935
GIRL WHO DARED, THE—MY—Republic—Lorna Gray Grant Withers, Veda Ann Borg—1944
GIRLS IN CHAINS—MD—PRC—Arline Judge, Roger Clark, Robin Raymond, Barbara Pepper—1943
GIRLS OF THE BIG HOUSE—MD—Republic—Lynne Roberts, Virginia Christine, Marian Martin—1945
GIRLS' TOWN—CD—PRC—Edith Fellows, June Storey, Kenneth Howell, Alice White—1942
GIRLS WILL BE BOYS—C—Chesterfield—Dolly Haas, Cyril Maude—(English-made)—1935
GLAMOROUS NIGHT—D—Republic—Otto Kruger, Victor Jory, Mary Ellis, Barry Mackay—1937
GLASS ALIBI, THE—MD—Republic—Paul Kelly, Douglas Fowley, Ann Gwynne, Maris Wrixon—1946
GLASS MOUNTAIN, THE—ROMD—Eagle Lion—Valentine Cortesa, Michael Denison, Dulcie Gray—(English-made)—1950
GLORY TRAIL, THE—W—Crescent—Tom Keene, Joan Barclay, James Bush, Frank Melton—1936
GOD NEEDS MEN—D—AFE—Pierre Fresnay, Madeleine Robinson, Daniel Gelin—(French-made)—1951
GOD'S COUNTRY — OMD — Action — Robert Lowrey, Helen Gilbert, William Farnum—1946
GOD'S COUNTRY AND THE MAN—W—Monogram—Tom Keene, Betty Compson—1937
GO-GET-'EM HAINES — W — Republic — William Boyd, Leroy Mason, Sheila Terry, Eleanor Hunt—1936
GOING TO TOWN—C—RKO—Chester Lauch, Norris Goff (Lum and Abner), Barbara Hale—1944
GOLD—W—Majestic—Jack Hoxie, Alice Day, Hooper Atchley, Matthew Betz—1932
GOLD—D—UFA—Hans Albers, Brigitte Helm, Michael Bohnen, Lien Deyers—(German-made)—1934
GOLD RACKET, THE—MD—Grand National—Conrad Nagel, Eleanor Hunt, Fuzzy Knight—1937
GOLDEN EYE, THE — MYMD — Monogram — Roland Winters, Wanda McKay, Manton Moreland—1948
GOLDEN GLOVES—MD—Paramount—Richard Denning, Jean Cagney, Robert Paige, Edward Brophy—1940
GOLDEN GLOVES STORY, THE—ACD—Eagle Lion—James Dunn, Kay Westfall, Dewey Martin—1950
GOLDEN TRAIL, THE—W—Monogram—Tex Ritter, Slim Andrews, Ina Guest, Patsy Moran—1940
GOODBYE LOVE—C—RKO—Charlie Ruggles, Verree Teasdale, Mayo Methot, Sidney Blackmer—1935
GOODNIGHT SWEETHEART—CMD—Republic—Bob Livingston, Ruth Terry, Henry Hull—1944
GOOD TIME GIRL—MD—Film Classics—Jean Kent, Flora Robson, Dennis Price—(English-made)—1950
GRAND CANYON — CMU — Lippert — Richard Arlen, Mary Beth Hughes, Reed Hadley—1949
GRAND PARADE — MU — Pathe — Helen Twelvetrees, Fred Scott, Richard Carle, Marie Astaire—1930
GRANDPA GOES TO TOWN—C—James Gleason, Lucille Gleason, Russell Gleason—1940
GREAT DAN PATCH, THE—CD—United Artists—Dennis O'Keefe, Henry Hull, Gail Russell—1949
GREAT DEFENDER, THE—D—BIP—Matheson Lang, Margaret Bannermon—(English-made)—1934
GREAT FLAMARION, THE—MD—Republic—Eric Von Stroheim, Dan Duryeo—1945
GREAT GOD GOLD, THE—MD—Monogram—Sidney Blackmer, Martha Sleeper, Regis Toomey—1935
GREAT GUY—MD—Grand National—James Cagney, Mae Clark—1936
GREAT JOHN L.—D—United Artists—Greg McClure, Linda Darnell, Barbara Britton, Lee Sullivan—1945
GREAT MIKE, THE—D—Stuart Erwin, Robert "Buzzy" Henry, Carl "Alfalfa" Switzer—1944
GREAT MR. HANDEL, THE — MUD — Midfilm — Wilfrid Lawson, Elizabeth Allan—(English-made)—1943
GREAT RUPERT, THE—CD—Eagle Lion—Terry Moore, Jimmy Durante, Tom Drake—1950
GREAT STAGECOACH ROBBERY — W — Republic — Bill Elliott, Bobby Blake, Alice Fleming—1945
GREAT TRAIN ROBBERY, THE—ACD—Republic—Bob Steele, Claire Carleton, Milburn Stone—1941
GREEKS HAD A WORD FOR THEM, THE (Three Broadway Girls)—C—United Artists—Joan Blondell, Ina Claire, Madge Evans—1932
GREEN COCKATOO, THE — MD — Devonshire — John Mills, Renee Ray—(English-made)—1947
GREEN EYES—MD—Chesterfield—Shirley Grey, Charles Starrett, Claude Gillingwater, John Wray—1934
GREEN PROMISE, THE—D—RKO—Marguerite Chapman, Walter Brennan, Robert Paige—1949
GRIEF STREET—D—Chesterfield—Barbara Kent, John Holland, Dorothy Christy, Crauford Kent—1931
GRISSLY'S MILLIONS—MY—Republic—Paul Kelly, Virginia Grey, Don Douglas, Elisabeth Risdon—1945
GUEST IN THE HOUSE—D—United Artists—Anne Baxter, Ralph Bellamy, Ruth Warwick—1944
GUILTY BYSTANDER—MYMD—Film Classics—Zachary Scott, Faye Emerson, Mary Boland—1950
GUILTY, THE—MYMD—Monogram—Bonita Granville, Don Castle, Wally Carsell, Regis Toomey—1947
GUILTY OF TREASON—DOCD—Eagle Lion—Charles Bickford, Bonita Granville, Paul Kelly, Roland Winters—1950
GUN CODE—W—PRC—Tim McCoy, Ina Gest, Lou Fulton, Alden Chase, Jack Richardson—1940
GUN LAW—W—RKO—George O'Brien, Rita Oehman, Ray Whitley, Paul Overton, Ward Bond—1938
GUN LAW JUSTICE—MUW—Monogram—Jimmy Wakely, "Cannonball" Taylor, June Adams—1949
GUN MAN, THE (Mr. Hobo)—W—Monogram—Whip Wilson, Fuzzy Knight, Rand Brooks—1952
GUN PACKER—W—Monogram—Jack Randall, Louise Stanley, Charles King—1938
GUN RANGER, THE—W—Republic—Bob Steele, Eleanor Stewart, John Merton, Frank Ball—1937
GUN RUNNERS—MUW—Monogram—Jimmy Wakely, "Cannonball" Taylor, Noel Neill, Mae Clarke—1949
GUN SMOKE—W—Monogram—Johnny Mack Brown, Riley Hill, Raymond Hatton, Jennifer Holt—1945
GUN TALK—W—Monogram—Johnny Mack Brown, Raymond Hatton, Christine McIntyre—1948
GUNFIRE—W—Lippert—Don Barry, Robert Lowery, Wally Vernon, Pamela Blake—1950
GUNG HO—MD—Universal—Randolph Scott, Grace McDonald, Alan Curtis—1943
GUNLORDS OF STIRRUP BASIN — W — Republic—Bob Steele, Louis Stanley, Karl Hackett—1937
GUNMAN FROM BRODIE—W—Monogram—Buck Jones, Tim McCoy, Raymond Hatton—1941
GUNNERS AND GUNS—MD—Beaumont—Black King, Edmund Cobb, Edna Aselin, Edward Allen—1935
GUNNING FOR JUSTICE — W — Monogram — Johnny Mack Brown, Raymond Hatton, Max Terhune—1948
GUNS IN THE DARK—W—Republic—Johnny Mack Brown, Claire Rochelle, Syd Saylor—1937
GUNS OF THE LAW—MUW—PRC—Dave O'Brien, Jim Newill, Guy Wilkerson, Jennifer Holt—1944
GUNSMOKE MESA—MUW—PRC—Dan O'Brien, Jim Newell, Patti McCarthy, Kermit Maynard—1944
GUNSMOKE RANCH — W — Republic — Bob Livingston, Roy Corrigan, Max Terhune, Bob Walker—1937
GUNSMOKE TRAIL — W — Monogram — Jack Randall, Louise Stanley, Al St. John, John Merton—1938
GUY COULD CHANGE, A—RD—Republic—Allan Lane, Jane Frazee, Twinkle Watts, Bobby Blake—1946
GYPSY FURY — COSD — Monogram — Vivica Lindfors, Christopher Kent, Johnny Champot, Romney Brent—(Swedish-made)—(English titles)—1951

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HAIR-TRIGGER CASEY — MD — Atlantic — Jack Perrin, Betty Mack, Snowflake, Wally Wales—1936
HAIRY APE, THE—D—United Artists—William Bendix, Susan Hayward, John Loder—1944
HALF-PAST MIDNIGHT—MD—20th-Fox—Kent Taylor, Peggy Knudson, Joe Sawyer, Walter Sande—1948
HALF-WAY HOUSE, THE—PSYD—Affiliated—Francoise Rosay, Tom Walls—(English-made)—1945
HANGMEN ALSO DIE — MD — United Artists — Brian Donlevy, Walter Brennan, Gene Lockhart—1943
HANNAH LEE—OMD—Broder—John Ireland, Joanne Dru, MacDonald Carey, Don Haggerty—1953
HAPPIEST DAYS OF YOUR LIFE, THE—C—London—Alastair Sim, Margaret Rutherford, John Turnbull—(English-made)—1950
HAPPINESS C. O. D.—CD—Chesterfield—Donald Meek, Irene Ware, William Bakewell—1935
HAPPY GO LUCKY—CMU—Republic—Phil Regan, Evelyn Venable, Jed Prouty, William Newell—1936
HARD GUY—MD—PRC—Jack La Rue, Mary Healy, Kane Richmond, Iris Adrian—1941
HARD HOMBRE—W—Hoffman—Hoot Gibson, Lina Basquette, Mathilde Comont, Jesse Arnold—1931
HARD ROCK HARRIGAN — ACD — 20th-Fox — George O'Brien, Irene Hervey, Fred Kohler—1935

HARMONY LANE—DMU—Mascot—Douglass Montgomery, Evelyn Venable, William Frawley—1935
HARPOON—MD—Screen Guild—John Bromfield, Alyce Louis, James Cardwell, Patricia Garrison—1948
HARVEST MELODY—CDMU—PRC—Rosemary Lane, Johnny Downs, Sheldon Leonard—1943
HAT BOX MYSTERY, THE—MYMD—Screen Guild—Tom Neal, Allen Jenkins, Pamela Blake—1947
HATS OFF—MD—Grand National—Mae Clark, John Payne, Helen Lynd, Luis Alberni—1936
HAUNTED HOUSE, THE—CD—Monogram—Jackie Moran, Marcia Mae Jones—1940
HAUNTED MINE, THE—W—Monogram—Johnny Mack Brown, Raymond Hatton, Linda Johnson—1946
HAUNTED RANCH—W—Monogram—John King, David Sharpe, Max Terhune, Rex Lease—1943
HAUNTED TRAILS—W—Monogram—Whip Wilson, Andy Clyde, Reno Browne, Dennis Moore—1949
HAWAII CALLS—CD—RKO—Bobby Breen, Ned Sparks, Irvin S. Cobb, Warren Hull—1938
HAWAIIAN BUCKAROO—W—20th-Fox—Smith Ballew, Evalyn Knapp, Pat O'Brien, Harry Woods—1938
HAWK OF POWDER RIVER, THE—WMU—Eagle Lion—Eddie Dean, Roscoe Ates, Jennifer Holt—1948
HAY FOOT—C—United Artists—William Tracy, Joe Sawyer, James Gleason, Noah Beery—1942
HE COULDN'T TAKE IT—MD—Monogram—Ray Walker, Virginia Cherrill, George E. Stone—1933
HEADING FOR HEAVEN—C—Eagle Lion—Stuart Erwin, Glenda Farrell, Russ Vincent, Irene Ryan—1947
HEADIN' FOR GOD'S COUNTRY—MD—Republic—William Lundigan, Virginia Dale, Harry Shannon—1943
HEADIN' FOR RIO GRANDE—W—Grand National Tex Ritter, Eleanore Stewart—1936
HEADIN' NORTH—W—Tiffany—Bob Steele, Barbara Luddy, Perry Murdock, Walter Shumway—1930
HEADLINE—MD—English—Anne Crawford, David Farrar, John Stuart, Antoinette Cellier—1951
HEADLINE CRASHER—ACD—Conn—Frankie Darro, Kane Richmond, Muriel Evans, John Merton—1937
HEADLINE WOMAN, THE—MD—Mascot—Heather Angel, Roger Pryor, Jack LaRue—1935
HEALER, THE (Little Pal)—D—Monogram—Ralph Bellamy, Karen Morley, Mickey Rooney—1939
HEART AND SOUL—D—Crest—Vittorio De Sica, Maria Mercader, Giorgio De Lulle—(Italian-made)—1950
HEART OF ARIZONA—W—Paromount—Bill Boyd, Natalie Moorhead, George Hayes—1938
HEART OF A NATION—MD—AFE—Michele Morgan, Raimu, Louis Jouvet—(French-made)—1943
HEART OF NEW YORK—MU—United Artists—Al Jolson, Madge Evans, Frank Morgon—1933
HEART OF THE ROCKIES—W—Republic—Bob Livingston, Ray Corrigan, Max Terhune—1937
HEART OF THE WEST—W—Paramount—William Boyd, Jimmy Ellison, George Hayes—1936
HEART OF VIRGINIA—D—Republic—Robert Lowery, Janet Martin, Frankie Darro, Paul Hurst—1948
HEART PUNCH—ACD—Mayfair—Lloyd Hughes, Marion Shilling, George Lewis, Wheeler Oakman—1932
HEARTACHES—MUMD—PRC—Sheila Ryan, Edward Norris, Chill Wills, Ken Farrell—1947
HEARTBEAT—CD—RKO—Ginger Rogers, Jean Pierre Aumont, Adolphe Menjou, Basil Rathbone—1946
HEARTS DESIRE—MU—Gaumont British—Richard Tauber, Paul Graetz—(English-made)—1937
HEARTS IN BONDAGE—ACD—Republic—James Dunn, Mae Clarke, David Manners, Fritz Leiber—1936
HEARTS OF HUMANITY—MD—Majestic—Jean Hersholt, Jackie Searl, J. Farrell MacDonald—1932
HEAVEN ONLY KNOWS (Montana Mike)—FAND—United Artists—Robert Cummings, Brian Donlevy, Marjorie Reynolds, Stuart Erwin—1947
HELD FOR RANSOM—MD—Grand National—Grant Withers, Blanche Mehaffery, Jack Mulhall—1938
HELDORADO—WMU—Republic—Dale Evans, Roy Rogers, George "Gabby" Hayes—1947
HELL FIRE AUSTIN—W—Tiffany—Ken Maynard, Ivy Merton, Nat Pendleton, Alan Roscoe—1932
HELL HARBOR—ACD—United Artists—Lupe Velez, John Holland, Jean Hersholt—1930
HELL IS SOLD OUT—CD—Realart—Mai Zetterling, Richard Attenborough—(English-made)—1953
HELL'S CARGO (Dangerous Cargo)—MD—Times—Robert Newton, Walter Rilla—(English-made)—1940
HELL'S HEADQUARTERS—ACD—RKO—Jack Mulhall, Barbara Weeks, Frank Mayon—1932
HELL'S HOUSE—MD—Capitol—Pat O'Brien, Junior Durkin, Bette Davis, Junior Coughlan—1932
HENRY THE RAINMAKER—CD—Monogram—Raymond Wolburn, William Tracy, Wolter Catlett—1949
HER ENLISTED MAN (Red Salute)—CD—United Artists—Robert Young, Barbara Stanwyck—1935
HER FORGOTTEN PAST—MD—Moyfair—Monte Blue, Barbara Kent, Henry B. Walthall—1933
HER PANELLED DOOR—MD—Souvaine Selective—Richard Burton—(English-made)—1951
HER PRIVATE AFFAIR—MD—Pathe—Harry Bannister, John Loder, Kay Hammond—1929
HER SISTER'S SECRET—D—PRC—Nancy Coleman, Margaret Lindsay, Philip Reed, Felix Bressart—1946
HERE COMES ELMERJCMU—Republic—Dale Evans, Al Pearce, Frank Albertson, Gloria Stuart—1943
HERE COMES KELLY—CD—Monogram—Eddie Quillan, Joan Woodbury, Maxie Rosenblaom, Armida—1943
HERE COMES TROUBLE—C—United Artists—Bill Tracy, Joe Sawyer, Emory Rarnell, Betty Compson—1948
HERE IS A MAN (Devil And Daniel Webster, The) and (All That Money Can Buy)—D—RKO—James Craig, Simone Simon, Edward Arnold—1941
HERE'S FLASH CASEY—ACD—Grand National—Eric Linden, Boots Mallory, Cully Richards—1937
HERITAGE OF THE DESERT—W—Paramount—Donald Woods, Evelyn Venable, Russell Hayden—1939
HEROES IN BLUE—MD—Monogram—Dick Purcell, Charles Quigley, Bernadene Hayes—1939
HEROES OF THE ALAMO—ACD—Columbia—Lane Chandler, Earl Hodgins, Bruce Warren—1938
HEROES OF THE HILLS—W—Republic—Bob Livingston, Ray Corrigan, Max Terhune, James Eagles—1938
HEROES OF THE SADDLE—W—Republic—Robert Livingston, Raymond Hatton, Duncan Renaldo—1940
HI DIDDLE DIDDLE (Diamonds And Crime)—C—United Artists—Martha Scott, Dennis O'Keefe, Adolphe Menjou—1943
HI NEIGHBOR—C—Republic—Jean Parker, John Archer, Janet Beecher, Marilyn Hare—1942
HIDDEN DANGER—W—Monogram—Johnny Mack Brown, Raymond Hatton, Max Terhune—1949
HIDDEN ENEMY—MD—Monogram—Warren Hull, Kay Linaker, William von Brincken—1940
HIDDEN GOLD—W—Paramount—William Boyd, Russell Hayden, Minor Watson, Ruth Rogers—1940
HIDDEN ROOM, THE—MD—Eagle Lion—Robert Newon, Sally Gray, Naunton Wayne—(English-made)—1950
HIDEOUT, THE—MD—Snader—Howard Keel, Valerie Hobson, James Donald—(English-made)—1952
HIGGINS FAMILY, THE—C—Republic—James, Lucille, Russell Gleason, Lyn Roberts—1938
HIGH COMMAND—AD—Grand National—Lionel Atwill, James Mason—(English-made)—1938
HIGH CONQUEST—MD—Monogram—Anna Lee, Gilbert Roland, Warren Douglas, Beulah Bondi—1947
HIGH EXPLOSIVE—MD—Paramount—Chester Morris, Jean Uarker, Barry Sullivan—1943
HIGH FURY—D—United Artists—Madeline Carroll, Ian Hunter, Michael Rennie—1948
HIGH GEAR—ACD—Goldsmith—James Murray, Joan Marsh, Jackie Searle, Eddie Lambert—1933
HIGH LONESOME—W—Eagle Lion—John Barrymore, Jr., Chill Wills, Lois Butler—1950
HIGH POWERED—MD—Paramount—Robert Lowery, Phyllis Brooks, Mary Treen—1945
HIGH SCHOOL HERO—MUC—Monogram—Freddie Stewart, June Preisser, Ann Rooney—1946
HIGH STAKES—D—RKO—Lowell Sherman, Mae Murray, Edward Martindel, Leyland Hodgson—1931
HIGH TENSION—CD—20th-Fox—Brian Donlevy, Glenda Farrell, Norman Foster—1936
HIGH TIDE—MD—Monogram—Don Castle, Lee Tracy, Anabel Shaw, Julie Bishop—1947
HIGH TREASON—MD—Tiffany—Benita Hume, Jameson Thomas, Hubertson Wright, Basil Gill—1930
HIGH VOLTAGE—ACD—Pathe—Owen Moore, Carol Lombard, Diane Ellis, Billy Bevan—1929
HIGHLY DANGEROUS—MD—Lippert—Dane Clark, Margaret Lockwood, Marius Goring—(English-made)—1951
HIGHWAY 13—ACD—Screen Guild—Robert Lowery, Pamela Blake, Michael Whalen—1949
HI-JACKED—ACD—Lippert—Jim Davis, Marsha Jones, Sid Melton, David Bruce—1950
HILLBILLY BLITZKRIEG—F—Monogram—Bud Duncan, Cliff Nazarro, Edgar Kennedy, Doris Linden—1942
HIS BROTHER'S GHOST—W—PRC—Buster Crabbe, Al "Fuzzy" St. John, Charles King—1945
HIS FIGHTING BLOOD—W—Ambassador—Kermit Maynard, Polly Ann Young, Paul Fix—1935
HIS FIRST COMMAND—ACD—Pathe—William Boyd, Dorothy Sebastian, Gavin Gordon—1930
HISTORY IS MADE AT NIGHT—MD—United Artists—Charles Boyer, Jean Arthur, Leo Carillo—1937
HITCH HIKE LADY—MD—Republic—Alison Skipworth, Mae Clarke, Arthur Treacher, Jimmy Ellison—1935
HITCHHIKE TO HAPPINESS—CMU—Republic—Al Pearce, Brad Taylor, William Frawley—1945
HITCHHIKE TO HEAVEN—CD—Invincible—Henrietta Crossman, Herbert Rowlinson, Anita Page—1936
HITLER—DEAD OR ALIVE—CD—Ben Judell—Ward Bond, Dorothy Tree, Paul Fix—1942
HIT PARADE OF 1943, THE—CMU—Republic—John Carroll, Susan Hayward, Gail Patrick—1943
HIT THE SADDLE—W—Republic—Bob Livingston, Ray Corrigan, Max Terhune, Rita Cansino—1937
HITTIN' THE TRAIL—W—Grand National—Tex Ritter, Jerry Bergh, Tommy Bupp, Earl Swire—1937
HOLD THAT WOMAN—C—PRC—James Dunn, Frances Gifford, George Douglas—1940
HOLIDAY RHYTHM—CMU—Lippert—Mary Beth Hughes, David Street, Donald McBride—1950
HOLLYWOOD AND VINE—CMD—PRC—James Ellison, Wanda McKay, June Clyde, Ralph Morgan—1945
HOLLYWOOD BARN DANCE—MU—Screen Guild—Ernest Tubb, Lori Talbott, Helen Boyce—1947
HOLLYWOOD STADIUM MYSTERY—CMY—Republic—Neil Hamilton, Evelyn Venable—1938
HOLLYWOOD VARIETIES—N—Lippert—Robert Alda, Assorted Vaudeville Acts—1950
HOLLOW TRIUMPH (The Scar)—D—Eagle Lion—Paul Henreid, Joan Bennett, Edward Franz—1948
HOMICIDE FOR THREE—MY—Republic—Audrey Long, Warren Douglas, Grant Withers—1948
HOMESTEADERS OF PARADISE VALLEY—W—Republic—Allan Lane, Bobby Blake, Ann Todd—1947
HONEYMOON LIMITED—CD—Monogram—Neil Hamilton, Irene Hervey, Lloyd Hughes—1935
HONEYMOON'S OVER, THE—C—Stuart Erwin, Marjorie Weaver, Patric Knowles, Russell Hicks—1939
HONG KONG NIGHTS—ACD—First Division—Tom Keene, Vera Engels, Worren Hymer—1935
HONOR OF THE PRESS—ACD—Mayfair—Edward J. Nugent, Rita LaRoy, Wheeler Oakman—1932
HOODLUM, THE—MD—United Artists—Lawrence Tierney, Allen Roberts, Marjorie Riordan—1951
HOOSIER HOLIDAY—CMU—Republic—George Brian, Dale Evans, Frank Kettering, Paul Trietsch—1943
HOOSIER SCHOOLBOY, THE—MD—Monogram—Mickey Rooney, Anne Nagel, Frank Shields—1937
HOOSIER SCHOOLMASTER, THE—CD—Monogram—Norman Foster, Charlotte Henry—1935
HOPALONG CASSIDY RETURNS—W—Paramount—William Boyd, George Hayes—1936
HOPALONG RIDES AGAIN—W—Paramount—William Boyd, George Hayes, Russell Hayden—1937
HOPPY SERVES A WRIT—W—United Artists—William Boyd, Andy Clyde, Jay Kirby, Victor Jory—1943
HORSE'S MOUTH—CFAN—Mayer-Kingsley—Robert Beatty, Mervyn Johns, Arthur MacRae, Gillian Lind—(English-made)—1943
HOT CARGO—MD—Paramount—William Gargan, Jean Rogers, Philip Reed—1946
HOT CURVES—ACD—Tiffany—Benny Rubin, Pert Kelton, Alice Day, Rex Lease—1930
HOT OFF THE PRESS—ACD—Victory—Jack LaRue, Virginia Pine, Monte Blue, Fuzzy Knight—1935
HOT ROD—MD—Monogram—James Lydon, Art Baker, Gil Stratton, Myron Healey—1950
HOT RHYTHM—CMU—Monogram—Robert Lowery, Tim and Irene Ryan, Dona Drake—1944
HOUSE ACROSS THE BAY, THE—MD—United Artists—George Raft, Joan Bennett, Lloyd Nolan—1940
HOUSE OF A THOUSAND CANDLES, THE—MD—Republic—Phillips Holmes, Mae Clarke—1936
HOUSE OF DANGER—MYMD—Hollywood—Onslow Stevens, Janet Chandler, James Bush—1934
HOUSE OF DARKNESS—MD—Reolart—Lawrence Harvey, Lesley Brook—(English-made)—1952
HOUSE OF ERRORS—C—PRC—Harry Langdon, Charles Rogers, Marian Marsh, Ray Walker—1942
HOUSE OF FEAR—MD—Universal—Basil Rathbone, Nigel Bruce, Dennis Hoey, Aubrey Mather—1945
HOUSE OF MYSTERY—MY—Monogram—Kenneth Kent, Judy Kelly, Peter Murray Hill, Walter Rilla—1941
HOUSE OF SECRETS—MYMD—Chesterfield—Marcia Manning, Joseph Striker, Elmer Grandin—1929
HOUSEKEEPER'S DAUGHTER, THE—C—United Artists—Joan Bennett, Adolphe Menjou, John Hubbard, William Gargan—1939
HOW DO YOU DO?—CMYMU—PRC—Bert Gordon, Harry Von Zell, Cheryl Walker—1945
HUE AND CRY—MYC—Fine Arts—Alastair Sim, Jack Warner, Valerie White—(English-made)—1950
HUNDRED HOUR HUNT—D—Greshler—Anthony Steele Jack Warner, Sidney James—(English-made)—
HUNTED, THE—D—Allied Artists—Preston Foster, Pierr Watkin, Belita, Edna Holland—1948
HURRICANE AT PILGRIM HILL—C—Howco—Cecil Kellaway, Clem Bevans, Virginia Grey—1953
HURRICANE SMITH (Double Identity)—MD—Republic—Ray Middleton, Jane Wyatt, Harry Davenport—1941
HYPNOTIZED—MD—World Wide—Charlie Mack, George Moran, Ernest Torrence—1932

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I ACCUSE MY PARENTS—D—PRC—Mary Beth Hughes, Robert Lowell, John Miljan—1944
I AM A CRIMINAL—ACD—Monogram—John Carroll, Martin Spellman, Kay Linaker—1938
I BECAME A CRIMINAL—MD—Warners—Trevor Howard, Sally Gray, Rene Ray—(English-made)—1948
I CAN'T ESCAPE—MD—Beacon—Onslow Stevens, Lila Lee, Russell Gleason, Otis Harlan—1934
I CHEATED THE LAW—MD—20th-Fox—Tom Conway, Steve Brodie, Robert Osterloch, Tom Noonan—1949
I CONQUER THE SEA—ACD—Academy—Steffi Duna, Stanley Morner, Douglas Walton—1936
I COVER CHINATOWN—ACD—William Steiner—Norman Foster, Elaine Shepard—1936
I COVER THE WATERFRONT—MD—United Artists—Claudette Colbert, Ben Lyon—1938
I DEMAND PAYMENT—MD—Imperial—Jack LaRue, Betty Burgess, Guinn "Big Boy" Williams—1938
I KILLED GERONIMO—W—Eagle Lion—James Ellison, Chief Thundercloud, Smith Ballew—1950
I KILLED THAT MAN—MD—Monogram—Ricardo Cortez, Joan Woodbury, Pat Gleason—1941
I LIVE ON DANGER—MD—Paramount—Chester Morris, Jean Parker, Elisabeth Risdon—1942
I LOVE TROUBLE—MYMD—Columbia—Franchot Tone, Janet Blair, Janis Carter—1948
I MARRIED ADVENTURE—TRA—Columbia—Osa and Martin Johnson—1940
I MARRIED A WITCH—C—United Artists—Fredric March, Veronica Lake, Susan Hayward—1942
I MET A MURDERER—D—York—James Mason, Sylvia Coleridge, William Devlin—(English-made)—1939
I MET MY LOVE AGAIN—ADD—United Artists—Joan Bennett, Henry Fonda, Dome May Whitty—1938
I RING DOORBELLS—CD—PRC—Ann Gwynn, Robert Shayne, Roscoe Karns, Pierre Watkins—1946
I SHOT BILLY THE KID—W—Lippert—Don Barry, Robert Lowery, Wally Vernon, Tam Neal—1950
I SHOT JESSE JAMES—WD—Screen Guild—John Ireland, Preston Foster, Barbara Britton—1949
I STAND ACCUSED—D—Republic—Robert Cummings, Helen Mack, Lyle Talbot, Thomas Beck—1938
I TAKE THIS OATH—MD—PRC—Gordon Jones, J. Farrell MacDonald, Craig Reynolds—1940
I WAS AN AMERICAN SPY—DOCMD—Allied Artists—Ann Dvorak, Gene Evans, Douglas Kennedy—1951
I WAS A CONVICT—MD—Republic—Barton MacLane, Beverly Roberts, Clarence Kolb, Leon Ames—1939
I WOULDN'T BE IN YOUR SHOES—MD—Monogram—Don Castle, Elyse Knox, Regis Toomey—1948
INSIDE INFORMATION—ACD—Stage and Screen—Tarzan, the police dog, Rex Lease—1934
INSIDE THE LAW—CMD—PRC—Wallace Ford, Frank Sully, Harry Holman, Luana Walters—1942
INSPECTOR HORNLEIGH—MYD—20th-Fox—Gordon Harker, Alistair Sim—(English-made)—1939
INTERNATIONAL CRIME—MY—Grand National—Rod LaRocque, Astrid Allwyn, Thomas Jackson—1938
INTERNATIONAL LADY—MD—United Artists—George Brent, Ilona Massey, Basil Rathbone,—1941
INTERRUPTED JOURNEY—MD—Lopert—Valerie Hobson, Richard Todd—(English-made)—1951
INTRIGUE—MD—United Artists—George Raft, June Havoc, Helena Carter, Dan Seymour—1947
INTRUDER, THE—MD—Allied—Lila Lee, Monte Blue, Gwen Lee, Arthur Houseman—1933
INVISIBLE ENEMY—MY—Republic—Alan Marshall, Tala Birell, Mady Correll, Dwight Frye—1938
INVISIBLE GHOST—MD—Monogram—Bela Lugosi, Polly Ann Young, John McGuire—1941
INVISIBLE KILLER, THE—FMD—PRC—Grace Bradley, Roland Drew, William Newell, Alex Callam—1940
INVISIBLE WALL, THE—MD—20th-Fox—Jeff Chandler, Virginia Christine, Don Castle, Arthur Space—1947
INVITATION TO THE WALTZ—MU—Hoffberg-Lillian Harvey, Carl Esmond, Harold Warrender—1938
IRISH AND PROUD OF IT—MD—Crusade—Dinah Sheridan, Richard Hayward—(English-made)—1938

IRISH LUCK—ACD—Monogram—Frankie Darro, Dick Purcell, Lillian Elliott, Sheila Darcy—1939
IRON CROWN, THE—AD—Superfilm—Primo Carnera, Elisa Cegani, Luisa Ferida, Rina Morelli—(Italian-made)—(English titles)—1949
IRON DUKE, THE — MD — Gaumont-British — George Arliss, Gladys Cooper—(English-made)—1935
IRON MASTER, THE—MD—Allied—Reginald Denny, Lila Lee, J. Farrell MacDonald, Esther Howard—1933
ISLAND CAPTIVES—MD—Principal—Eddie Nugent, Joan Barclay, Henry Brandon, Charles King—1937
ISLE OF DESTINY—MD—RKO—William Gargan, Wallace Ford, June Lang, Gilbert Roland—1940
ISLE OF FORGOTTEN SINS—MD—PRC—John Carradine, Gale Sondergaard, Sidney Toler—1943
ICE CAPADES (Rhythm Hits The Ice)—MUC—Republic—James Ellison, Jerry Colonna, Dorothy Lewis, Barbara Jo Allen—1941
IDAHO KID—W—Grand National—Rex Bell, Marion Shilling, Lane Chandler, Charlie King—1936
IDEAL HUSBAND, AN—C—20th-Fox—Paulett Goddard, Michael Wilding—(English-made)—1948
IDENTITY UNKNOWN — D — Republic — Richard Arlen, Cheryl Walker, Roger Pryor, Bobby Driscoll—1945
IF THIS BE SIN—D—United Artists—Myrna Loy, Roger Livesey, Peggy Cummins—(English-made)—1950
IL CAPPELLO A TRE PUNTE (The Three Cornered Hat)—D—Nuovo Mondo—(Italian-made)—1936
I'LL SELL MY LIFE—MD—Select—Michael Whalen, Rose Hobart, Joan Woodbury, Stanley Fields—1941
I'M FROM ARKANSAS—CMU—PRC—Slim Summerville, El Brendel, Iris Adrian, Bruce Bennett—1944
IMPACT—D—United Artists—Brian Donlevy, Ella Raines, Charles Coburn, Helen Walker—1949
IMPORTANT WITNESS, THE—MD—Tower—Noel Francis, Donald Dillaway, Dorothy Burgess—1933
IN A MONASTERY GARDEN—D—S. and G.—John Stuart, Hugh Williams—(English-made)—1935
IN LOVE WITH LIFE—MD—Chesterfield—Lila Lee, Onslow Stevens, Dickie Moore—1934
IN OLD CHEYENNE—W—Republic—Roy Rogers, George "Gabby" Hayes, Joan Woodbury—1941
IN OLD COLORADO—W—Paramount—William Boyd, Russell Hayden, Andy Clyde, Margaret Hayes—1941
IN OLD MEXICO — W — Paramount — William Boyd, George Hayes, Russell Hayden, Paul Sutton—193B
IN OLD MISSOURI—F—Republic—Leon Weaver, Frank Weaver, June Weaver—1940
IN OLD MONTANA—W—Spectrum—Fred Scott, Jean Carmen, John Merton, Harry Harvey—1939
IN OLD NEW MEXICO—W—Monogram—Duncan Renaldo, Gwen Kenyon, Martin Garralaga—1945
IN OLD SANTE FE—W—Mascot—Ken Maynard, Evalyn Knapp, H. B. Warner, Kenneth Thomson—1934
IN SELF DEFENSE (Perilous Waters)—ACD—Monogram—Don Castle, Audrey Long—1947
IN THE MONEY—CD—Chesterfield—Skeets Gallagher, Lois Wilson, Warren Hymar, Sally Starr—1934
IN THIS CORNER—D—Eagle Lion—Scott Brady, Anabel Shaw, Jimmy Millican, Mary Meade—1948
INCIDENT — MD — Monogram — Jane Frazee, Warren Douglas, Robert Osterloh, Joyce Compton—1948
INNER SANCTUM—MYMD—Film Classics—Charles Russell, Mary Beth Hughes, Lee Patrick—1948
INNOCENT AFFAIR, AN (Don't Trust Your Husband)—ROC—United Artists—Fred MacMurray, Madeleine Carroll, Charles "Buddy" Rogers—1948
ISLE OF MISSING MEN—MD—Monogram—John Howard, Helen Gilber, Gilbert Roland—1942
IT ALWAYS RAINS ON SUNDAYS—MD—Eagle Lion—Googie Withers, Jack Warner—(English-made)—1949
IT COULD HAPPEN TO YOU—ACD—Republic—Alan Baxter, Andrea Leeds, Owen Davis, Jr.—1937
IT COULDN'T HAVE HAPPENED—CD—Invincible—Reginald Denny, Evelyn Brent, Jack LaRue—1936
IT HAPPENED IN NEW ORLEANS (Way Down South)—MDMU—Bobby Breen, Alan Mowbray—1939
IT HAPPENED ON FIFTH AVENUE—CMU—Monogram—Gale Storm, Victor Moore, Chargles Ruggles—1947
IT HAPPENED TOMORROW—CD—United Artists—Dick Powell, Linda Darnell, Jack Oakie—1944
IT'S A JOKE, SON—C—Eagle Lion—Kenny Delmar, Una Merkel, June Lockhart, Kenneth Farrell—1947
IT'S A SMALL WORLD—D—Eagle Lion—Paul Dale, Lorraine Miller, Will Geer—1950
IT'S IN THE AIR—MUC—B. S. B. Corp.—George Formley, Polly Ward—(English-made)—1940
IT'S IN THE BAG—C—United Artists—Fred Allen, Jack Benny, William Bendix, Binnie Barnes—1945

J

JACARE—AT—United Artists—James M. Donaldson, Frank Buck, Miguel Rojinsky—1942
JACK LONDON—ACD—United Artists—Michael O'Shea, Susan Hayward, Osa Massen—1943
JADE MASK, THE — MY — Monogram — Sidney Toler, Manton Moreland, Edwin Luke—1944
JAMAICA INN—ACOSD—Paramount—Charles Laughton, Maureen O'Hara—(English-made)—1939
JAMBOREE—C—Republic—Ruth Terry, George Byron, Paul Harvey, Edwin Stanley—1944
JAVA HEAD—MD—First Division—Anna May Wong, Elizabeth Allan, Edmund Gwenn, John Loder—1935
JEANNIE—CD—English—Barbara Mullen, Michael Redgrave, Albert Lieven, Wilfred Lawson—1943
JEEPERS CREEPERS—C—Republic—Leon Weaver, Frank Weaver, Elviry, Roy Rogers—1939
JEWELS OF BRANDENBURG—MY—20th-Fox—Richard Travis, Carol Thurston, Leonard Strong—1947
JIGSAW—MD—United Artists—Franchot Tone, Jean Wallace, Myron McCormick, Marc Lawrence—1949
JIM HANVEY, DETECTIVE—CD—Republic—Guy Kibbee, Tom Brown, Lucie Kaye, Catherine Doucet—1937
JIVE JUNCTION — CMU — PRC — Dickie Moore, Tina Thayer, Gerra Young, Johnny Michaels—1943
JOE PALOOKA, CHAMP—C—Monogram—Joe Kirkwood, Leon Errol, Elyse Knox—1946
JOE PALOOKA IN HUMPHREY TAKES A CHANCE—CD—Monogram—Joe Kirkwood, Leon Errol—1950
JOE PALOOKA IN THE BIG FIGHT—CD—Monogram—Joe Kirkwood, Leon Errol, Lina Romay—1949
JOE PALOOKA IN THE COUNTERPUNCH—CD—Monogram—Joe Kirkwood, Leon Errol, Elyse Knox—1949
JOE PALOOKA IN THE KNOCKOUT—MD—Monogram—Leon Errol, Joe Kirkwood, Morris Carnovsky—1947
JOE PALOOKA IN THE SQUARED CIRCLE—MD—Monogram—Joe Kirkwood, Jr., James Gleason, Lois Hall, Edgar Barrier—1950
JOE PALOOKA MEETS HUMPHREY—CMD—Monogram—Joe Kirkwood, Jr., Leon Errol, Pamela Blake—1950
JOIN THE MARINES—C—Republic—Paul Kelly, June Travis, Purnell Pratt—1937
JOHNNY COME LATELY—D—United Artists—Jimmy Cagney, Grace George, Marjorie Main—1943
JOHNNY DOESN'T LIVE HERE ANY MORE—C—Monogram—Simone Simon, James Ellison, Robert Mitchum—1944
JOHNNY DOUGHBOY—MUCD—Republic—Jane Withers, Henry Wilcoxon, William Demarest—1943
JOHNNY FRENCHMAN — CD — U-I — Francoise Rosay, Patricia Roc, Tom Walls—(English-made)—1946
JOHNNY IN THE CLOUDS—D—United Artists—Michael Redgrave, John Mills—(English-made)—1945
JOHNNY ONE-EYE—MD—United Artists—Pat O'Brien, Wayne Morris, Dolores Moran, Gayle Reed—1950
JOURNEY INTO LIGHT—D—20th-Fox—Thomas Mitchell, Viveca Lindfors, Sterling Hayden—1951
JOURNEY TOGETHER—DO—English—Edward G. Robinson, Bessie Love—(English-made)—1946
JUDAS — D — Distrib. Unknown — Josefina Escobedo, Carlos Villatoro—(Mexican-made)—1937
JUDGE, THE—MD—Film Classics—Milburn Stone, Katherine DeMille, Paul Guilfoyle—1949
JUDGMENT BOOK, THE — W — Beaumont — Conway Tearle, Bernadine Hayes, Howard Lang—1935
JUGGERNAUT—MYMD—Grand National—Boris Karloff, Joan Syndham—(English-made)—1937
JUNGLE, THE — MD — Lippert — Marie Windsor, Rod Cameron, Cesar Romero, Sulochona—1952
JUNGLE BOOK—F—United Artists—Sabu, Rosemary DeCamp, Joseph Calleia, John Qualen—1942
JUNGLE BRIDE—ACD—Monogram—Anita Page, Charles Starrett, Kenneth Thomson, Eddie Borden—1933
JUNGLE FLIGHT—MD—Paramount—Robert Lowery, Ann Savage, Barton MacLane—1947
JUNGLE GODDESS—AD—Screen Guild—George Reeves, Wanda McKay, Armida, Ralph Byrd—1948
JUNGLE MAN — MD — PRC — Buster Crabbe, Charles Middleton, Sheila Darcy, Vince Barnett—1941
JUNGLE PATROL — WD — 20th-Fox — Kristine Miller, Arthur Franz, Ross Ford, Tom Noonan—1948
JUNGLE SIREN—MD—PRC—Ann Corio, Buster Crabbe, Evelyn Wahl, Paul Bryar—1942
JUNIOR PROM—CMU — Monogram — Freddie Stewart, June Preisser, Judy Clark, Noel Neil—1946
JUST LIKE A WOMAN—CD—Alliance—John Lodge, Gertrude Michael—(English-made)—1939
JUST LIKE HEAVEN—D—Tiffany—Anita Louise, David Newell, Yola D'Arvil, Gaston Glass—1930

K

K-33—MD—Cosman—Paul Cavanaugh, Greta Nissen, Sally Gray—(English-made)—1941
KANSAN, THE—W—United Artists—Richard Dix, Jane Wyatt, Victor Jory, Albert Dekker—1943
KANSAS CYCLONE—W—Republic—Don "Red" Barry, Lynn Merrick, William Haade, Milt Kibbee—1941
KANSAS TERRORS, THE—W—Republic—Robert Livingston, Duncan Renaldo, Raymond Hatton—1939
KATHLEEN MAVOUREEN — D — Tiffany — Sally O'Neill, Charles Delaney, Robert Elliott, Walter Perry—1930
KEEP SMILING — C — 20th-Fox — Gracie Fields, Roger Livesey, Jane Withers—(English-made)—193B
KELLY OF THE SECRET SERVICE—ACD—Principal—Lloyd Hughes, Sheila Manners, Fuzzy Knight—1936
KELLY THE SECOND—MU—MGM—Patsy Kelly, Charley Chase, Guinn Williams, Pert Kelton—1936
KENTUCKY BLUE STREAK—ACD—Puritan—Eddie Nugent, Patricia Scott, Junior Coghlan—1935
KENTUCKY JUBILEE — CMU — Lippert — James Ellison, Jerry Colonna, Jean Porter, Raymond Hatton—1951
KID COURAGEOUS—ACD—William Steiner—Bob Steele, Renee Borden, Arthur Loft, Jack Powell—1935
KID-DYNAMITE—C—Monogram—Leo Gorcey, Gabriel Dell, Huntz Hall, Bobby Jordan—1943
KID FROM SANTA FE, THE—W—Monogram—Jack Randall, Clarence Curtis, Forrest Taylor—1940
KID MONK BARONI — D — Realart — Richard Rober, Leonard Nimroy, Bruce Cabot, Arlene Roberts—1952
KID RIDES AGAIN, THE—W—PRC—Buster Crabbe, Al St. John, Iris Meredith, Glenn Strange—1943
KID SISTER, THE—C—PRC—Judy Clark, Roger Pryor, Constance Worth, Frank Jenks—1945
KIDNAPPED—AD—Monogram—Roddy McDowell, Sue England, Dan O'Herlihy, Roland Winters—1948
KILLED OR BE KILLED—MD—Eagle Lion—Lawrence Tierney, George Couloris, Marissa O'Brien—1950
KILLER AT LARGE—MYD—PRC—Robert Lowery, Anabel Shaw, Charles Evans, Frank Ferguson—1947
KILLER DILL—C—Screen Guild—Stuart Erwin, Anne Gwynne, Frank Albertson, Mike Mazurki—1947
KILLER SHARK — MD — Monogram—Roddy McDowell, Laurett Luez, Roland Winters, Edward Norris—1950
KILROY WAS HERE—C—Monogram—Jackie Cooper, Jackie Coogan, Wanda McKay—1947
KILLERS OF THE SEA—ACD—Grand National—Captain Wallace Caswell, "Spot" Hays—1937
KING KELLY OF THE U. S. A.—MD—Monogram—Guy Robertson, Irene Ware, Edgar Kennedy—1934
KING MURDER, THE — ACD — Chesterfield — Conway Tearle, Natalie Moorhead, Dorothy Revier—1932
KING OF THE GAMBLERS—MD—Republic—Janet Martin, William Wright, Tjurston Hall—1948
KING OF THE PECOS—W—Republic—John Wayne, Muriel Evans, Cy Kendall—1936
KING OF THE SIERRAS — ACD Grand — National — Hobart Bosworth, Harry Harvey, Jr.—193B
KING OF THE STALLIONS—ACD—Monogram—Chief Thundercloud, Chief Youlachie, Dave O'Brien—1942
KING OF THE TURF—AD—United Artists—Adolphe Menjou, Walter Abel, Dolores Costello—1939
KING OF THE ZOMBIES—MD—Monogram—Dick Purcell, Joan Woodbury, Mantan Moreland—1941
KIPPS—CD—20th-Fox—Michael Redgrave, Diana Wynyard, Phillis Calvert—(English-made)—1941
KISS FOR CORLISS, A — C — United Artists — Shirley Temple, David Niven, Tom Tully—1949
KIT CARSON—MD—United Artists—Jon Hall, Lyn Bari, Dana Andrews, Harold Huber—1940
KLONDIKE FURY — MD — Monogram — Edmund Lowe, Lucille Fairbanks, Bill Henry, Ralph Morgan—1942
KNICKERBOCKER HOLIDAY — MUC — United Artists — Nelson Eddy, Charles Coburn—1944
KNIGHT OF THE PLAINS—W—Spectrum—Fred Scott, Al St. John, Marion Weldon, Dick Cramer—1938
KNIGHT WITHOUT ARMOR—AMD—United Artists—Marlene Dietrich, Robert Donot, Irene Vanbrugh, Herbert Thomas—(English-made)—1937
KOREA PATROL—DOTMD—Eagle Lion—Richard Emory, Benson Fong, Al Even, Li Sun—1950

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LA CIECA DI SORRENTO—D—Nuovo Mondo—Dria Paola, Corrada Racca—(Italian-made)—1936
LADIES CRAVE EXCITEMENT—MD—Mascot—Norman Foster, Evalyn Knapp, Eric Linden—1935
LADIES IN DISTRESS—CD—Republic—Alison Skipworth, Polly Moran, Bob Livingston, Max Terhune—1938
LADIES IN LOVE — CD — Chesterfield — Alice Day, Johnny Walker, Freeman Wood—1930
LADY AND THE MONSTER, THE—MD—Republic—Vera Ralston, Richard Arlen, Erich Von Stroheim—1944
LADY BEHAVE—C—Republic—Sally Eilers, Neil Hamilton, Joseph Schildkraut, Grant Mitchell—1938
LADY CHASER—MD—PRC—Robert Lowery, Ann Savage, Inez Cooper, Frank Ferguson—1946
LADY CONFESSES, THE—MD—PRC—Mary Beth Hughes, Hugh Beaumont, Edmund MacDonald—1945
LADY FROM CHUNGKING — MD — PRC — Anna May Wong, Harold Huber, Mae Clarke, Rich Vallin—1942
LADY FROM NOWHERE—D—Chesterfield—Alice Day, John Holland, Phillips Smalley, Mischa Auer—1931
LADY GODIVA RIDES AGAIN—C—London—Gladys Henson, Dennis Price, Stanley Holloway—(English-made)—1952
LADY IN SCARLET—D—Chesterfield—Reginald Denny, Patricia Farr, Dorothy Revier, James Bush—1935
LADY IN THE DEATH HOUSE—MY—PRC—Jean Parker, Lionel Atwill, Douglas Fowley—1944
LADY IN THE MORGUE, THE—MYD—Preston Foster, Frank Jenks, Patricia Ellis, Roland Drew—1938
LADY LUCK—CD—Chesterfield—William Bakewell, Patricia Farr, Duncan Renaldo, Iris Adrian—1936
LADY, LET'S DANCE!—MU—Monogram—Belita, James Ellison, Frick and Frack, Walter Catlett—1944
LADY OF BURLESQUE—MD—United Artists—Barbara Stanwyck, Michael O'Shea—1943
LADY TAKES A CHANCE, A—C—RKO—Jean Arthur, John Wayne, Chorles Winninger—1943
LAFF-TIME—C—United Artists—Bill Tracy, Joe Sawyer, Virginia Grey, Don Castle—1948
LAND OF FIGHTING MEN—W—Monogram—Jack Randall, Louise Stanley, Herman Brix—1938
LAND OF HUNTED MEN—W—Monogram—Ray Corrigan, Max Terhune, Dennis Moore—1943
LAND OF THE OUTLAWS — W — Monogram — Johnny Mack Brown, Raymond Hatton, Stephen Keyes—1944
LAND OF THE LAWLESS — W — Monogram — Johnny Mack Brown, Raymond Hatton—1947
LAND OF THE SIX GUNS—W—Monogram—Jack Randall, Louise Stanley, Glenn Strange—1940
LARAMIE TRAIL, THE—W—Republic—Bob Livingston, Smiley Burnette, Linda Brent, John James—1944
LARCENY IN HER HEART—MD—PRC—Hugh Beaumont, Cheryl Walker, Ralph Dunn, Paul Bryar—1946
LARCENY ON THE AIR—ACD—Republic—Robert Livingston, Grace Bradley, Willard Robertson—1937
LAST ALARM, THE—MD—Monogram—J. Farrell MacDonald, Polly Ann Young, Warren Hull—1940
LAST CROOKED MILE — MY — Republic — Don Barry, Adele Mara, Ann Savage, Tom Powers—1946
LAST JOURNEY, THE—MD—Atlantic—Godfrey Tearle, Hugh Williams, Judy Gunn—(English-made)—1936
LAST MILE—MD—World Wide—Howard Phillips, Preston Foster, George E. Stone, Noel Madison—1932
LAST OF THE CLINTONS—W—Ajax—Harry Carey, Betty Mack, Del Gordon, Victor Potel—1935
LAST OF THE MOHICANS, THE—W—United Artists—Randolph Scott, Binnie Barnes, Heather Angel—1936
LAST OF THE WARRENS, THE — W — Supreme — Bob Steele, Margaret Marquis, Charles King—1936
LAST OF THE WILD HORSES—W—Screen Guild—James Ellison, Mary Beth Hughes,—1948
LAUGHING AT DANGER—MYD—Monogram—Frankie Darro, Jay Hodges, George Houston—1940
LAUGHING AT LIFE—CD—Nat Levine—Victor McLaglen, Conchita Montenegro, William Boyd—1933
LAUGHING IRISH EYES—MU—Republic—Phil Regan, Walter C. Kelly, Evalyn Knapp, Ray Walker—1936
LAUGHING LADY—MUCD—Four Continents—Francis L. Sullivan, Felix Aylmer—(English-made)—1946
LAW COMES TO GUNSIGHT, THE—W—Monogram—Johnny Mack Brown, Raymond Hatton—1947
LAW COMMANDS, THE—W—Derr—Tom Keene, Lorraine Hayes, Robert Fiske, Budd Buster—1938
LAW MEN—W—Monogram—Johnny Mack Brown, Raymond Hatton, Jan Wiley, Kirby Grant—1944
LAW OF THE WEST—W—Monogram—Johnny Mack Brown, Max Terhune, Bill Kennedy—1949
LAW OF THE WOLF — MD — Ziehm — Dennis Moore, Luana Walters, George Chesbro—1941
LAW OF THE '45—W—First Division—Big Boy Williams—1935
LAW OF THE JUNGLE — MD — Monogram — Arlene Judge, John King, Mantan Moreland—1942
LAW OF THE LASH—W—PRC—Al "Lash" LaRue, Al "Fuzzy" St. John, Lee Roberts, Mary Scott—1947

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LAW OF THE NORTH—W—Monogram—Bill Cody, Andy Shuford, Nadine Dore, W. L. Thorne—1932
LAW OF THE PAMPAS—W—Paramount—William Boyd, Russell Hayden, Sidney Toler—1939
LAW OF THE SADDLE—W—PRC—Bob Livingston, Al "Fuzzy" St. John, Lane Chandler—1943
LAW OF THE SEA—ACD—Monogram—William Farnum, Rex Bell, Sally Blane, Priscilla Dean—1932
LAW OF THE TIMBER—MD—PRC—Marjorie Reynolds, Hal Brazeal, Jack Holmes, Earle Ebe—1941
LAW OF THE VALLEY—W—Monogram—Johnny Mack Brown, Raymond Hatton, Lynne Carver—1944
LAW RIDES AGAIN, THE—W—Monogram—Ken Maynard, Hoot Gibson, Betty Miles, Jack LaRue—1943
LAWLESS BORDER—W—Spectrum—Bill McCoy, Molly O'Day, Martin Gorralaga, Ted Adams—1935
LAWLESS CODE—W—Monogram—Jimmy Wakely, "Cannonball" Taylor, Riley Hill—1950
LAWLESS FRONTIER—W—Monogram—John Wayne, Sheila Terry, George Hayes, Earl Dwire—1935
LAWLESS LAND—W—Republic—John Mack Brown, Iris Meredith, Warner Richmond—1937
LAWLESS NINETIES, THE—W—Republic—John Wayne, Ann Rutherford, Harry Woods—1936
LAWLESS VALLEY—W—RKO—George O'Brien, Kay Sutton, Fred Kohler, Fred Kohler, Jr.—1938
LAWMAN IS BORN, A—W—Republic—Johnny Mack Brown, Iris Meredith, Al St. John—1937
LEATHERNECKS HAVE LANDED, THE—ACD—Republic—Lew Ayres, Isabel Jewell, Jimmy Ellison—1936
LEAVE IT TO HENRY—C—Monogram—Raymond Walburn, Walter Catlett, Gary Gray, Mary Stuart—1949
LEAVE IT TO THE IRISH—MYC—Monogram—James Dunn, Wanda McKay, Dick Purcell—1944
LEAVE IT TO THE MARINES—C—Lippert—Sid Melton, Mara Lynn, Gregg Martell, Ida Moore—1951
LEAVENWORTH CASE, THE—MY—Republic—Donald Cook, Norman Foster, Ian Wolfe—1936
LEGION OF MISSING MEN, THE—ACD—Monogram—Rolph Forbes, Ben Alexander, George Regas—1937
LET 'EM HAVE IT—ACD—United Artists—Richard Arlen, Virginia Bruce, Bruce Cabot—1935
LET'S GET TOUGH!—CMD—Monogram—Leo Gorcey, Bobby Jordan, Huntz Hall, Gabriel Dell—1942
LET'S GO COLLEGIATE—CMU—Monogram—Frankie Darro, Marcia Mae Jones, Jackie Moran—1941
LET'S LIVE AGAIN—C—20th-Fox—John Emery, Hillary Brooke, Taylor Holmes, James Millican—1941
LET'S LIVE A LITTLE—C—Eagle Lion—Hedy Lamarr, Robert Cummings, Anna Sten—1948
LET'S MAKE A NIGHT OF IT—MUC—Universal—Buddy Rogers, Claire Luce—(Foreign-made)—1938
LET'S PRETEND WE'RE SWEETHEARTS—CD—United Artists—Lola Lane, Lawrence Gray—1939
LET'S SING AGAIN—MU—RKO—Bobby Breen, Henry Armetta, George Houston, Vivienne Osborne—1936
LETTERS FROM AN UNKNOWN WOMAN—ROMD—Universal—Joan Fontaine, Louis Jourdan—1948
LIFE RETURNS—D—Grand National—Lois Wilson, Onslow Stevens, George Breakston—1938
LIGHTHOUSE—D—PRC—Don Castle, June Lang, John Litel, Marion Martin—1947
LIGHTNIN' BILL CARSON—W—Puritan—Tim McCoy, Lois January, Harry Worth, Rex Lease—1936
LIGHTNING CARSON RIDES AGAIN—W—Victory—Tim McCoy, Joan Barclay, Ted Adams—1938
LIGHTNIN' CRANDALL—W—Republic—Bob Steele, Lois January—1937
LIGHTNIN' IN THE FOREST—CMD—Republic—Lynne Roberts, Don Barry, Warren Douglas—1948
LIGHTNING RAIDERS—W—PRC—Buster Crabbe, Al "Fuzzy" St. John, Mady Lawrence—1945
LIGHTNING STRIKES WEST—W—Colony—Ken Maynard, Claire Rochelle, Charles King—1940
LIKELY STORY, A—CD—RKO—Barbara Hale, Bill Williams, Lanny Rees, Sam Levene—1947
LI'L ABNER—F—RKO—Granville Owen, Mona Ray, Buster Keaton, Martha O'Driscoll—1940
LINDA BE GOOD—CMU—Eagle Lion—Marie Wilson, Elyse Knox, John Hubbard, Gordon Richards—1947
LION MAN, THE—MD—Normandy—Charles Loucheur, Kathleen Burke, Richard Carlyle, Ted Adams—1938
LION'S DEN, THE—W—Puritan—Tim McCoy, Joan Woodbury, Arthur Mellette, Con Barclay—1936
LISBON STORY, THE—MDMU—Four Continents—David Farrar, Patricia Burke—(English-made)—1951
LITTLE BIG HORN—OD—Lippert—Lloyd Bridges, John Ireland, Marie Windsor, Reed Hadley—1951
LITTLE LORD FAUNTLEROY—D—United Artists—Freddie Bartholomew, C. Aubrey Smith, Guy Kibbee, Dolores Costello—1936
LITTLE MEN—D—Mascot—Ralph Morgan, Erin O'Brien-Moore, Junior Durkin—1934
LITTLE MEN—MD—RKO—Kay Francis, Jack Oakie, George Bancroft, Jimmy Lydon—1940
LITTLE MISS MOLLY (My Irish Molly)—MD—Alliance—Maureen O'Hara, Phillip Reed, Binkie Stuart, Tom Burke—(English-made)—1940
LITTLE PAL (The Healer)—D—Monogram—Ralph Bellamy, Karen Morley, Mickey Rooney—1939
LITTLE RED SCHOOLHOUSE—CD—Chesterfield—Dickie Moore, Frank Cochlan, Jr., Ann Doran—1936
LIVE WIRES—C—Monogram—Leo Gorcey, Huntz Hall, Bobby Jordan, William Benedict—1946
LIVING DANGEROUSLY—MD—Gaumont British—Otto Kruger, Leonora Corbett—(English-made)—1936
LIVING GHOST, THE—CMD—Monogram—James Dunn, Joan Woodbury, Paul McVey, Vera Gordon—1942
LOAN SHARK—MD—Lippert—George Raft, Dorothy Hart, Paul Stewart, Helen Westcott—1952
LONDON BLACKOUT MURDERS—MD—Republic—John Abbott, Mary McLoed, Lloyd Corrigan—1942
LONE RIDER AMBUSHED, THE—W—PRC—George Houston, Al "Fuzzy" St. John, Maxine Leslie—1941
LONE RIDER AND THE BANDIT—W—PRC—George Houston, Al "Fuzzy" St. John, Dennis Moore—1942
LONE RIDER CROSSES THE RIO—W—PRC—George Houston, Roquell Verna, Al "Fuzzy" St. John—1941
LONE RIDER FIGHTS BACK, THE—W—PRC—George Houston, Al "Fuzzy" St. John, Dorothy Short—1941
LONE RIDER IN BORDER ROUNDUP—W—PRC—George Houston, Al "Fuzzy" St. John, Smoky Moore—1942
LONE RIDER IN CHEYENNE—W—PRC—George Houston, Al "Fuzzy" St. John, Dennis Moore—1942
LONE RIDER IN FRONTIER FURY—W—PRC—George Houston, Al "Fuzzy" St. John—1941
LONE RIDER IN GHOST TOWN—W—PRC—George Houston, Al St. John, Alaine Brandes—1941
LONE RIDER IN TEXAS JUSTICE—W—PRC—George Houston, Al "Fuzzy" St. John, Dennis Moore—1942
LONE RIDER IN THE OUTLAWS OF BOULDER PASS—W—PRC—George Houston, Al "Fuzzy" St. John, Dennis Moore, Ted Adams—1942
LONE RIDER RIDES ON, THE—W—PRC—George Houston, Hillory Brooke, Al "Fuzzy" St. John—1941
LONE STAR LAW MEN—W—Monogram—Tom Keene, Sugar Dawn, Betty Miles, Frank Yoconelli—1941
LONE STAR RAIDERS—W—Republic—Robert Livingston, Bob Steele, Rufe Davis, June Johnson—1940
LONE TEXAS RANGER—W—Republic—Bill Elliott, Bobby Bloke, Alice Fleming, Roy Boncroft—1945
LONESOME TRAIL—W—Monogram—Jimmy Wakeley, Lee White, John James, Iris Clive—1945
LONG NIGHT, THE—MD—RKO—Henry Fonda, Vincent Price, Ann Dvorak, Barbara Bel Geddes—1947
LONG SHOT, THE—MD—Grand National—Gordon Jones, C. Henry Gordon, Marsha Hunt—1939
LONG VOYAGE HOME, THE—ADD—United Artists—John Wayne, Thomas Mitchell, Ian Hunter—1940
LONGHORN, THE—W—Monogram—Bill Elliott, Myron Healey, Phyllis Coates, Stan Jolley—1952
LOOKOUT SISTER—MUW—Astor—Louis Jordan and his Tympony Six, Suzette Harbin, Monte Haley—1948
LOST CANYON—W—United Artists—William Boyd, Jay Kirby, Andy Clyde, Lola Lane—1942
LOST CITY, THE—ACD—Krellberg—William Boyd, Kane Richmond, George F. Hayes—1935
LOST CONTINENT—MD—Lippert—Cesar Romero, Hillary Brooke, Chick Chandler, Jon Hoyt—1951
LOST HONEYMOON—C—Eagle Lion—Anne Richards, Franchot Tone, Tom Conway—1947
LOST IN THE STRATOSPHERE—ACD—Monogram—William Cagney, Edward Nugent—1934
LOST JUNGLE, THE—ACD—Mascot—Clyde Beatty, Cecilia Parker, Syd Soylor, Warner Richmond—1934
LOST MOMENT, THE—PD—Universal—Robert Cummings, Susan Hoyward, Agnes Moorehead—1947
LOST RANCH—W—Victory—Tom Tyler, Jeanne Martel, Howard Bryant, Forrest Taylor—1938
LOST TRAIL, THE—W—Monogram—Johnny Mack Brown, Raymond Hatton, Jennifer Holt—1945
LOTTERY BRIDE, THE—MD—United Artists—Jeannette MacDonald, Zazu Pitts, Joe E. Brown—1930
LOUD SPEAKER, THE—MD—Monogram—Ray Walker, Jacqueline Wells, Noel Francis—1934
LOUISIANA—GEDMU—Monogram—Jimmie Davis, Margaret Lindsay, John Gallaudet—1947
LOVABLE CHEAT, THE—F—Film Classics—Charles Ruggles, Richard Nye, Peggy Ann Garner—1949
LOVE AT FIRST SIGHT—CD—Chesterfield—Suzanne Keener, Norman Foster, Doris Rankin—1929
LOVE FROM A STRANGER—MY—Eagle Lion—Sylvia Sidney, John Hodiak, John Howard—1947
LOVE, HONOR, AND GOODBYE—C—Republic—Virginia Bruce, Edward Ashley, Victor McLaglen—1945
LOVE IN HIGH GEAR—CD—Mayfair—Harrison Ford, Alberta Vaughn, Tyrrel Davis, Arthur Hoyt—1932
LOVE ISLAND—AD—Famous—Eva Gabor, Paul Valentine, Malcom Lee Beggs—1953
LOVE ON THE DOLE—D—Four Continents—Deborah Kerr, Clifford Evans, Mary Merrall—1945
LOVE TAKES FLIGHT—CD—Grand National—Bruce Cabot, Beatrice Roberts, John Sheehan—1937
LUCK OF ROARING CAMP—ACD—Monogram—Owen Davis, Jr., Charles Brokaw, Joan Woodbury—1937
LUCK OF THE IRISH—CD—Guaranteed—Richard Hayward, Kay Walsh—(English-made)—1936
LUCKY LARRIGAN—W—Monogram—Rex Bell, Helen Foster, John Elliott, Stanley Blystone—1933
LUCKY NICK CAIN—MD—20th-Fox—George Raft, Colleen Gray, Enzo Staiola—(Made abroad)—1951
LULU BELLE—DMU—Columbia—Dorothy Lamour, George Montgomery, Albert Dekker—1948
LUMBERJACK—W—United Artists—William Boyd, Andy Clyde, Jimmy Rogers, Herbert Rawlinson—1944
LURE OF THE ISLANDS—MD—Monogram—Robert Lowery, Big Boy Williams, Margie Hart—1942
LURED—MD—United Artists—Lucille Ball, George Saunders, Charles Coburn, George Zucco—1947
LYDIA—D—United Artists—Merle Oberon, Edna May Oliver, Alan Marshall, Joseph Cotten—1941

M

MA POMME—CD—Discina International—Maurice Chevalier, Sophie Desmarets, Jean Wall—(French-made)—1951
MACBETH—D—Republic—Orson Welles, Jeannette Nolan, Dan O'Herlihy, Roddy McDowell—1948
MACHINE GUN MAMA—CMD—PRC—Armida, Wallace Ford, El Brendel, Jack LaRue—1944
MACOMBER AFFAIR, THE—MD—United Artists—Gregory Peck, Joan Bennett, Robert Preston—1947
MADE FOR EACH OTHER—MD—United Artists—Carole Lombard, James Stewart—1939
MAD MONSTER—MD—PRC—George Zucco, Johnny Downs, Anne Nagel, Sara Padden—1942
MADONNA OF THE DESERT—MD—Republic—Don Barry, Lynne Roberts, Don Castle—1948
MADONNA'S SECRET—MD—Republic—Francis Lederer, Gail Patrick, Ann Rutherford, Linda Sterling—1946
MAGIC BOW, THE—MUD—Universal-International—Stewart Granger, Phyllis Calvert, Jean Kent, Dennis Price—(English-made)—1947
MAGIC BOX, THE—BID—J. Arthur Rank—Robert Donat, Margaret Johnson—(English-made)—1952
MAGIC FACE, THE—D—Columbia—Luther Adler, Patricia Knight, William Shirer—(Made in Vienna)—1951
MAGIC TOWN—CD—RKO—Jimmy Stewart, Jane Wyman, Kent Smith, Ned Sparks—1947
MAGNIFICENT DOLL—HISD—Universal—Ginger Rogers, David Niven, Burgess Meredith—1946
MAGNIFICENT ROGUE, THE—C—Republic—Lynne Raberts, Worren Douglas, Gerald Mohr—1946
MAIN STREET KID—CD—Republic—Al Pearce, Alan Mowbray, Janet Martin, Adele Mora—1948
MAIN STREET LAWYER—D—Republic—Edward Ellis, Anito Louise, Robert Boldwin, Harald Huber—1939
MAJOR BARBARA—CD—United Artists—Wendy Hiller, Rex Harrison, Robert Morley, Robert Newton—1941
MAKE A MILLION—C—Monogram—Charles Starrett, Pauline Brooks, George E. Stone—1945
MAKE A WISH—CMU—RKO—Bobby Breen, Basil Rathbone, Marion Cloire, Rolph Forbes—1937
MALAY NIGHTS—MD—Mayfair—John Mack Brown, Dorothy Burgess, Ralph Inee—1933
MAMA RUNS WILD—C—Republic—Mary Boland, Ernest Truex, William Henry, Lynn Roberts—1938
MAN ABOUT THE HOUSE, A—RD—20th-Fox—Kieran Moore, Margaret Johnston—(English-made)—1949
MAN BAIT—MD—Lippert—George Brent, Marguerite Chapman, Diana Dors—(English-made)—1952
MAN BETRAYED, A—MD—Republic—Eddie Nugent, Kay Hughes, Lloyd Hughes, John Wray—1937
MAN CALLED BACK—MD—Tiffany—Conrad Nagel, Doris Kenyon, John Halliday—1932
MAN FROM FRISCO—D—Republic—Michael O'Shea, Anne Shirley, Gene Lockhart, Dan Duryea—1944
MAN FROM GUNTOWN—W—Puritan—Tim McCoy, Billie Seward, Rex Lease, Jack Clifford—1935
MAN FROM HEADQUARTERS—CMD—Monogram—Frank Albertson, Joan Woodbury, Dick Elliott—1942
MAN FROM HELL'S EDGES—W—World Wide—Bob Steele, Nancy Drexel, Julian Rivero—1932
MAN FROM MOROCCO—MD—English—Anton Walbrook, Margarette Scott, Mary Morris—1946
MAN FROM TEXAS—W—Monogram—Tex Ritter, Hal Price, Charles B. Wood, Vic Dermourele—1939
MAN FROM UTAH—W—Monogram—John Wayne, Polly Ann Young, George Hayes—1934
MAN IN THE DINGHY—F—Snader—Michael Wilding, Odele Versois, Jack Hubert—(English-made)—1951
MAN IN THE IRON MASK, THE—MD—United Artists—Louis Hayward, Joan Bennett, Warren William, Joseph Schildkraut—1939
MAN OF CONQUEST—ACD—Republic—Richard Dix, Gail Patrick, Edward Ellis, Joan Fontaine—1939
MAN OF COURAGE—MD—PRC—Barton MacLane, Charlotte Wynters, Lyle Talbot—1943
MAN OF EVIL—D—United Artists—Phyllis Calvert, James Mason, Wilfred Lawson—1948
MAN OF SENTIMENT—D—Chesterfield—Marian Marsh, Owen Moore, William Bakewell—1933
MAN WHO CHANGED HIS NAME—MD—DuWorld—Lyn Harding, Betty Stockfield—(English-made)—1934
MAN WHO CHEATED HIMSELF, THE—D—20th-Fox—Lee J. Cobb, Jane Wyatt, John Dall—1950
MAN WHO COULD WORK MIRACLES, THE—CD—United Artists—Roland Young, Joan Gardner, Ralph Richardson, Ernest Thesiger—(English-made)—1937
MAN WHO LOST HIMSELF, THE—C—Universal—Brian Aherne, Kay Francis, Henry Stephenson—1941
MAN WHO WALKED ALONE, THE—C—PRC—David O'Brien, Kay Aldridge, Walter Catlett—1945
MAN WITH TWO LIVES, THE—MD—Monogram—Edward Norris, Marlo Dwyer, Eleanor Lawson—1942
MANDARIN MYSTERY, THE—MY—Republic—Eddie Quillan, Charlotte Henry, Rita LeRoy—1937
MANHATTAN LOVE SONG—CD—Monogram—Robert Armstrong, Dixie Lee, Franklyn Pangborn—1934
MANHATTAN SHAKEDOWN—MD—Warwick—John Gallaudet, Rosalind Keith, George McKay—1939
MANHATTAN TOWER—D—Remington—Irene Rich, Mary Brian, James Hall, Hale Hamilton—1932
MAN'S BEST FRIEND—W—S. S. Krellberg—Lightning, Douglas Haig, Frank Brownlee—1935
MAN'S COUNTRY—W—Monogram—Jack Randall, Marjorie Reynolds, Walter Long—1938
MAN'S LAND, A—W—Allied—Hoot Gibson, Marion Shilling, Ethel Wales, Robert Ellis—1932
MANTRAP, THE—MD—Republic—Henry Stephenson, Dorothy Lovett, Joseph Allen, Jr.—1943
MARCH OF THE WOODEN SOLDIERS—MUC—MGM—Laurel and Hardy, Charlotte Henry—1934
MARINES ARE COMING—ACD—Mascot—William Haines, Esther Ralsaon, Conrad Nagel—1934
MARKED FOR MURDER—WMU—PRC—Tex Ritter, Dave O'Brien, Guy Wilkerson, Marilyn McConnell—1945
MARKED MEN—MD—PRC—Warren Hull, Isabel Jewell, John Dilson, Paul Bryan—1940
MARKED MONEY—MD—Pathe—Junior Coughlan—1928
MARKED TRAILS—W—Monogram—Hoot Gibson, Bob Steele, Veda Ann Borg, Ralph Lewis—1944
MARRYING WIDOWS—CMD—Tower—Judith Allen, John Mack Brown, Minna Gombell—1934
MARS ATTACKS THE WORLD—D—Universal—Larry Crabbe, Jean Rogers, Charles Middleton—1938
MARSHAL OF CRIPPLE CREEK—W—Republic—Allan Lane, Bobby Blake, Martha Wentworth—1947
MARSHALL OF LAREDO—W—Republic—Bill Elliott, Bobby Blake, Alice Fleming, Peggy Stewart—1945
MARSHALL OF RENO—W—Republic—Bill Elliott, Bobby Blake, Alice Fleming, Gabby Hayes—1944
MASK OF DILJON, THE—MYMD—PRC—Erich Von Stroheim, Jeanne Bates, William Wright—1946
MASK OF THE DRAGON—MYD—Lippert—Richard Travis, Sheila Ryan, Michael Whalen—1951
MASON OF THE MOUNTED—W—Monogram—Bill Cody, Andy Shuford, Nancy Drexel—1932
MASTER OF BANKDAM—D—Universal—Tom Walls, Anne Crawford—(English-made)—1949
MATTER OF MURDER—MD—Bell—John Barry, Maureen Riscoe, Charles Clapham—(English-made)—1950
MAYTIME IN MAYFAIR—MUCD—Realart—Anna Neagle, Michael Wilding—(English-made)—1952
MEDICINE MAN, THE—C—Tiffany—Jack Benny, Betty Bronson, Eva Novak, E. Alyn Warren—1930
MEET DR. CHRISTIAN—D—RKO—Jean Hersholt, Dorothy Lovett, Robert Baldwin, Enid Bennett—1939
MEET JOHN DOE—D—Warners—Gary Cooper, Barbara Stanwyck, Edward Arnold, Walter Brennan—1941

MEET ME AT DAWN—C—20th-Fox—William Eythe, Stanley Holloway—(English-made)—1948
MEET THE BOY FRIEND—CD—Republic—David Carlyle, Carol Hughes, Warren Hymer, Pert Kelton—1937
MEET THE MAYOR—CD—Sterling—Frank Fay, Ruth Holl, Nat Pendleton, George Meeker—1938
MEET THE MISSUS—C—Republic—Roscoe Karns, Ruth Donnelly, Alan Ladd, Al Sheon—1940
MELODY AND MOONLIGHT—CMU—Republic—Johnny Downs, Jerry Colonna, Vera Vague—1940
MELODY FOR THREE—CD—RKO—Jean Hersholt, Fay Wray, Walter Woolf King, Patsy Lee Parsons—1941
MELODY LINGERS ON, THE—MU—United Artists—Josephine Hutchinson, George Houston—1935
MELODY OF THE PLAINS—W—Spectrum—Fred Scott, Al St. John, Louise Small, Billy Lenhart—1937
MELODY PARADE — CMU — Monogram — Mary Beth Hughes, Eddie Quillan, Tim Ryan, Irene Ryan—1943
MEN ARE NOT GODS—CD—United Artists—Miriam Hopkins, Gertrude Lawrence, Rex Harrison—(English-made)—1937
MEN OF ACTION—ACD—Conn—Roy Mason, Frankie Darro, Barbara Worth, Fred Kahler—1935
MEN OF SAN QUENTIN — MD — PRC — J. Anthony Hughes, Eleanor Stewart, Dick Curtis—1942
MEN OF THE PLAINS—W—Grand National—Rex Bell, Joan Marclay, George Ball, Charles King—1936
MEN ON HER MIND—DMU—PRC—Mary Beth Hughes, Edward Norris, Ted North, Alan Edwards—1944
MERCY ISLAND — MD — Republic — Ray Middleton, Gloria Dickson, Otto Kruger, Don Douglas—1941
MERCY PLANE—ACD—PRC—James Dunn, Frances Gifford, Matly Fain, William Pauley—1940
MERRILY WE LIVE—C—Metro—Brian Aherne, Constance Bennett, Billie Burke—1938
MERRY CHASE, THE (Resa di Fifi)—ROC—Superfilm—Rossano Brazzi, Clara Calamai, Nino Besatti, Paola Borboni—(Italian-made)—(English titles)—1948
MEXICALI KID, THE—W—Monogram—Jack Randall, Eleonor Stewart, Wesley Barry—1938
MEXICANA—CDMU—Republic—Constance Moore, Tito Guizar, Leo Carrillo, Howard Freeman—1945
MICHAEL O'HALLORAN—D—Monogram—Scotty Beckett, Allene Roberts, Tommy Cook—1948
MICHAEL STROGOFF (**Soldier And The Lady, The**)—D—RKO—Anton Walbrook, Akim Tamiroff, Elizabeth Allan, Margot Grahame—(Foreign-made)—1937
MICKEY — ROMCMU — Eagle Lion — Lois Butler, Bill Goodwin, Irene Hervey, John Sutton—1948
MICKEY, THE KID—MD—Republic—Bruce Cabot, Ralph Byrd, Zazu Pitts, Tommy Ryan—1939
MIDNIGHT LADY — D — Chesterfield — Sarah Padden, John Darrow, Claudia Dell—1932
MIDNIGHT LIMITED — MYD — Monogram — John King, Marjorie Reynolds, Edward Keane—1940
MIDNIGHT MANHUNT—(One Exciting Night)—CD—Paramount—Ann Savage, William Gargan—1945
MIDNIGHT PHANTOM, THE—MD—Republic—Reginald Denny, Claudia Dell, Lloyd Hughes—1935
MIDNIGHT SPECIAL—ACD—Chesterfield—Glenn Tyron, Merna Kennedy, Mary Carr, Phillips Smalley—1930
MIDNIGHT WARNING, THE—MD—Moyfair—William Boyd, Claudia Dell, Huntley Gordon—1933
MILE A MINUTE LOVE—ACD—Ace—William Bakewell, Arletta Duncan, Duncan Renaldo—1937
MILIZIA TERRITORIALE—D—Nuovo Mondo—Antonio Gandusio—(Italian-made)—1936
MILLIONAIRE FOR CHRISTY, A—F—20th-Fox—Fred MacMurray, Eleanor Parker, Richard Carlson—1951
MILL ON THE FLOSS, THE—D—Standard—Geraldine Fitzgerald, Frank Lawton—(English-made)—1939
MILLION DOLLAR KID—CD—Monogram— Leo Gorcey, Huntz Hall, Gabriel Dell, Billy Benedict—1944
MILLION DOLLAR RACKET—ACD—Victory—Herman Brix, Joan Barclay, Bryant Washburn—1937
MILLION DOLLAR WEEKEND—MD—Eagle Lion—Gene Raymond, Stephanie Paul, Francis Lederer—1948
MILLIONAIRE KID — CD — Republic — Betty Compson, Bryant Washburn, Charles Delaney—1936
MINE OWN EXECUTOR — PSYD — 20th-Fox — Burgess Meredith, Dulcie Gray—(Engfilish-made)—1948
MINESWEEPER—AD—Paramount—Richard Arlen, Jean Parker, Russell Hayden—1943
MINSTREL MAN—MU—PRC—Benny Fields, Gladys George, Alan Dinehart, Roscoe Karns—1944
MIRACLE KID, THE — CD — PRC — Tom Neol, Carol Hughes, Betty Blythe, Ben Taggart—1941
MIRACLE OF THE BELLS — D — RKO — Valli, Frank Sinatra, Fred MacMurray, Lee J. Cobb—1948
MIRACLE ON MAIN STREET, A—MD—Columbia—Margot, Walter Abel, Jone Darwell—1939
MIRACLE CAN HAPPEN, A (**On Our Merry Way**)—C—United Artists—James Stewart, Henry Fonda, Fred MacMurray, Paulette Goddard—1948
MIRACULOUS JOURNEY — AD — Film Classics — Rory Calhoun, Audrey Long, Virginia Grey—1948
MISBEHAVING HUSBANDS—C—PRC—Harry Langdon, Betty Blythe, Ralph Byrd, Esther Muir—1940
MISS ANNIE ROONEY—D—United Artists—Shirley Temple, William Gargan, Guy Kibbee—1942
MISS MINK OF 1949—C—20th-Fox—James Lydon, Lois Collier, Richard Lane, Barbara Brown—1949
MISS POLLY—C—United Artists—Zazu Pitts, Slim Summerville, Kathleen Howard, Brenda Forbes—1941
MISSING CORPSE, THE—CD—PRC—J. Edward Bromberg, Eric Sinclair, Frank Jenks—1945
MISSING GIRLS — MD — Chesterfield — Roger .Pryor, Muriel Evans, Ann Doran, George Cooper—1936
MISSING LADY, THE—MYMD—Monogram—Kane Richmond, Barbara Reed, George Chandler—1946
MISSING PEOPLE—MY—Monogram—Will Fyffe, Kay Walsh, Lyn Harding—(English-made)—1940
MISSISSIPPI RHYTHM — WMU — Monogram — Jimmie Davis, Veda Ann Borg, Lee "Lasses" White—1949
MISSOURI OUTLAW, A — W — Republic — Don "Red" Barry, Lynn Merrick, Noah Beery, Paul Fix—1941
MISTER ANTONIO—CD—Tiffany—Frank Reicher, Eugene Besserer, Franklin Lewis, Garet Hughes—1929
MISTER DRAKE'S DUCK—F—United Artists—Douglas Fairbanks, Jr., Volande Donlan—(English-made)—1951
MR. ACE—D—United Artists—George Raft, Sylvia Sidney, Stanley Ridges, Sara Hoden—1946
MR. BOGGS STEPS OUT—C—Grand National—Stuart Erwin, Helen Chandler, Toby Wing—1937
MR. CELEBRITY—D—PRC—Buzzy Henry, James Seay, Doris Day, William Halligan—1941
MR. EMMANUEL — D — United Artists — Felix Aylmer, Greta Tynt, Walter Rilla—(English-made)—1945
MR. HOBO (**Gun Man, The**)—W—Monogram—Whip Wilson, Fuzzy Knight, Rand Brooks—1952
MR. LORD SAYS NO—C—Souvaine Selective—Stanley Holloway, Kathleen Harrison—(English-made)—1952
MR. MUGGS RIDES AGAIN — MD — Monogram — Leo Gorcey, Huntz Hall, Billy Benedict—1945
MR. MUGGS STEPS OUT—C—Monogram—Leo Gorcey, Huntz Hall, Gabriel Dell, Billy Benedict—1943
MR. PEABODY AND THE MERMAID—C—Universal—William Powell, Ann Blyth, Irene Hervey—1948
MR. PEEK A BOO—F—United Artists—Joan Greenwood, Bauried—(French-made)—1951
MR. PERRIN AND MR. TRAILL—D—Eagle Lion—Marius Goring, David Farrar—(English-made)—1948
MR. RECKLESS—MD—Paramount—William Eythe, Barbara Britton—1948
MR. UNIVERSE—F—Eagle Lion—Jack Carson, Bert Lohr, Janis Paige, Vincent Edwards—1951
MR. WALKIE-TALKIE—C—Lippert—Joe Sawyer, William Tracy, Margia Dean, Robert Shayne—1952
MR. WISE GUY—CD—Monogram—Leo Gorcey, Bobby Jordan, Huntz Holl, Guinn Williams—1942
MR. WONG, DETECTIVE—MY—Monogram—Boris Karloff, Grant Withers, Maxine Jennings—1938
MR. WONG IN CHINATOWN—MYMD—Monogram—Boris Karloff, Marjorie Reynolds—1939
MODELS, INC.—MD—Mutual—Howard Duff, Coleen Gray, Marjorie Reynolds, John Heydt—1952
MODERN MARRIAGE, A—D—Monogram—Reed Hadley, Margaret Field, Robert Clarke—1950
MONEY MADNESS—D—Film Classics—Hugh Beaumont, Frances Rafferty, Harlan Warde—1948
MONEY MEANS NOTHING—CD—Monogram—Wallace Ford, Gloria Shea, Edgar Kennedy—1934
MONKEY'S PAW—HOR—RKO—Hy Petrie, Milton Rosmer, Megs Jenkins—1933
MONSTER MAKER, THE—MD—PRC—J. Carroll Naish, Ralph Morgan, Tala Birell, Wanda McKay—1944
MONSTER WALKS—MD—Mayfair—Rex Lease, Vera Reynolds, Sheldon Lewis, Mischa Auer—1932
MONTANA KID—W—Monogram—Bill Cody, Andy Shuford, W. L. Thorns, C. D. Wood—1931
MONTANA MIKE (**Heaven Only Knows**)—FAND—United Artists—Robert Cummings, Brian Donlevy, Marjorie Reynolds, Jorja Curtright—1947
MONTE CARLO NIGHTS — MD — Monogram — Mary Brian, John Darrow, Kate Campbell—1934
MOON AND SIXPENCE, THE—D—United Artists—George Saunders, Herbert Marshall—1942
MOON OVER MONTANA—WMU—Monogram—Jimmy Wakely, Lee "Lasses" White, Jennifer Holt—1946
MOONLIGHT SONATA—DMU—Malamar—Ignace Jan Paderewski, Charles Farrell—(English-made)—1938
MOONRISE—D—Republic—Dane Clark, Gail Russell, Ethel Barrymore, Allyn Joslyn—1948
MORALS FOR WOMEN—D—Tiffany—Bessie Love, Conway Tearle, John Holland, Natalie Moorhead—1931
MORALS OF MARCUS, THE—D—Gaumont-British—Lupe Velez, Ian Hunter—(English-made)—1936
MORNING AFTER, THE—C—Majestic—Sally Eilers, Ben Lyon, Harry Tate—1935
MOTHER AND SON—C—Monogram—Clara Kimball Young, Bruce Warren, Mildred Golden—1931
MOTIVE FOR REVENGE—MD—Majestic—Donald Cook, Irene Hervey, Doris Lloyd, Edwin Maxwell—1935
MOTOR PATROL—MD—Lippert—Don Castle, Reed Hadley, Jane Nigh, Bill Henry—1950
MOUNTAIN MOONLIGHT—F—Republic—John Archer, Kane Richmond, Frank Sully, Johnny Arthur—1941
MOUNTAIN RHYTHM — CD — Republic — Leon Weaver, Frank Weaver, June Weaver, Lynn Merrick—1942
MOZART STORY, THE—MUBIO—Screen Guild—Hans Holt, Winnie Markus—(German-made)—1943
MRS. FITZHERBERT—ROHISD—Stratford—Peter Graves, Jayce Howard, Leslie Banks—(English-made)—1950
MUGGS RIDES AGAIN—MD—Monogram—Leo Gorcey, Huntz Hall, Billy Benedict, Mendie Koenig—1945
MURDER AT GLEN ATHOL—MYMD—Invincible—John Miljan, Irene Ware, Betty Blythe—1936
MURDER AT MIDNIGHT — MYD — Tiffany — Aileen Pringle, Alice White, Hale Hamilton—1931
MURDER AT THE BASKERVILLES—MY—Astor—Arthur Wontner, Ian Fleming—(English-made)—1940
MURDER BY INVITATION—MY—Monogram—Wallace Ford, Sarah Padden, Marian Marsh—1941
MURDER IN REVERSE — MYMD — Four Continents — William Hartnell, Jimmy Hanley, Chili Bouchier, John Sloter—(English-made)—1947
MURDER IN THE MUSEUM—MY—Progressive—Henry B. Walthall, John Harron, Phyllis Barrington—1934
MURDER IN THE MUSIC HALL—MDMU—Republic—William Marshall, Vera Ralston, Nancy Kelly—1946
MURDER IN THE RED BARN—MYD—Olympic—Tod Slaughter, Sophie Stewart—(English-made)—1936
MURDER IN THE YUKON—ACD—Monogram—James Newill, Polly Ann Young, Dave O'Brien—1940
MURDER IS MY BUSINESS—MD—PRC—Hugh Beaumont, Cheryl Walker, Lyle Talbot—1946
MURDER ON DIAMOND ROW—ADMY—United Artists—Edmund Lowe, Sebastian Shaw, Ann Todd, Tamara Desni—(English-made)—1937
MURDER ON THE CAMPUS — MYD — Chesterfield — Charles Starrett, Shirley Grey, Ruth Hall—1933
MURDER ON THE YUKON—ACD—Monogram—James Newill, Polly Ann Young, Dave O'Brien—1940
MURDER WILL OUT — MD — Kramer-Hyams — Valerie Hobson, Edward Underdown, James Robertson Justice—(English-made)—1953
MUSIC MAN—DMU—Monogram—Phil Brito, Freddie Stewart, Jimmy Dorsey and orchestra—1948
MUTINY AHEAD — ACD — Majestic — Neil Hamilton, Kathleen Burke, Leon Ames, Reginald Barlow—1935
MUTINY IN THE BIG HOUSE — MD — Monogram — Charles Bickford, Barton MacLane—1939
MUTINY ON THE ELSIMORE, THE—MD—Krellberg—Paul Lukas, Kathleen Kelly—(English-made)—1939
MY BEST GAL—CDMU—Republic—Jane Withers, Jimmy Lydon, Frank Craven—1944
MY BROTHER'S KEEPER—MD—Eagle Lion—Jack Warner, Jane Hylton—(English-made)—1949
BY BROTHER, THE OUTLAW—W—Eagle Lion—Mickey Rooney, Robert Stack, Wanda Hendrix, Robert Preston—1951
MY BUDDY—D—Republic—Donald Barry, Ruth Terry, Lynne Roberts, Emma Dunn—1944
MY DEAR SECRETARY — C — United Artists — Laraine Day, Kirk Douglas, Keenan Wynn—1948
MY DOG SHEP—D—Screen Guild—Tom Neal, William Farnum, Lanny Reese, Croig Reynolds—1946
MY IRISH MOLLY (**Little Miss Molly**)—MD—Alliance—Maureen O'Hara, Phillip Reed, Binkie Stuart, Tom Burke—(English-made)—1940
MY OLD KENTUCKY HOME—MUMD—Monogram—Evalyn Venable, Larry Blair, Grant Richards—1938
MY PAL TRIGGER—MUW—Republic—Roy Rogers, Dale Evans, George "Gabby" Hayes—1946
MY SON, MY SON—D—United Artists—Madeleine Carroll, Brian Aherne, Louis Hayward—1940
MY SON, MY HERO—C—PRC—Patsy Kelly, Roscoe Karns, Joan Blau, Carol Hughes—1943
MY WIFE'S RELATIVES—CD—Republic—James Gleason, Lucille Gleason, Russell Gleason—1939
MYSTERIOUS MISS X, THE—CD—Republic—Michael Whalen, Mary Hart, Chic Chandler—1939
MYSTERIOUS MR. VALENTINE, THE—MYMD—Republic—William Henry, Linda Stirling—1946
MYSTERIOUS MR. WONG, THE—MY—Monogram—Bela Lugosi, Wallace Ford, Arline Judge—1935
MYSTERY BROADCAST—MYD—Republic—Frank Albertson, Ruth Terry, Nils Asther—1943
MYSTERY LINER—MD—Monogram—Noah Beery, Astrid Allwyn, Cornelius Keefe—1934
MYSTERY MAN, THE—MD—Monogram—Robert Armstrong, Maxine Doyle, Henry Kolker—1935
MYSTERY MAN—W—United Artists—William Boyd, Andy Clyde, Jimmy Rogers, Don Costello—1944
MYSTERY OF MR. WONG, THE—MYD—Monogram—Boris Karloff, Dorothy Tree, Grant Withers—1939
MYSTERY OF THE HOODED HORSEMEN, THE—W—Grand National—Tex Ritter, Iris Meredith—1937
MYSTERY OF THE 13TH GUEST, THE—MYD—Monogram—Dick Purcell, Helen Parrish, Tim Ryan—1943
MYSTERY PLANE—MD—Monogram—John Trent, Marjorie Reynolds, Milburn Stone, Jason Robards—1939
MYSTERY RANGE—W—Tom Tyler, Jerry Bergh, Milburn Morante, Roger Williams—1937
MYSTIC CIRCLE MURDER—MYD—Royer—Betty Compson, Robert Fiske, Helene LeBerthan—1939

N

NABONGA—MD—PRC—Buster Crabbe, Fifi D'Orsay, Barton McLane, Julie London—1944
NAVAJO—D—Lippert—Frances Kee Teller, Hall Bartlett, 1952
NAVAJO KID—W—PRC—Bob Steele, Syd Saylor, Edward Cassidy, Caren Marsh—1945
NAVAJO TRAIL—W—Monogram—Johnny Mack Brown, Raymond Hatton, Jennifer Holt, Riley Hill—1945
NAVY BLUES—C—Dick Purcell, Mary Brian, Warren Hymer, Joseph Sawyer—1937
NAVY BOUND—ACD—Monogram—Tom Neal, Wendy Waldron, Regis Toomey, John Abbott—1951
NAVY SECRETS—MD—Monogram—Fay Wray, Grant Withers, Craig Reynolds, Dewey Robinson—1939
NAVY SPY—ACD—Grand National—Conrad Nagel, Eleanor Hunt, Judith Allen, Jack Doyle—1937
NAVY WAY, THE—D—Paramount—Robert Lowery, Jean Parker,. Bill Henry—1944
NEAR THE RAINBOW'S END—W—Tiffany—Bob Steele, Lafe McKee, Al Ferguson, Al Hewston—1930
NEARLY EIGHTEEN—CMUD—Monogram—Gale Storm, Rick Vallin, Bill Henry, Luis Alberni—1943
'NEATH ARIZONA SKIES — W — Monogram — John Wayne, Sheila Terry, Jay Wilsey—1934
'NEATH BROOKLYN BRIDGE — CD — Monogram — East Side Kids (Leo Gorcey, Bobby Jordan, Huntz Hall, Gabriel Dell)—1942
'NEATH CANADIAN SKIES—W—Screen Guild—Russell Hayden, Inez Cooper, Kermit Maynard—1948
NECK AND NECK—ACD—Sono Art—World Wide—Walter Brennan, Glenn Tryon, Vera Reynolds—1931
NEVADA BUCKAROO—W—Tiffany—Bob Steele, Dorothy Dix, George Hayes, Ed Brady—1931
NEVER TOO LATE—D—Reliable—Richard Talmadge, Thelma White, Robert Frazer, Mildred Harris—1935
NEW FRONTIER, THE — W — Republic — John Wayne, Ray Corrigan, Raymond Hatton, Phylis Isley—1939
NEW ORLEANS—D—United Artists—Arturo De Cordova, Louis Armstrong, Dorothy Patrick—1947
NEXT OF KIN—D—Universal—Nova Pilbeam, Guy Mas, Basil Sydney—(English-mode)—1943
NIAGARA FALLS—C—United Artists—Marjorie Woodworth, Tom Brown, Zazu Pitts—1941
NICHOLAS NICKLEBY — D — Universal-International — Derek Bond, Sir Cedric Hardwicke, Mary Merrall, Sally Ann Howes—(English-made)—1947
NIGHT ALARM—MD—Majestic—Bruce Cabot, Judith Allen, H. B. Warner, Sam Hardy—1934
NIGHT CARGO — MD — Majestic — Jacqueline Wells, Lloyd Hughes, Walter Miller, Carlotta Regas—1936
NIGHT FOR CRIME, A—CMD—PRC—Glenda Farrell, Lyle Talbot, Lena Basquette, Donald Kirke—1942
NIGHT HAWK, THE—MD—Republic—Bob Livingston, June Travis, Ben Welden, Paul Fix—1938
NIGHT IN PARADISE—ROMD—Universal—Merle Oberon, Turhan Bey, Thomas Gomez—1946
NIGHT LIFE IN RENO—D—Artclass—Jameson Thomas, Virginia Valli, Dixie Lee, Dorothy Christy—1931
NIGHT TRAIN—MD—20th-Fox—Rex Harrison, Margaret Lockwood—(English-made)—1940
NIGHT TRAIN TO MEMPHIS—CDMU—Republic—Roy Acuff and his Smoky Mountain Boys, Allan Lane, Adele Mara—1946

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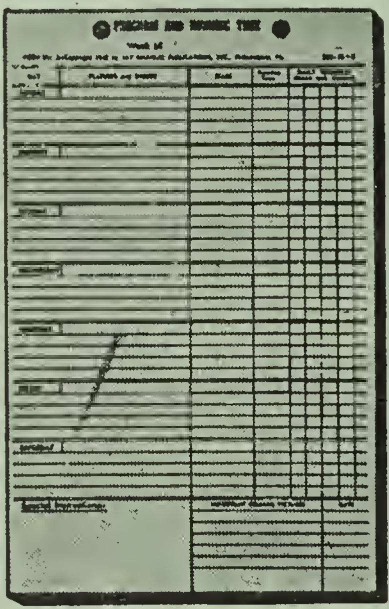
Price: 25c per pad



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inch Petty Cash Slips require
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are numbered consecutively so the
accurate records can be kept of eac
individual expenditure. There ar
100 slips to each pad.

● The specially designed envelope
are for use only once each week i
listing each individual slip and com
puting the weekly total expendec
All slips listed on a particular enve
lope should then be inserted in
for safekeeping, and the envelop
filed for future reference.

● There can never be any later question of
particular disbursement, for the actual receipt
always on hand and easily located. Each vouche
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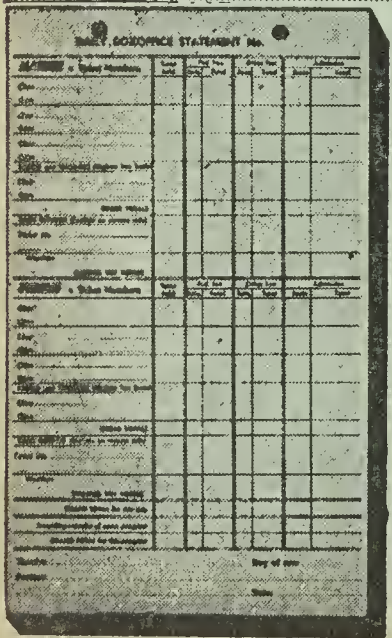
PLUS SERVICE No. 3 Daily BOXOFFICE STATEMENTS

—all embracing memoranda of the complete cash control system.



● Printed on both sides so that complete factual totals for one day can be kept on one 8½ x 5½ inch sheet, each itemizes:

1. OPENING AND CLOSING TICKET NUMBERS
2. PASS AND WALK-IN TICKET NUMBERS
3. CASH TOTALS AND REFUNDS
4. TAX TOTALS
5. PROGRAM, WEATHER, AND OPPOSITION
6. SPACES FOR HOURLY TOTALS
7. MISCELLANEOUS INCOME AND DEPOSITS

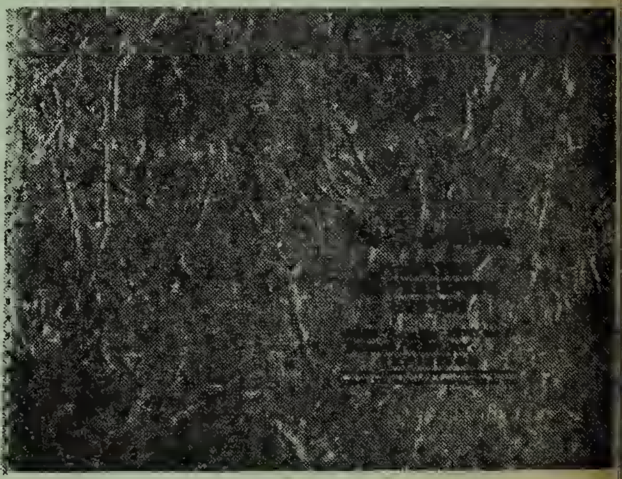
● Made up in pads of 50 per pad, each sheet is punched for saving in a standard ring binder with the date at the lower right corner for quick reference when filed.

● Where accuracy counts for current income and future bookkeeping, the Box Office Statement is a diary of theatre operation.

Price: 25c per pad

PLUS SERVICE No. 6 THE *"At-a-Glance"* BOOKKEEPING BOOK

—specially designed by a leading theatre specializing C.P.A. authority.



● This extremely simple system has been constantly revised to meet each tax or other changing requirement of the theatre man. Its 9 x 12 inch pages provide for: (1) daily ticket record, (2) tax collected daily, (3) daily gross, (4) pass and walk-in records, (5) weather and opposition, (6) daily show cost, (7) weekly income from vending machines, etc., (8) weekly gross, (9) weekly fixed expenses, payroll, and annual of monthly expense amortized weekly, (1 weekly profit or loss statement, (11) profit or loss for the year to date, et

Price: $1.60 per book (Sufficient for 52 weeks)

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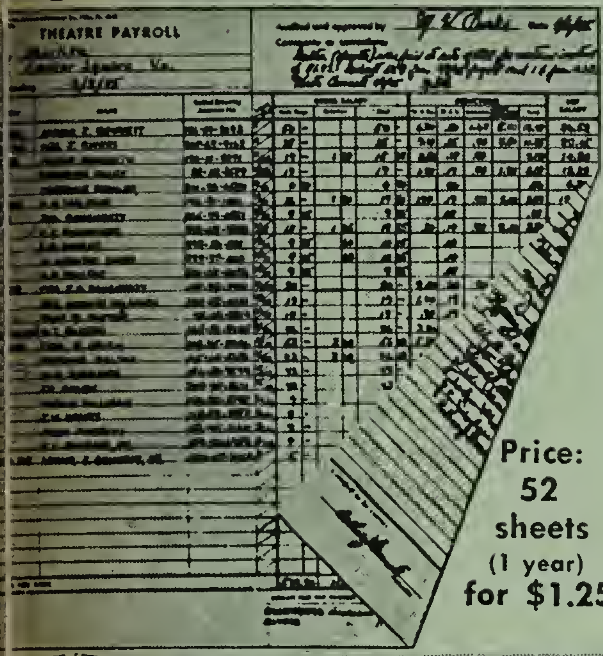
Weekly PAYROLL FORMS

—for use whenever employees are paid in cash for salary or overtime.


THEATRE PAYROLL

Price: 52 sheets (1 year) for $1.25

- This is the system that resulted from a contrast of the Payroll Forms used by all major theatre circuits.
- Designed to be filed in the ordinary letterhead size cabinet (8½ x 11 inches) this form provides a permanent weekly record of the individual name, social security number, rate of pay, overtime pay, reasons for overtime, and deductions for all purposes. It also provides gross weekly totals of salaries, deductions, raises, etc.

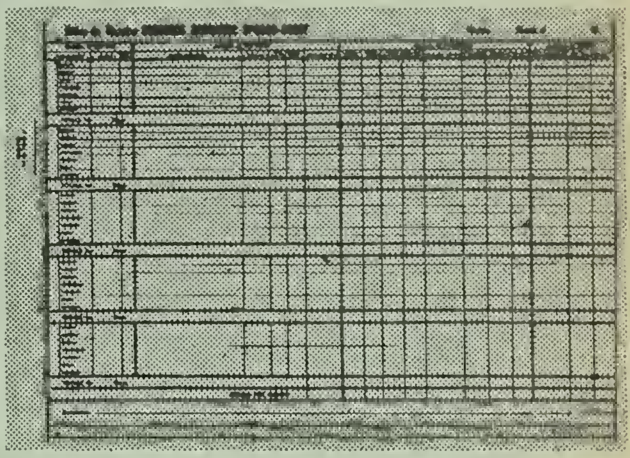
One of the most important features is an individual signed receipt by each employee, without their being able to see what any other employee has earned.

PLUS SERVICE No. 9A

Monthly *Drive-In Theatre* Bus. Analysis

—a contrast study of ALL Outdoor Theatre income and film costs.

- There is no facet of the theatre field that fluctuates so rapidly with every turn in weather, temperature, school attendance and opposition as the drive-in. A properly kept line each day on your Business Analysis Spread-Sheet will provide a study of: (1) The day of the week and day of the month complete with all weather influences; (2) The feature attraction complete with costs; (3) The total admissions by car and by patron; and (4) The confection sales by car and by patron.
- At the end of any one month, the complete picture is there for analysis and study,—and at the end of the same month of the following year, your headway or shortcomings are obvious.
- Here is what might be termed "a Monthly Boxoffice Statement."



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PLUS SERVICE No. 8

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—for the quick and proper training of new and old Theatre Employees.

TEST REVISION also includes e additional data necessary DRIVE-IN THEATRES!

Of inestimable value in "breaking-in" new staff of Ushers, a new Cashier, a new Door Man.

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t also pictures a system of Usher's d signals for designating empty seats gives many hints on Public Safety, ident, Fire Prevention, Advertising, etc.

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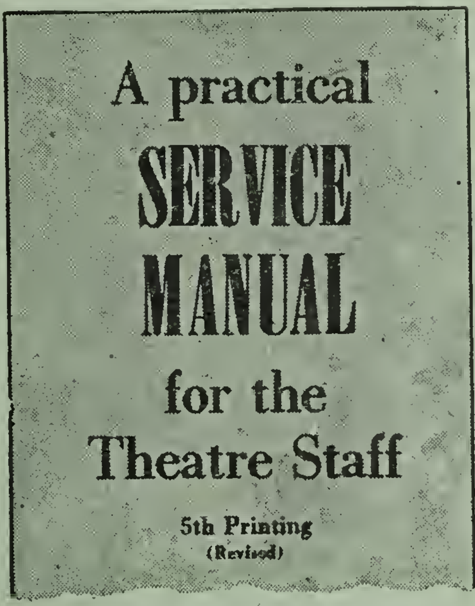


A practical

SERVICE MANUAL

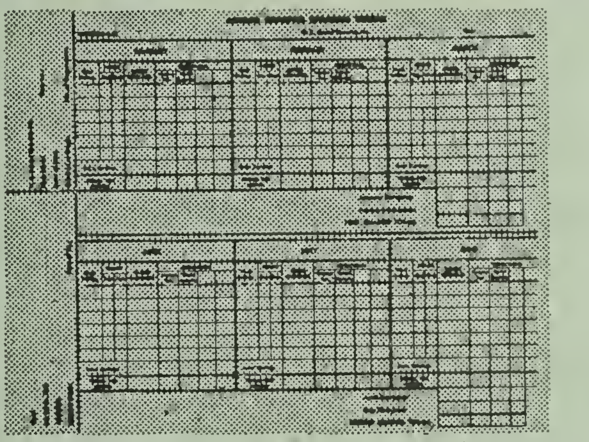
for the Theatre Staff

5th Printing (Revised)

PLUS SERVICE No. 10

Annual EMPLOYEE EARNINGS RECORD

—complete with all Withholdings and Deductions for Tax Returns.



- Uncle Sam requires that you keep careful, permanent records of all employee earnings and of all tax or other deductions, under penalty of fine or imprisonment. Here is the most simple theatre method. With ushers and other low-paid help, turnover is frequent so a salary book is inconvenient and bulky. Under this EXHIBITOR system, one 8½ x 11 inch index card suffices for any one employee for one year, and each year is an entity in itself. The card of a fired or quit employee is set aside for tax return and government report; and current cards, arranged alphabetically constitute the only working set.
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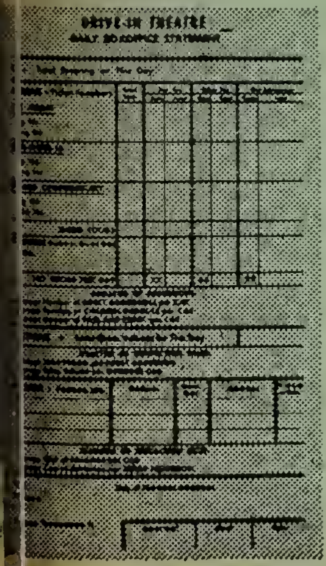
PLUS SERVICE No. 9

Drive-In Theatre Boxoffice Statements

—specially designed exclusively for the use of Outdoor Theatremen.


DRIVE-IN THEATRE

- A daily record of: (1) Number of Cars; (2) Number of Adults; (3) Number of Children; (4) Passes and Complimentary Admissions; (5) Cash Refunds; (6) Confection Gross; (7) Title, distributor, rental basis, actual cost, and percentage of admissions income of the Show; (8) Record of the weather and average temperature; (9) Hourly Ticket Sale Record; (10) Opposition Attractions; (11) Checker and Hours Checked; (12) Total Cash Receipts and Totals Deposited.
- All on a handy 5½ x 9 inch sheet punched for filing in a post or ring binder and padded 50 to the pad.
- Here is a professional form never before designed for drive-in operation.

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NIGHT WIND—MD—20th-Fox Chorles Russell, Virginia Christine, Gary Gray, John Ridgely—1948

NO FUNNY BUSINESS—C—Principal—Gertrude Lawrence, Lawrence Oliver, Jill Esmond—1934

NO HANDS ON THE CLOCK—MY—Paromount—Chester Morris, Jean Parker, Rose Robart—1941

NO LIVING WITNESS—MD—Mayfair—Gilbert Roland, Noah Beery, Barbara Kent, Carmel Myers—1932

NO MINOR VICES—C—Metro—Dana Andrews, Lilli Palmer, Louis Jourdon, June Wyatt—1948

NO ORCHIDS FOR MISS BLANDISH—MD—Renown—Jack LaRue, Linden Travers—(English-made)—1951

NO RESTING PLACE—MD—Classic—Michoel Gough, Noel Purell, Brian O'Higgins—(English-mode)—1952

NOBODY'S BABY—C—Metra—Lynee Overman, Patsy Kelly, Robert Armstrong—1936

NOBODY'S DARLING—C—Republic—Mary Lee, Louis Calhern, Gladys George, Jackie Moran—1943

NORTH OF THE BORDER—OMD—Screen Guild—Russell Hayden, Lyle Talbot, Inez Cooper—1946

NORTH OF THE RIO GRANDE—W—Paramount—William Boyd, George Hayes, Russell Hayden—1937

NORTHERN FRONTIER—W—Ambassador—Kermit Maynard, Eleanor Hunt, Russell Hopton—1935

NORTHWEST OUTPOST — D — Republic — Nelson Eddy, Ilona Massey, Joseph Schildkraut—1947

NORTHWEST STAMPEDE—OD—Eogle Lion—Joan Leslie, James Craig, Jack Oakie, Chill Wills—1948

NORTHWEST TERRITORY — OD — Monogram — Kirby Grant, Gloria Saunders, Chinook—1952

NORTHWEST TRAIL—MD—Action—Bob Steele, Joan Woodbury, John Litel, Madge Bellamy—1945

NOT WANTED—D—Film Classics—Sally Forrest, Keefe Brasselle, Leo Penn, Dorothy Adams—1949

NOTHING SACRED—F—United Artists—Carole Lombard, Fredric March, Charles Winninger—1937

NOTHING TO LOSE (Time, Gentlemen, Please!)—C—Mayer-Kingsley—Eddie Byrne, Hermione Baddeley, Raymond Lovell—(English-made)—1953

NOTORIOUS BUT NICE — CD — Chesterfield — Marion Marsh, Betty Compson, Donald Dillaway—1933

NOW OR NEVER — MD — Ajax — Richard Talmadge, Janet Chandler, Robert Walker, Ed Davis—1935

NUMBERED WOMEN—ACD—Monogram—Sally Blane, Lloyd Hughes, Mayo Methot, Clay Clement—1938

NURSE EDITH CAVELL—D—RKO—George Sanders, Anna Neagle, Edna May Oliver, Zasu Pitts—1939

NUT FARM, THE—CD—Monogram—Wallace Ford, Joan Gale, Oscar Apfel, Bradley Page—1935

O

OATH OF VENGEANCE—W—PRC—Buster Crabbe, Al "Fuzzy" St. John, Mady Lawrence—1944

OBSESSED — MYD — United Artists — Geraldine Fitzgerald, David Farrar—(English-made)—1951

ODETTE — AUTOMD — Lopert — Anna Neagle, Trevar Howard, Marius Goring—(English-made)—1951

OFFICER O'BRIEN—MD—Pathe—William Boyd, Ernest Torrence, Dorothy Sebastian, Clyde Cook—1930

OFFICER 13—MD—First Division—Monte Blue, Lila Lee, Charles Delaney, Robert Ellis—1933

OF MICE AND MEN — D — United Artists — Burgess Meredith, Betty Field, Lon Chaney, Jr. 1940

OH, MY DARLING CLEMENTINE—CMU—Republic—Isabel Randolph, Harry "Poppy" Cheshire, Lorna Gray—1943

OH, WHAT A NIGHT—MD—Monogram—Edmund Lowe, Marjorie Rambeau, Jean Parker—1944

OIL RAIDER, THE — MD — Mayfair — Buster Crabbe, Gloria Shea, George Irving, Emmett Bogan—1934

OKLAHOMA BLUES—WMU—Monogram—Jimmy Wakely, "Cannonball" Taylor, Virginia Belmont—1948

OKLAHOMA CYCLONE—W—Tiffany—Bob Steele, Al "Fuzzy" St. John, Nita Rey, Charles King—1930

OKLAHOMA RENEGADES—W—Republic—Robert Livingston, Duncan Renaldo, Raymond Hatton—1940

OKLAHOMA TERROR—W—Monogram—Jack Randall, Al "Fuzzy" St. John, Virginia Corroll—1939

OLD CURIOSITY SHOP—MD—Alliance—Ben Webster, Blaine Benson, Hay Petrie—(English-made)—1935

OLD FASHIONED GIRL—RMU—Eogle Lion—Glorio Jean, Jimmy Lydon, Frances Rafferty—1948

OLD HOMESTEAD, THE—CD—Liberty—Mary Carlisle, Lawrence Gray, Dorothy Lee—1935

OLD HOMESTEAD, THE—CMU—Republic—Dick Purcell, Ann Jeffreys, Leon, Frank and June Weaver—1942

OLD LOUISIANA — W — Crescent — Tom Keene, Rita Casino, Will Morgan, Robert Fiske—1937

OLD SWIMMIN' HOLE, THE—CD—Monogram—Jackie Moran, Marcia Mae Jones, George Cleveland—1940

OLIVER TWIST—MD—Monogram—Dickie Moore, Irving Pichel, William (Stage) Boyd, Doris Lloyd—1933

OMOO, OMOO, THE SHARK GOD—MD—Screen Guild—Ron Randell, Devera Burton—1949

ON APPROVAL — C — English Films — Beatrice Lillie, Clive Brook, Googie Withers—(English-made)—1945

ON OUR MERRY WAY (A Miracle Can Happen)—C—United Artists—James Stewart, Henry Fonda, Fred MacMurray, Paulette Goddord—1948

ON PROBATION—MD—Peerless—Monte Blue, Lucille Brown, William Bakewell, Barbara Bedford—1935

ON THE SPOT — ACD — Monogram — Frankie Darro, Manton Moreland, John St. Polls—1940

ONCE A SINNER—D—Hoffberg—Pat Kirkwood, Jack Watling, Joy Shelton—(English-made)—1952

ONCE A THIEF—MD—United Artists—Caesar Romero, June Havoc, Marie McDonald, Lon Chaney—1950

ONCE TO EVERY BACHELOR—C—Liberty—Marlan Nixon, Neil Hamilton, Aileen Pringle—1934

ONE BIG AFFAIR—C—United Artists—Dennis O'Keefe, Evelyn Keyes—(Made in Mexico)—1952

ONE BODY TOO MANY — MYC — Paramount — Jack Holey, Jean Parker, Bela Lugosi—1944

ONE EXCITING NIGHT (Midnight Manhunt)—CD—Paramount—William Gargan, Ann Sovoge—1945

ONE EXCITING WEEK—CMU—Republic—Al Pearce, Jerome Cowan, Pinky Lee, Shemp Howard—1946

ONE FRIGHTENED NIGHT — MD — Mascot — Charles Grapewin, Mary Carlisle, Arthur Hohl—1935

ONE MAN'S LAW—W—Republic—Don Barry, Janet Waldo, Dub Toylor, Rex Lease—1940

ONE MILLION B. C.—N—United Artists—Victor Mature, Corole Landis, Lon Chaney, Jr.—1940

ONE MINUTE TO TWELVE—D—Eagle Lion—Lars Hanson, Gunnel Brostrom—(English-made)—1951

ONE OF OUR AIRCRAFT IS MISSING—MD—United Artists—Godfrey Tearle, Eric Portman, Hugh Williams, Bernard Miles—(English-made)—1942

ONE RAINY AFTERNOON — MD — United Artists — Francis Lederer, Ida Lupino, Hugh Herbert—1936

ONE THIRD OF A NATION—D—Paramount—Sylvia Sidney, Leif Erikson, Myron McCormick—1939

ONE THRILLING NIGHT—C—Monogram—John Beal, Wanda McKay, Warren Hymer—1942

ONE TOUCH OF VENUS—CMU—Universal—Ava Gardner, Robert Walker, Eve Arden, Dick Haymes—1948

ONE YEAR LATER—D—Allied—Mary Brian, Russell Hopton, Donold Dillawoy, George Irving—1933

OPEN CITY—D—Aldo Fabrizi, Anna Magnani, Marcello Pagliero—(Italian-made) (English titles)—1946

OPERATION DIPLOMAT—MD—American Feature Attractions—Guy Ralfe, Lisa Doniely—1954

OPERATION HAYLIFT — MD — Lippert — Bill Williams, Tom Brown, Jane Nigh, Ann Rutherford—1950

OR ADOLESCENCE (Stolen Paradise)—D—Monogram—Leon Janney, Eleanor Hunt, Esther Muir—1941

OREGON TRAIL—W—Republic—Sunset Carson, Peggy Stewart, Fronk Jaquet, Si Jenks—1945

OREGON TRAIL SCOUTS—W—Republic—Allan Lane, Bobby Bloke, Martha Wentworth—1947

ORIENTAL EVIL—MD—Classic—Martha Hyer, Bryon Michie, George P. Breakston—1952

ORPHANS OF THE PECOS—W—Victory—Tom Tyler, Jeanne Martel, Howard Bryant—1938

ORPHANS OF THE STREET—MD—Republic—Tommy Ryan, June Storey, Robert Livingston—1938

OTHER LOVE, THE—D—United Artists—Barbara Stanwyck, David Niven, Richard Conte—1947

OUR DAILY BREAD—D—United Artists—Karen Morley—1934

OUR RELATIONS — C — MGM — Stan Laurel, Oliver Hardy, Alan Hale, Sidney Toler—1936

OUR TOWN—D—Lesser—Frank Craven, William Holden, Martha Scott, Fay Bainter—1940

OUT OF THE BLUE—C—Eagle Lion—Virginia Mayo, George Brent, Turhan Bey, Ann Dvorak—1947

OUT OF THE STORM—D—Republic—Jomes Lydon, Lois Collier, March Lawrence, Richard Travis—1948

OUTCASTS OF THE ISLANDS—AD—United Artists—Sir Ralph Richardson, Trevor Howord, Robert Morley—(English-made)—1952

OUTER GATE (Behind Prison Bars)—MD—Monogram—Ralph Morgan, Kay Linaker, Ben Alexander—1937

OUTLAW BRAND — W — Monogram — Jimmy Wakely, "Cannonball" Taylor, Kay Morley—1948

OUTLAW COUNTRY—W—Screen Guild—Lash La Rue, Al "Fuzzy" St. John, Nancy Saunders—1949

OUTLAW DEPUTY, THE — W — Puritan — Tim McCoy, Nora Lane, Bud Osborne, Si Jenks—1935

OUTLAW JUSTICE—W—Majestic—Jack Hoxie, Dorothy Gulliver, Donald Keith, Charles King—1933

OUTLAW OF THE PLAINS—W—PRC—Buster Crobbe, Al "Fuzzy" St. John, Patti McCarty—1946

OUTLAW ROUNDUP—MUW—PRC—Jim Newill, Dave Tex O'Brien, Helen Chaplain, Guy Wilkerson—1944

OUTLAW TRAIL—W—Monogram—Hoot Gibson, Bob Steele, Chief Thundercloud, Jennifer Holt—1944

OUTLAW'S PARADISE—W—Victary—Tim McCoy, Joan Barclay, Benny Corbett, Ted Adoms—1939

OUTLAWS OF SONORA—W—Republic—Bob Livingston, Ray Corrigan, Max Terhune—1938

OUTLAWS OF STAMPEDE PASS—W—Monogram—Ray Corrigan, Dennis Moore, Max Terhune—1943

OUTLAWS OF THE DESERT—W—Paramount—Bill Boyd, Brad King, Andy Clyde, Forest Stanley—1941

OUTLAWS OF THE RANGE—W—Spectrum—Bill Cody, Bill Cody, Jr., Catherine Cotter—1936

OUTLAWS OF THE RIO GRANDE—W—PRC—Tim McCoy, Virginia Carpenter, Charles King—1941

OUTPOST IN MOROCCO—MD—United Artists—George Raft, Marie Windsor, Akim Tamiroff—1949

OUTSIDE OF PARADISE—MU—Republic—Phil Regan, Penny Singleton, Bert Gordon, Mary Forbes—1938

OUTSIDER, THE—MD—George Saunders, Mary Maguire, Barbara Blair—(English-made)—1940

OVER THE MOON—CD—United Artists—Merle Oberon, Rex Harrison, Ursula Jeans—(English-mode)—1940

OVERLAND MAIL — W — Monogram — Jack Randall Claire Rochelle, Vince Barnett—1939

OVERLAND RIDERS — W — PRC — Buster Crabbe, Al "Fuzzy" St. John, Patti McCarty, Jack O'Sheo—1946

OVERLAND STAGE RAIDERS — W — Republic — John Wayne, Roy Corrigan, Max Terhune—1938

OVERLAND STAGECOACH—W—PRC—Bob Livingston, Al "Fuzzy" St. John, Smoky Moare—1942

OVERLAND TRAILS — W — Monogram — Johnny Mack Brown, Raymond Hatton, Virginia Belmont—1948

OVERLANDERS, THE—W—Unuiversal—Chips Rafferty, John Nugent Hayward, Daphne Campbell—(Australian-made)—1947

P

PAINTED FACES—D—Tiffany—Joe E. Brown, Helen Foster, Barton Hepburn, Lester Cole—1929

PAINTED TRAIL—W—Monogram—Tom Keene, Eleanor Stuort, Leroy Mason, Walter Long—1938

PAISAN—D—Mayer-Burstyn—Carmela Sazio, Robert Von Loon—(Itallon-mode) (English titles)—1948

PALS OF THE SADDLE—W—Republic—John Wayne, Roy Corrigan, Max Terhune, Doreen McKoy—1938

PALS OF THE SILVER SAGE—W—Monogram—Tex Ritter, Sugar Down, Slim Andrews—1940

PANAMA PATROL—MD—Grand National—Leon Ames, Charlotte Wynters, Adrianne Ames—1939

PANAMINT'S BAD MAN—W—20th-Fox—Smith Ballew, Noah Beery, Evelyn Daw, Stanley Field—1938

PANCHO VILLA RETURNS — HISD — Hispano Continental—Leo Carrillo, Esther Fernandez, Jeanette Comber—(Mexicon-made)—1950

PANIC—MD—Viviane Romance, Michel Simon, Paul Bernard—(French-made)—(English titles)—1947

PANTHER'S CLAW, THE—MD—PRC—Sidney Blockmer, Byron Foulger, Ricki Vallin—1942

PAPER GALLOWS—MD—Eogle Lion—Dermot Walsh, Rona Anderson, John Bentley—(English-made)—1950

PARADISE CANYON — W — Monogram — John Wayne, Marion Burns, Earle Hodgins, Yakima Canutt—1935

PARADISE EXPRESS — MD — Republic — Grant Withers, Dorothy Appleby, Arthur Hoyt, Maude Eburne—1937

PARADISE ISLE — MD — Monogram — Movita, Warren Hull, William Davidson, John St. Polis—1937

PARDON MY FRENCH — C — United Artists — Merle Oberon, Paul Henreid, Paul Bonifas—1951

PARDON MY STRIPES—C—Republic—Bill Henry, Sheila Ryon, Edgar Kennedy, Harold Huber—1942

PARDON US—C—MGM—Stan Laurel, Oliver Hardy, Wilfred Lucas, Wolter Long—1931

PARIS AFTER DARK—MD—20th-Fox—George Sanders, Brenda Marshall, Philip Dorn—1943

PARIS 1900 — DOC — Mayer-Kingsley — Narration by Monty Woalley—(French-made)—1950

PARIS UNDERGROUND — MD — United Artists — Gracie Fields, Constance Bennett, George Rigand—1945

PARISIAN ROMANCE, A — CD — Allied — Lew Cody, Marion Shilling, Gilbert Roland—1932

PARK ROW—MD—United Artists—Gene Evans, Mary Welch, Bela Kovacs—1952

PAROLED TO DIE—W—Republic—Bob Steele, Kathleen Eliot, Karl Hackett, Steve Clark—1938

PARTNERS IN TIME—CD—RKO—Chester Lauck, Norris Goff, Lum and Abner, Pamela Blake—1946

PARTNERS OF THE PLAINS — W — Paramount — Bill Boyd, Harvey Clark, Russell Hayden—1937

PARTNERS OF THE SUNSET — MUW — Monogram — Jimmy Wakely, Dub Taylor, Christine Larson—1948

PARTNERS OF THE TRAIL—W—Monogram—Johnny Mack Brown, Raymond Hatton—1944

PASSIONATE SENTRY, THE—C—Fine Arts—Nigel Patrick, Valerie Hobson—(English-made)—1953

PASSKEY TO DANGER — MD — Republic — Kane Richmond, Adele Mara, Gregory Gay—1946

PASSPORT TO PIMLICO—CD—Eagle Lion—Stanley Holloway, Hermione Baddeley, Margaret Rutherford—(English-made)—1949

PASTOR HALL—D—United Artists—Wilfred Lawson, Nova Pilbeam, Marius Goring—(English-made)—1940

PAY-OFF, THE—MD—PRC—Lee Tracy, Tom Brown, Tino Thayer, Evelyn Brent—1942

PEACOCK ALLEY—CD—Tiffany—Mae Murray, George Barraud, Jason Robards, Richard Tucker—1930

PEARL OF DEATH—MD—Universal—Basil Rathbone, Nigel Bruce, Evelyn Ankers, Miles Mander—1944

PECK'S BAD BOY — C — 20th-Fox — Jackie Cooper, Thomas Meighan, Jackie Searl, O. P. Heggie—1934

PECK'S BAD BOY WITH THE CIRCUS—MD—RKO—Tommy Kelly, Ann Gillis, Edgar Kennedy—1938

PEG OF OLD DRURY—MD—Paramount—Sir Cedric Hardwicke, Anna Neogle—(English-made)—1936

PENAL CODE, THE — MD — Freuler — Regis Toomey, Helen Cohan, Pat O'Malley, Robert Ellis—1933

PEOPLE'S CHOICE, THE—C—Planet—Drew Kennedy, Louise Arthur, George Meeker, Rex Lease—1946

PEOPLE'S ENEMY, THE—MD—RKO—Preston Foster, Lila Lee, Melvyn Douglas, Rosco Ates—1935

PERFECT CLUE, THE—MD—Majestic—David Manners, "Skeets" Gallagher, Dorothy Libaire—1935

PERILOUS WATERS (In Self Defense)—ACD—Monogram—Don Castle, Audrey Long—1947

PETTICOAT POLITICS — CD — Republic — Roscoe Karns, Ruth Donnelly, Paul Hurst, Polly Moran—1941

PHANTOM BROADCAST, THE—MD—Warld Wide—Ken Maynard, Frances Lee, Frank Rice—1933

PHANTOM COWBOY, THE—W—Republic—Don Barry, Virginia Carroll, Milburn Stone—1941

PHANTOM EXPRESS—MD—Majestic—J. Farrell MacDonald, William Collier, Jr., Sally Blane—1932

PHANTOM FIEND, THE—Olympic—MD—Olympic—Ivor Novello, Elizabeth Allan—(English-made)—1935

PHANTOM IN THE HOUSE—MY—Continental—Nancy Welford, Henry B. Wolthall—1929

PHANTOM KILLER — MD — Monogram — Dick Purcell, Joan Woodbury, John Hamilton—1942

PHANTOM OF CHINATOWN—MYD—Monogram—Keye Luke, Lotus Long, Grant Withers—1940

PHANTOM OF THE PLAINS—W—Republic—Bill Elliott, Bobby Blake, Alice Fleming, Ian Keith—1945

PHANTOM OF 42ND STREET, THE—MY—PRC—Dave O'Brien, Kay Aldridge, Alan Mowbray—1945

PHANTOM RANGER—W—Monogram—Tim McCoy, Suzanne Kaaren, Karl Hackett, John St. Polis—1938

PHANTOM SHIP — MYMD — Guaranteed—Bela Lugosi, Shirley Grey, Cliff McLaglen—1937

PHANTOM SPEAKS, THE—MD—Republic—Richard Arlen, Stanley Ridges, Lynne Roberts—1945

PHILO VANCE RETURNS — MYMD — PRC — William Wright, Terry Austin, Leon Belasco—1947

PHILO VANCE'S GAMBLE—MYMD—PRC—Alan Curtis, Terry Austin, Frank Jenks, Tala Birell—1947

PHILO VANCE'S SECRET MISSION—MD—Eogle Lion—Alan Curtis, Sheila Ryon, Tala Birell—1947

PICK A STAR—C—Metro—Jack Haley, Patsy Kelly, Laurel & Hardy—1937

PICKWICK PAPERS—CD—Mayer-Kingsley—James Hoyter, James Donald, Alexander Gouge—(English-made)—1954

PIER 23—MD—Lippert—Hugh Beamont, Ann Savage, Edward Brophy, Richard Travis—1951

PILGRIM LADY, THE—CD—Republic—Warren Douglas, Lynn Roberts, Alan Mowbray, Otto Kruger—1946

PIN UP GIRL—CMU—20th-Fax—Betty Grable, John Harvey, Martho Raye—1944

PINK STRING AND SEALING WAX—MD—Petagon—Merwyn Johns, Gordon Jackson, Googie Withers—(English-mode)—1950

PINTO BANDIT, THE—MUW—PRC—Dave O'Brien, Jim Newill, Guy Wilkerson, Mady Lawrence—1944

PIONEER DAYS—W—Monogram—Jack Randall, June Wilkins, Frank Gacinelli, Nelson MacDowell—1940

PINE-THOMAS PRODUCTIONS—Paramount—30 pictures sold to Associated Artists for TV use. Although 24 pictures have been listed, information could not be secured on the remaining six.

PIONEER JUSTICE—W—PRC—"Lash" LaRue, Al St. John, Jennifer Holt, William Fawcett—1947

PIONEERS, THE—W—Monogram—Tex Ritter, Red Foley, Arkansas Andrews, Doye O'Dell—1941

PIONEERS OF THE FRONTIER—W—Columbia—Bill Elliott, Linda Winters, Dick Curtis—1940

PIONEERS OF THE WEST—W—Republic—Robert Livingston, Duncan Renaldo, Raymond Hatton—1940

PIRATE SUBMARINE—MD—Lippert—Pierre Dudan, Gerard Landry—(French-made)—1952

PIRATES OF CAPRI, THE (Captain Sirocco)—RAD—Film Classics—Louis Hayward, Binnie Barnes, Alan Curtis—1949

PIRATES ON HORSEBACK—W—Paromount—Bill Boyd, Russell Hayden, Andy Clyde, Eleanor Stewart—1941

PISTOL PACKIN' MAMA—MUD—Republic—Ruth Terry, Rabert Livingston, Jack La Rue, Wally Vernan—1943

PITFALL—MD—United Artists—Dick Powell, Lizabeth Scott, Jane Wyatt, Raymond Burr—194B

PITTSBURGH KID, THE—MD—Republic—Billy Conn, Jean Parkes, Dick Purcell, Alan Baxter—1941

PLEASURE—D—Artclass—Conway Tearle, Carmel Myers, Roscoe Karns, Frances Dade—1932

POCATELLO KID—W—Tiffany—Ken Maynard, Marceline Day, Richord Cramer, Charles King—1931

POISON PEN—D—Republic—Flora Robson, Robert Newton, Reginald Tate—(English-made)—1941

POLICE BULLETS—MD—Monogram—John Archer, Joan Marsh, Milburn Stone, Warren Hymer—1942

POLICE COURT—MD—Monogram—Henry B. Walthall, Leon Janney, Aileen Pringle—1932

POPPY—MD—Paramount—W. C. Fields, Rochelle Hudson, Richard Cromwell, Catharine Doucet—1936

PORT OF FORTY THIEVES—MYMD—Republic—Stephanie Bachelor, Richard Powers—1944

PORT OF LOST DREAMS—MD—Invincible—Bill Boyd, Lola Lane, Edward Gargan, George Marion—1935

PORT OF MISSING GIRLS—MD—Monogram—Betty Compson, Harry Carey, Milburn Stone—1938

PORT OF NEW YORK—MD—Eagle Lion—Scott Brady, K. T. Stevens, Yul Brynner, Richard Roler—1949

PORTIA ON TRIAL—D—Republic—Walter Abel, Frieda Inescourt, Neil Hamilton, Heather Angel—1937

POT O' GOLD—MUC—United Artists—James Stewart, Paulette Goddard, Horace Heidt—1941

POWER DIVE—ACD—Paramount—Richard Arlen, Jean Parker, Roger Pryor, Helen Mack—1941

POWERS GIRL, THE—CD—United Artists—George Murphy, Anne Shirley, Carale Landis—1942

PRAIRIE, THE—HD—Screen Guild—Lenore Aubert, Alex Baster, Jack Mitchum, Charles Evans—1948

PRAIRIE BADMEN—W—PRC—Buster Crabbe, Al St. John, Patricia Knox, Charles King—1946

PRAIRIE CHICKENS—C—United Artists—Jimmy Rogers, Noah Beery, Jr., Joe Sawyer—1943

PRAIRIE EXPRESS—W—Monogram—Johnny Mack Brown, Raymond Hatton, Virginia Belmont—1947

PRAIRIE OUTLAWS—W—Eagle Lion—Eddie Dean, Roscoe Ates, Sarah Padden, Al LaRue—1948

PRAIRIE RUSTLERS—W—PRC—Buster Crabbe, Al St. John, Evelyn Finley, Karl Hackett—1945

PRAIRIE SCHOONERS—W—Columbia—Wild Bill Elliott, Evelyn Young, Dub Taylor—1940

PRESIDENT'S MYSTERY, THE—MD—Republic—Henry Wilcoxon, Betty Furness, Sidney Blackmer—1936

PRETENDER, THE—PSYD—Republic—Albert Dekker, Catherine Craig, Charles Drake, Alan Carney—1947

PRIDE OF THE BOWERY—MD—Monogram—Leo Gorcey, Bobby Jordan, Donald Haines—1940

PRIDE OF THE LEGION, THE—CD—Mascot—Barbara Kent, J. Farrell MacDonald, Lucien Littlefield—1932

PRIDE OF THE NAVY—ACMD—Republic—James Dunn, Rochelle Hudson, Gordon Jones—1939

PRIDE OF THE PLAINS—W—Republic—Bob Livingston, Smiley Burnette, Nancy Gay, Bud Geary—1943

PRIDE OF THE WEST—W—Paramount—Bill Boyd, George Hayes, Russell Hayden—1938

PRISON NURSE—MD—Republic—Henry Wilcoxon, Marian Marsh, Ray Mayer, Frank Reicher—1938

PRISON SHADOWS—MD—Victory—Eddie Nugent, Lucille Lund, Joan Barclay, Forrest Taylor—1936

PRISON TRAIN—MD—Equity—Fred Keating, Linda Winters, Clarence Muse, Faith Bacon—1938

PRISON WITHOUT BARS—D—United Artists—Corinne Luchaire, Edna Best—(English-made)—1939

PRISONER OF CORBAL—COSD—Syndicate—Nils Asther, Noah Beery, Hazel Terry—1939

PRIVATE AFFAIRS OF BEL AMI, THE—ROMD—United Artists—George Sanders, Angela Lansbury—1947

PRIVATE LIFE OF DON JUAN—CD—United Artists—Douglas Fairbanks, Merle Oberon, Binnie Barnes, John Gardner—(English-made)—1934

PRIVATE LIFE OF HENRY VIII—D—United Artists—Charles Laughton, Binnie Barnes, Cloude Allister Robert Donat—(English-made)—1933

PRIVATE SNUFFY SMITH—F—Monogram—Edgar Kennedy, Bud Duncan, Sarah Padden—1942

PROBATION—ACD—Chesterfield—Sally Blane, John Darrow, J. Farrell MacDonald—1932

PROFILE—MY—American Feature Attractions—John Bentley, Kathleen Byron, Thea Gregory—1954

PROJECT MOONBASE—SCIFIC—Lippert—Conna Martell, Hayden Rorke, Ross Ford—1954

PROJECT X—MD—Film Classics—Keith Andes, Rita Colton, Jack Lord—1949

PUBLIC OPINION—D—Invincible—Lois Wilson, Crane Wilburg, Shirley Grey, Luis Alberni—1935

PUDDIN' HEAD—CMU—Republic—Judy Canova, Frances Lederer, Raymond Walburn—1941

PURPLE V, THE—MD—Republic—John Archer, Mary McLeod, Fritz Kortner, Rex Williams—1943

PURPLE VIGILANTES, THE—W—Republic—Bob Livingston, Ray Corrigan, Max Terhune—1938

PURSUIT TO ALGIERS—MDMU—Universal—Basil Rathbone, Nigel Bruce, Marjorie Riordan—1945

PYGMALION—MD—Metro—Leslie Howard, Wendy Hiller, Wilfred Lawson—(Foreign-made)—1938

Q

QUEEN OF BROADWAY—MD—PRC—Rachelle Hudson, Buster Crabbe, Paul Bryar, Emmett Lynn—1942

QUEEN OF BURLESQUE—MD—PRC—Evelyn Angers, Charleton Young, Marian Martin—1946

QUEEN OF DESTINY (Sixty Glorious Years)—D—RKO—Anna Neagle, Anton Walbrook, C. Aubrey Smith, Walter Rilla—(English-made)—1938

QUEEN OF THE AMAZONS—MD—Screen Guild—Robert Lowery, Patricia Morison, John Miljan—1947

QUEEN OF THE YUKON—MD—Monogram—Irene Rich, Charles Bickford, June Carlson—1940

QUICKSAND—MD—United Artists—Mickey Raoney, Jeanne Cagney, Barbara Bates, Peter Lorre—1950

QUIET ONE, THE—DOD—Mayer-Burstyn—Donald Thompson, Clarence Cooper, Sadie Stocktan—1949

QUITTER, THE—ACD—Chesterfield—Charles Grapewin, Emma Dunn, William Bakewell—1934

R

RACING BLOOD—ACD—Conn—Frankie Darro, Kane Richmond, Gladys Blake, Arthur Housman—1936

RACKETEER, THE—ACD—Pathe—Carole Lombard, John Loder, Robert Armstrong, Roland Drew—1929

RADAR SECRET SERVICE—MD—Lippert—John Howard, Adale Jergens, Tom Neal, Myrna Dell—1950

RAIDER, THE—DO—English—Officers and seamen of the merchant fleets of the United Nations—(English-made)—1946

RAIDERS OF THE BORDER—W—Monogram—Johnny Mack Brown, Raymand Hatton, Ellen Hall—1944

RAIDERS OF THE RED GAP—W—PRC—Bob Livingston, Al St. John, Myrna Dell, Ed Cassidy—1943

RAIDERS OF THE SOUTH (South Raiders)—W—Monogram—Johnny Mack Brown, Evelyn Brent, Raymond Hatton—1947

RAIDERS OF THE WEST—WMU—PRC—Bill Boyd, Art Davis, Lee Powell, Virginia Carroll—1942

RAILROADED—MD—Eagle Lion—John Ireland, Sheila Ryan, Hugh Beaumont, Jane Randolph—1947

RAIN—MD—United Artists—Joan Crawford, William Gargan, Walter Huston, Guy Kibbee—1932

RAINBOW OVER BROADWAY—CD—Chesterfield—Joan March, Frank Albertson, Grace Hayes—1933

RAINBOW OVER THE RANGE—W—Monogram—Tex Ritter, Slim Andrews, Dorothy Fay,—1940

RAINBOW OVER THE ROCKIES—WMU—Monogram—Jimmy Wakely, Lee "Lasses" White—1947

RAINBOW RANCH—W—Monogram—Rex Bell, Cecilia Parker, Robert Kortman, Henry Hall—1933

RAINBOW VALLEY—W—Monogram—John Wayne, Lucille Brown, Leroy Mason, George Hayes—1935

RAINBOW'S END—W—First Division—Hoot Gibson, June Gale, Warner Richmond, Oscar Apfel—1935

RAMROD—W—United Artists—Veronica Lake, Joel McCrea, Jan McDonald, Charles Ruggles—1947

RANDY RIDES ALONE—W—Monogram—John Wayne, Alberta Vaughn, George Hayes—1934

RANGE BEYOND THE BLUE—W—PRC—Eddie Dean, Roscoe Ates, Helen Mowery, Bob Duncan—1947

RANGE BUSTERS, THE—W—Monogram—John King, Ray Corrigan, Max Terhune, Luana Walters—1940

RANGE DEFENDERS—W—Republic—Bob Livingston, Ray Corrigan, Max Terhune, Frank Ellis—1937

RANGE JUSTICE—W—Monogram—Johnny Mack Brown, Max Terhune, Tristram Coffin, Riley Hill—1949

RANGE LAND—W—Monogram—Whip Wilson, Andy Clyde, Reed Hawes, Kenne Duncan—1949

RANGE LAW—W—Monogram—Johnny Mock Brown, Raymond Hatton, Sarah Padden, Ellen Hall—1944

RANGE RENEGADES—WMU—Monogram—Jimmy Wakely, "Cannonball" Taylor, Jenifer Holt—1948

RANGE WAR—W—Paramount—Bill Boyd, Russell Hayden, Brett Wood, Pedro De Cordoba—1939

RANGERS RIDE, THE—MUW—Monogram—Jimmy Wakely, "Cannonball" Taylor, Riley Hill—1948

RANGERS ROUNDUP, THE—W—Spectrum—Fred Scott, Al St. John, Christine McIntyre, Earl Hodgins—193B

RANGERS TAKE OVER, THE—W—PRC—Dave O'Brien, Jim Newill, Guy Wilkerson, Iris Meredith—1943

RAPTURE—ROMD—Film Classics—Glenn Langan, Elsy Albin, Lorraine Miller—(Italian-made)—1950

RAT, THE—ADMD—RKO—Renee Ray, Beatrice Lehmann, Ruth Chatterton—(English-made)—1938

RAW DEAL—MD—Eagle Lion—Dennis O'Keefe, Claire Trevor, Marsha Hunt, John Ireland—1948

RAWHIDE—W—20th-Fox—Smith Ballew, Lou Gehrig, Evelyn Knapp, Arthur Loft—1938

RAWHIDE MAIL—W—Marcy—Jack Perrin, Nelson McDowell, Lillian Gilmore, Richard Cramer—1934

REACHING FOR THE MOON—C—United Artists-Douglas Fairbanks, Bebe Daniels—1931

RE BURLONE—AD—Nuovo Mondo—Luisa Ferida, Armando Falconi—(Italian-made)—1936

REBELLION—W—Crescent—Tom Keene, Rita Cansinc Duncan Renaldo, William Boyle—1936

REBELLIOUS DAUGHTERS—MD—Progressive—Marjorie Reynolds, Vera Hillie, Dennis Moore—1938

RECKLESS ROADS—MD—Majestic—Regis Toomey, Judith Allen, Lloyd Hughes, Gilbert Emery—1935

RECKONING, THE—MD—Peerless—Sally Blane, James Murray, Edmund Breese, Bryant Washburn—1932

RED BLOOD OF COURAGE—W—Ambassador—Kermit Maynard, Ann Sheridan, Reginald Barlow—1935

RED DESERT—W—Lippert—Don Barry, Tom Neal, Jack Holt, Margie Dean—1950

RED DRAGON, THE—MY—Monogram—Sidney Toler, Fortunio Bonanvoa, Benson Fong, Willie Best—1945

RED HEAD—D—Monagram—June Lang, Johnny Downs, Eric Blare, Weldon Heyburn—1941

RED HOUSE, THE—MD—United Artists—Edward G Robinson, Lon McAllister, Judith Anderson—1947

RED LIGHTS AHEAD—C—Chesterfield—Andy Clyde Lucile Gleason, Paula Stone, Roger Imhof—1937

RED PLANET MARS—D—United Artists—Andrea King, Peter Graves, Orley Lindgren—1952

RED RIVER RANGE—W—Republic—John Wayne, Ray Corrigan, Max Terhune, Polly Moron—1939

RED RIVER RENEGADES—W—Republic—Sunset Carson, Peggy Stewart, Bruce Langley—1946

RED ROPE, THE—W—Republic—Bob Steele, Lois January, Forrest Taylor, Frank Hall—1937

RED SALUTE (Her Enlisted Man)—CD—United Artists—Robert Young, Barbara Stanwyck—1935

RED STALLION, THE—D—Eagle Lion—Ted Donaldson, Robert Paige, Noreen Nash, Jone Darwell—1947

RED STALLION IN THE ROCKIES—D—Eagle Lion—Arthur Franz, Wallace Ford, Ray Callins—1949

RED-HAIRED ALIBI—ACD—Tower—Merna Kennedy Theodore von Eltz, Shirley Temple—1932

REET, PETITE AND GONE—CD—Astor—Louis Jordan and the Tympany Five, June Richmond—1947

REFORM GIRL—MD—Tower—Skeets Gallagher, Noel Francis, Hale Hamilton, Dorothy Peterson—1933

REGULAR FELLERS—CD—PRC—Billy Lee, Alfalfa Switzer, Roscoe Ates, Sarah Padden—1941

REMBRANDT—D—United Artists—Charles Loughton, Elsa Lanchester, Gertrude Lawrence, John Bryning—(English-made)—1936

REMEDY FOR RICHES—CD—RKO—Jean Hersholt, Dorothy Lovett, Edgar Kennedy, Jed Prounty—1940

REMEMBER PEARL HARBOR—ACD—Republic—Don Barry, Alan Curtis, Ion Keith, Fay McKenzie—1942

RENDEZVOUS 24—MD—20th-Fox—William Gargan, Maria Palmer, Pat O'Moore, David Leonard—1946

RENDEZVOUS WITH ANNIE—C—Republic—Eddie Albert, Faye Marlowe, Gail Patrick—1946

RENEGADE—W—PRC—Buster Crabbe, Al "Fuzzy" St. John, Lois Ranson—1943

RENEGADE GIRL—MD—Screen Guild—Alan Curtis, Ann Savoge, Edward Brophy, Russell Wade—1947

RENEGADE TRAIL—W—Paramount—Bill Boyd, George Hayes, Russell Hayden, Charlotte Wynters—1939

RENFREW OF THE ROYAL MOUNTED—ACD—Grand National—James Newill, Carol Hughes—1937

RENFREW ON THE GREAT WHITE TRAIL—ACD—Grand National—James Newell, Terry Walker—1938

REPEAT PERFORMANCE—DF—Eagle Lion—Louis Hayward, Joan Leslie, Richard Basehart—1947

RESA DI FIFI (Merry Chase, The)—ROC—Superfilm—Rossano Brazzi, Clara Calamai, Nino Besatti, Paolo Borboni—(Italian-made)—(English titles)—1948

RESCUE SQUAD—MD—Empire—Ralph Forbes, Verna Hillie, Leon Waycatt, Kate Pentzer—1935

REST CURE, THE (We're In the Legion Now)—CD—Grand National—Reginald Denny—1935

RETURN OF DANIEL BOONE, THE—W—Columbia—Bill Elliott, Betty Miles, Dub Taylor—1941

RETURN OF JESSE JAMES, THE—W—Lippert—John Irealnd, Ann Dvorok, Henry Hull—1950

RETURN OF JIMMY VALENTINE, THE—CD—Republic—Roger Pryor, Charlotte Henry—1936

RETURN OF THE APE MAN—MD—Monogram—Bela Lugosi, John Carradine, Frank Moran—1944

RETURN OF THE LASH—W—Eagle Lion—"Lash" La Rue, Al St. John, Mary Maynard—1947

RETURN OF THE PLAINSMAN—OMD—Astor—Chips Rafferty, Henry Murdock, Jeannette Elphick—(Australian made)—1953

RETURN OF THE RANGERS, THE—W—PRC—Dave O'Brien, Jim Newill, Guy Wilkerson—1943

RETURN OF THE SCARLET PIMPERNEL—MD—United Artists—Barry Barnes, Sophie Stewart, James Mason, Margaretta Scott—(English-made)—193B

RETURN OF RIN TIN TIN, THE—D—Eagle Lion—Donald Woods, Bobby Blake, Rin Tin Tin III—1947

RETURN OF THE FROG—MYD—Select—Gordon Harker, Una O'Connor—(English-made)—1939

RETURN OF WILDFIRE, THE—W—Screen Guild—Richard Arlen, Patricia Morison, James Millican—194B

REVENGE OF THE ZOMBIES—MD—Monogram—John Carradine, Robert Lowery, Gale Storm—1943

REVOLT OF THE ZOMBIES—MY—Academy—Dorothy Stone, Dean Jagger, Roy D'Arcy—1936

RHYTHM HITS THE ICE (Ice Capades)—MUC—Republic—James Ellison, Jerry Colonna, Dorothy Lewis, Barbara Jo Allen—1941

RHYTHM IN THE CLOUDS—MDMU—Republic—Patricia Ellis, Warren Hull, William Newell—1937

RHYTHM INN—CMU—Monogram—Jane Frazee, Kirby Grant, Charles Smith, Lois Collier—1951

RHYTHM OF THE RIO GRANDE—W—Monogram—Tex Ritter, Suzan Dale, Warner Richmond—1940

RHYTHM PARADE—MUC—Monogram—Nils T. Granlund, Gale Storm, Robert Lowery—1942

RIDDLE RANCH—W—Beaumont—Black King, David Worth, June Marlowe, Charline Barry—1935

RIDE 'EM COWGIRL—W—Grand National—Dorothy Page, Milton Frome, Vince Barnett—1939

RIDER OF THE LAW—W—William Steiner—Bob Steele, Gertrude Messinger, Si Jenks, John Elliott—1935

RIDERS OF THE DEADLINE—W—United Artists—William Boyd, Andy Clyde, Jimmy Ragers—1943

RIDERS OF THE DUSK—W—Monogram—Whip Wilson, Andy Clyde, Reno Browne, Tristram Coffin—1949

RIDERS FROM NOWHERE—W—Monogram—Jack Randall, Ernie Adams, Margaret Roach—1940

RIDERS OF BLACK MOUNTAIN—W—PRC—Tim McCoy, Pauline Haddon, Rex Lease, Ralph Peters—1940

RIDERS OF DESTINY—W—Monogrom—John Wayne, Cecilia Parker, George Hayes, Forrest Taylor—1933

RIDERS OF THE BLACK HILLS—W—Republic—Bob Livingston, Ray Corrigan, Max Terhune—1938

RIDERS OF THE DAWN—W—Monogram—Jack Randall, Peggy Keys, George Cooper,—1937

RIDERS OF THE DAWN—W—United Artists—Bill Boyd, Andy Clyde, Jimmy Rogers, Richard Crane—1944

RIDERS OF THE DESERT—W—World Wide—Bob Steele. Gertrude Messinger, Al St. John—1932

RIDERS OF THE FRONTIER—W—Monogram—Tex Ritter, Jack Rutherford, Hal Taliaferro—1939

RIDERS OF THE NORTH—OMD—Syndicate—Bob Custer, Blanche Mehaffey, Eddie Dunn—1931

RIDERS OF THE ROCKIES—W—Grand National—Tex Ritter, Louise Stanley, Charles Kind—1937

RIDERS OF THE TIMBERLINE—W—Paramount—Bill Boyd, Brad King, Andy Clyde—1941

RIDERS OF THE WEST—W—Monogram—Buck Jones, Tim McCoy, Raymond Hatton, Sarah Padden—1942

RIDERS OF THE WHISTLING SKULL—W—Republic—Bob Livingston, Ray Corrigan, Max Terhune—1937

RIDING AVENGER, THE—W—Diversion—Hoot Gibson, Ruth Mix, Buzz Barton—1936

RIDIN' DOWN THE TRAIL—WMU—Monogram—Jimmy Wakely, "Cannonball" Taylor, John James—1947

RIDIN' FOOL—W—Metropolitan—Bob Steele, Francis Maare, Ted Adams, Al Bridges—1939

RIDIN' THE CHEROKEE TRAIL—W—Monogrom—Tex Ritter, Slim Andrews, Forest Taylor,—1941

RIDIN' THE LONE TRAIL—W—Republic—Bob Steele, Claire Rochelle, Charles King, Ernie Adams—1937

RIDING AVENGER, THE—W—Diversion—Hoot Gibson, Ruth Mix, Buzz Barton, June Gale—1936

RIDING ON AIR—CD—RKO—Joe E. Brown, Guy Kibbee, Flarence Rice, Vinton Haworth—1937

RIDING THE CALIFORNIA TRAIL — W — Monogram — Gilbert Roland, Inez Cooper, Martin Garralaga, Frank Yaconelli—1947

RIDING THE SUNSET TRAIL—W—Monogram—Tom Keene, Frank Yacconelli, Betty Miles—1941

RIDING THRU—W—Williom Steiner—Tom Tyler, Ruth Hiatt, Lafe McKee, Phila McCullough—1937

RIGHT MAN, THE—D—Monogram—Alon Ladd, Edith Fellows, Wilbur Evans, Jacqueline Wells—1943

RIMFIRE—W—Screen Guild—James Millican, Mary Beth Hughes, Reed Hadley, Henry Hull—1949

RINGSIDE — MD — Screen Guild — Tom Brown, Don Barry, Sheila Ryan, Margia Dean—1949

RIO GRANDE—MUW—Astor—Sunset Carsan, Evelyn Keyes, Lee Morgan, Babby Clark—1949

RIO GRANDE RAIDERS—W—Republic—Sunset Carson, Linda Stirling, Bob Steele, Tom London—1946

RIOT SQUAD — MD — Monagram—Richard Cromwell, Ritz Quigley, John Miljan, Mary Ruth—1941

RIP ROARING RILEY—ACD—Puritan—Lloyd Hughes, Grant Withers, John Cowell, Marion Burns—1935

ROAD SHOW—C—United Artists—Adolphe Menjou, Carole Landis, John Hubbard, Patsy Kelly—1941

ROAD TO ALCATRAZ—MD—Republic—Robert Lowery, June Storey, Grant Withers, Iris Adrian—1945

ROAD TO HAPPINESS—D—Monogram—John Boles, Mana Barrie, Billy Lee, Roscoe Karns—1942

ROAD TO THE BIG HOUSE—D—Screen Guild—John Shelton, Ann Doran, Guinn Williams—1947

ROAMIN' WILD—W—Reliable—Tam Tyler, Carol Syndham, Al Ferguson, Gearge Chesebro—1936

ROAMING COWBOY, THE—W—Spectrum—Fred Scott, Al St. John, Lois January, Forrest Taylor—1937

ROAR OF THE PRESS, THE—MD—Monagram—Jean Parker, Wallace Ford, Jed Prouty—1941

ROARIN' GUNS—W—Puritan—Tim McCoy, Rosalinda Price, Wheeler Oakman, Earl Hackett—1936

ROARING CITY—MD—Lippert—Hugh Beaumont, Edward Brophy, Richard Travis, Joan Valerie—1951

ROARING LEAD—W—Republic—Bob Livingston, Ray Corrigan, Max Terhune, Tammy Bupp—1937

ROARING ROADS—ACD—Morcy—David Sharpe, Gertrude Messinger, Mickey Daniels—1935

ROARING WESTWARD — WMU — Monogram — Jimmy Wakely, "Cannonball" Taylor, Lois Hall—1949

ROBIN HOOD OF MONTEREY—W—Monogram—Gilbert Roland, Jack La Rue, Evelyn Brent—1947

ROBOT MONSTER — SFD — George Nader, Claudia Barrett, Silena Royle, Gregory Moffet—1953

ROCK RIVER RENEGADES—W—Monogram—Ray Corrigan, John King, Max Terhune—1942

ROCKETSHIP XM—ACD—Lippert—Lloyd Bridges, Osa Massen, John Emery, Noah Berry, Jr.—1950

ROCKY—D—Monogram—Roddy McDawall, Edgar Barrier, Nita Hunter, Gale Sherwaod—194B

ROCKY MOUNTAIN RANGERS—W—Republic—Robert Livingstan, Raymond Hatton, Jack Kirk—1940

RODEO RHYTHM—W—PRC—Fred Scott, Loie Bridge, Patricia Redpath, Pat Dunn—1942

ROGERS, ROY—Republic—67 pictures sold to MCA for TV use. Information on titles, etc., could not be secured.

ROGUE OF THE RANGE—W—Supreme—Johnny Mack Brown, Lois January, Alden Chase—1936

ROGUE OF THE RIO GRANDE—W—World Wide—Jose Bohr, Raymond Hatton, Myrna Loy—1930

ROGUES' GALLERY—MYD—PRC—Fronk Jenks, Robin Raymand, H. B. Warner, Ray Walker—1944

ROGUES TAVERN, THE—ACD—Puritan—Wallace Ford, Barbara Pepper, Joan Woodbury—1936

ROLL ALONG COWBOY—W—20th-Fox—Smith Ballew, Cecilea Parker, Stanley Fields—1937

ROLL, WAGONS, ROLL—W—Monogram—Tex Ritter, Nelson McDowell, Muriel Evans, Steve Clark—1939

ROLLIN' PLAIN—W—Grand National—Tex Ritter, Harriet Bennett, Snub Pollard—1938

ROLLIN' WESTWARD—W—Monogram—Tex Ritter, Dorathy Fay, Horace Murphy, Slim Whitaker—1939

ROLLING DOWN THE GREAT DIVIDE—W—PRC—Bill Boyd, Art Davis, Lee Powell, Wanda McKay—1942

ROLLING HOME—D—Screen Guild—Jean Parker, Russell Hayden, Pamela Blake, Raymond Hatton—1946

ROLLING HOME TO TEXAS—W—Monogram—Tex Ritter, Slim Andrews, Virginia Carpenter—1941

ROMANCE OF THE LIMBERLOST—MD—Monogram—Jean Parker, Eric Linden, Halles Jewel—1938

ROMANCE OF THE ROCKIES—W—Monogram—Tom Keene, Beryl Wallace, Franklyn Farnum—1938

ROMANCE OF THE WEST—WMU—PRC—Eddie Dean, Emmett Lynn, Joan Barton, Forrest Taylor—1946

ROMANCE ON THE RUN — MD — Republic — Donald Woods, Patricia Ellis, Grace Bradley—1938

ROMANCE RIDES THE RANGE—W—Spectrum—Fred Scott, Cliff Nazarro, Marion Shilling,—1936

ROME, 11 O'CLOCK—D—Times—Lea Padovani, Carlo Del Poggio, Eva Vanicek—(Italian-made)—1953

ROOKIES ON PARADE—CMU—Republic—Bob Crosby, Marie Wilson, Ruth Terry, Gertrude Niesen—1941

ROOSEVELT STORY, THE—DO—Tola—1947

ROSE OF THE RIO GRANDE—MDMU—Monogram—Movita, John Carrall, Antonio Moreno—1938

ROSE OF TRALEE—MD—Dublin—Baby Binkie Stuart, Kathleen O'Reagan—(English-made)—1938

ROSES ARE RED—MD—20th-Fox—Jeff Chandler, Peggy Knudsen, Don Castle, Patricia Knight—1947

ROSIE THE RIVETER — CM — Republic — Jane Frazee, Frank Albertson, Vera Vague, Frank Jenks—1944

ROUGH RIDERS OF CHEYENNE—W—Republic—Sunset Carson, Peggy Stewart, Monte Hale—1945

ROUGH RIDING RHYTHM—W—Ambassador—Kermit Maynard, Betty Mack, Beryl Wallace—193B

RUBBER RACKETEERS—MD—Monogram—Ricardo Cortez, Rochelle Hudson, Bill Henry—1942

RUNAWAY BUS — CMD — Kramer-Hyams — Margaret Rutherford, Frankie Howard, Petula Clark, George Coulouris—(English-made)—1954

RUSTLERS' HIDEOUT—W—PRC—Buster Crabbe, Al St. John, Patti McCarthy, Charles King—1944

RUSTLERS OF DEVIL'S CANYON—W—Republic—Allan Lane, Babby Blake, Martha Wentwarth—1947

RUSTLER'S PARADISE—W—Ajax—Harry Carey, Gertrude Messinger, Edmund Cobb—1935

RUSTLER'S VALLEY — W — Republic — William Boyd, George Hayes, Russell Hayden—1937

RUTHLESS—D—Eagle Lion—Zochary Scott, Louis Hayward, Diana Lynn, Sydney Greenstreet—1948

S

SABOTAGE—MD—Republic—Arleen Whelan, Gordon Oliver, Charles Grapewin, Lucien Littlefield—1939

SADDLE ACES—W—Resolute—Rex Bell, Buzz Barton, Ruth Mix, Stanley Blystane—1935

SADDLE MOUNTAIN ROUNDUP—W—Monogram—Ray Corrigan, John King, Max Terhune—1941

SADDLE SERENADE — W — Monagram — Lee White, Jahnny James, Nancy Brinckman—1945

SAGEBRUSH TRAIL — W — Monogram—John Wayne, Nancy Shubert, Lane Chandler—1933

SAILORS ON LEAVE—CMU—Republic—William Lundigan, Shirley Ross, Chick Chandler—1941

ST. BENNY THE DIP—CD—United Artists—Nina Foch, Dick Haymes, Roland Young—1951

SAINTS AND SINNERS—D—London—Kieron Moore, Christine Norden—(English-made)—1949

SALESLADY—MD—Monagram—Anne Nagel, Weldon Heyburn, Harry Davenport, Harry Hayden—193B

SALOME, WHERE SHE DANCED—MDMU—Universal—Yvonne deCarlo, Rod Cameron, David Bouce—1945

SALVATION NELL—D—Tiffany—Ralph Graves, Helen Chandler, Sally O'Neil, Jason Robards—1931

SAMURAI—MD—Misc.—Paul Fung, Luke Chan, David Chaw, Barbara Woodell—1945

SAN ANTONIO KID—W—Republic—Bill Elliott, Bobby Blake, Alice Fleming, Linda Sterling—1944

SAN DEMETRIO, LONDON — MD — 20th-Fox — Walter Fitzgerald, Arthur Young, Ralph Michael—1947

SANDERS OF THE RIVER—MD—United Artists—Paul Robeson, Leslie Banks—(English-made)—1935

SANTA FE MARSHAL — W — Paramount — Bill Boyd, Russell Hayden, Bernadene Hayes—1940

SANTA FE SADDLEMATES—W—Republic—Sunset Corson, Linda Sterling, Olin Howlin, Bob Wilke—1945

SANTA FE STAMPEDE—W—Republic—John Wayne, Ray Corrigan, Max Terhune, June Martel—1938

SANTA FE UPRISING — W — Republic — Allan Lane, Bobby Blake, Martha Wentworth, Jack LaRue—1947

SAPS AT SEA—C—United Artists—Ston Laurel, Oliver Hardy, James Finlayson, Ben Turpin—1940

SARABAND — ROMD — Eagle Lion — Stewart Granger, Joan Greenwood—(English-made)—1949

SARGE GOES TO COLLEGE—C—Monogram—Freddie Stewart, June Preisser, Frankie Darro—1947

SARONG GIRL — CD — Monogram — Ann Cario, Tim Ryan, Irene Ryan, Matan Moreland—1943

SARUMBA—MU—Eagle Lion—Michael Whalen, Doris Dowling, Tommy Wonder, Dolares Tatum—1950

SAVAGE DRUMS—ACD—Lippert—Sabu, Lita Baron, Sid Melton, H. B. Warner—1951

SAVAGE GIRL, THE—ACD—Freuler—Rochelle Hudson, Walter Byron, Harry Myers, Adolph Milar—1933

SAVAGE GOLD—AD—Harold Auten—(English-made)—1933

SCANDAL IN PARIS, A—D—Untied Artists—George Sanders, Signe Hasso, Carole Landis—1946

SCAR, THE (Hollow Triumph)—D—Eagle Lion—Paul Henreid, Joan Bennett, Edward Franz—194B

SCARED STIFF—CM—Paramount—Jack Haley, Ann Savage, Veda Ann Borg—1945

SCARED TO DEATH—MYD—Screen Guild—Bela Lugasi, Douglas Fowley, Joyce Campton—1947

SCARF, THE—PD—United Artists—John Ireland, Mercedes McCambridge, Emlyn Williams—1951

SCARLET CLAW, THE—MYMD—Universal—Basil Rathbone, Nigel Bruce, Paul Cavanaugh—1944

SCARLET CLUE, THE—MY—Monogram—Sidney Toler, Bensen Fong, Mantan Moreland—1945

SCARLET PIMPERNEL, THE—D—United Artists—Leslie Howard, Merle Oberon—(English-made)—1935

SCATTERBAIN — CMU — Republic — Judy Canova, Alan Mowbray, Ruth Donnelly—1940

SCATTERGOOD BAINES—CD—RKO—Guy Kibbee, Carol Hughes, John Archer, Francis Trout—1941

SCATTERGOOD MEETS BROADWAY—CD—RKO—Guy Kibbee, Emma Dunn, Jayce Compton—1941

SCATTERGOOD PULLS THE STRINGS—CD—RKO—Guy Kibbee, Bobs Watson, Susan Peters—1941

SCATTERGOOD RIDES HIGH—CD—RKO—Guy Kibbee, Jed Prouty, Dorothy Moore, Charles Lind—1942

SCATTERGOOD SURVIVES A MURDER—CD—RKO—Guy Kibbee, John Archer, Margaret Hayes—1942

SCHOOL FOR DANGER — DOD — English — Jacqueline Nearne, Captain Harry Ree—(English-made)—1947

SCHOOL FOR HUSBANDS — C — Hoffberg — Diana Churchill, Henry Kendail, Rex Harrison—1939

SCHUBERT'S SERENADE—DMU—Arthur Ziehm, Inc.—Lillian Harvey, Louis Jouvet—(French-made)—1940

SCOTCH ON THE ROCKS—C—Kingsley Internationol—Raymond Huntley—(English-made)—1954

SCOTLAND YARD INSPECTOR—MD—Lippert Cesar Romero, Lois Maxwell, Bernadette O'Farrell—1952

SCOTLAND YARD INVESTIGATOR — MD — Republic — Erich Von Stroheim, Sir Aubrey Smith—1945

SCOTLAND YARD MYSTERY — MY — Alliance — Gerald Du Maurier, George Corzon—(English-made)—1935

SCREAM IN THE DARK, A—MY—Republic—Robert Lowery, Marie McDonald, Edward Brophy—1943

SCREAM IN THE NIGHT—MD—Astor—Lon Chaney, Jr., Sheila Terry, Zarah Tazil, Manual Lopez—1943

SEA BATTLE (Battle, The) (Thunder In The East)—D—Leon Garanoff—Leon Garganaff, Charles Boyer, Merle Oberon—(French-made)—1934

SEA DEVILS—ACD—Johnston—Edmund Burns, Walter Long, Molly O'Day, Paul Panzer—1931

SEA RACKETEERS—ACD—Republic—Weldon Heyburn, Jeanne Madden, Warren Hymer, Syd Saylor—1937

SECOND CHANCE—MD—20th-Fox—Kent Taylor, Betty Compson, Louise Currie, Dennis Hoey—1947

SECOND CHORUS — MC — Paramount — Fred Astaire, Paulette Gaddard, Charles Butterworth—1940

SECOND FACE, THE—D—Eagle Lion—Ella Raines, Bruce Bennett, Rita Johnson—1950

SECOND WOMAN, THE—D—United Artists—Robert Yaung, Betsy Drake, John Sutton—1951

SECRET BEYOND THE DOOR—PD—Universal—Joan Bennett, Michael Redgrove, Anne Revere—194B

SECRET COMMAND—D—Columbia—Pat O'Brien, Carale Landis, Chester Morris, Ruth Warrick—1944

SECRET EVIDENCE — MD — PRC — Marjorie Reynolds, Charles Quigley, Ward McTaggart—1941

SECRET FOUR, THE (Four Just Men)—MYD—Monogram—Hugh Sinclair—(English-made)—1939

SECRET MISSION — MD — English — Hugh Williams, Carla Lehmann, James Mason, Roland Culver—1944

SECRET OF STAMBOUL—D—Hoffberg—Valerie Hobsan, James Mason, Frank Vosper—(English-made)—1939

SECRET PEOPLE, THE—MD—Lippert—Valentina Cortesa, Serge Reggiani—(English-made)—1952

SECRET SERVICE INVESTIGATOR — MD — Republic — Lloyd Bridges, Lynne Roberts, George Zucco—1948

SECRET SINNERS—ACD—Mayfair—Jack Mulhall, Sue Carol, Nick Stuart, Cecilia Parker—1933

SECRET VALLEY—W—20th-Fox—Richard Arlen, Virginia Grey, Jack Mulhall, Norman Willis—1936

SECRETS OF A CO-ED—D—PRC—Otto Kruger, Tina Thayer, Rick Vallin, Russell Hoyt—1942

SECRETS OF A SORORITY GIRL—MYMD—PRC—Mary Ware, Rick Vallin, Addison Richards—1946

SECRETS OF CHINATOWN — MD — Northern — Nick Stuart, Lucille Browne, Raymond Lawrence—1935

SECRETS OF SCOTLAND YARD—MD—Republic—Edgar Barrier, C. Aubrey Smith, Lionel Atwill—1944

SECRETS OF THE UNDERGROUND—MD—Republic—John Hubbard, Virginia Grey—1942

SECRETS OF THE WASTELANDS—W—Paramount—Bill Boyd, Brad King, Andy Clyde—1941

SECRETS OF WU SIN—MD—Chesterfield—Lois Wilson, Grant Withers, Darathy Revier—1933

SEEDS OF DESTRUCTION—D—Astor—Gene Lockhart, Kent Taylor, Gloria Holden—1952

SENATOR WAS INDISCREET, THE—C—Universal—William Powell, Ella Raines, Peter Lind Hayes—1947

SENSATION—MY—Film Alliance—John Lodge, Diana Churchill, Francis Lister—(English-made)—1940

SENSATION HUNTERS—MD—Monogram—Robert Lowery, Doris Merrick, Eddie Quillan—1945

SENSATIONS OF 1945—MU—United Artists—Eleanor Powell, Dennis O'Keefe, C. Aubrey Smith—1944

SEVEN DAYS TO NOON—D—Mayer-Kingsley—Barry Jones, Olive Sloane—(English-made)—1951

SEVEN DOORS TO DEATH—MY—PRC—Chic Chandler, June Clyde, Gearge Meeker, Michael Raffetto—1944

SEVEN KEYS TO BALDPATE—MD—RKO—Philip Terry, Jacqueline White, Eduardo Ciannelli—1947

SEVEN RAVENS, THE — FAN — Meadow — (Made in United States Zone of Germany)—1953

SEVEN WERE SAVED—MD—Paramount—Richard Denning, Catharine Craig, Russell Hayden—1947

SHADOW MAN—D—Lippert—Cesar Romero, Kay Kendold, Edward Underdown—1953

SHADOW OF SUSPICION—MY—Monogram—Marjorie Weaver, Peter Coetson, Tim Ryan—1944

SHADOW OF TERROR—MD—PRC—Richard Fraser, Grace Gillern, Cy Kendall, Emmett Lynn—1945

SHADOW RETURNS, THE—MYMD—Monogram—Kane Richmand, Barbara Reed, Tom Dugan—1946

SHADOW STRIKES, THE—MYD—Grand National—Rod La Rocque, Lynn Anders, James Blakeley—1937

SHADOW VALLEY—W—Eagle Lion—Eddie Dean, Roscoe Ates, Jennifer Holt, George Chesebro—1947

SHADOWS OF DEATH—W—PRC—Buster Crabbe, Al "Fuzzy" St. John, Donna Dax, Charles King—1945

SHADOWS OF THE ORIENT—MD—Monogram—Regis Toomey, Esther Ralston, J. Farrel MacDonald—1937

SHADOWS ON THE RANGE—W—Monagram—Johnny Mack Brown, Raymond Hatton, Jan Bryant—1946

SHADOWS OF THE WEST—W—Monogram—Whip Wilson, Andy Clyde, Riley Hill, Reno Browne—1949

SHADOWS OVER CHINATOWN — MY — Monogram — Sydney Toler, Mantan Moreland—1946

SHADOWS OVER SHANGHAI—MD—Grand National—James Dunn, Ralph Morgan, Linda Gray—1938

SHAGGY — OD — Paramount — Brenda Joyce, George Nokes, Robert Shayne, Ralph Sanfard—1948

SHAKE HANDS WITH MURDER—MD—PRC—Iris Adrian, Frank Jenks, Douglas Fowley, Jack Raymond—1944

SHAMROCK HILL—C—Eagle Lion—Peggy Ryan, Ray McDanald, Trudy Marshall, Rick Vallin—1949

SHANGHAI CHEST, THE—MYD—Monogram—Roland Winters, Mantan Moreland, Tim Ryan—1948

SHANGHAI COBRA, THE—MY—Monogram—Sidney Toler, Benson Fong, Mantan Moreland—1945

SHANGHAI GESTURE, THE—MD—Unlted Artlsts—Gene Tierney, Walter Huston, Vlctor Mature—1941
SHANTYTOWN — MUC — Republic — Mary Lee, John Archer, Marjorie Lard, Billy Gilbert—1943
SHE HAD TO CHOOSE—W—Majestic—Larry "Buster" Crabbe, Isabel Jewell, Sally Blane—1934
SHE MARRIED A COP—C—Republic—Phil Regan, Jean Parker, Jerome Cawan, Dorothy Kent—1939
SHE'S IN THE ARMY — CD — Manogram — Veda Ann Barg, Marie Wilsan, Lyle Talbat—1942
SHEIK STEPS OUT, THE—CD—Republic—Raman Novarro, Lola Lane, Gene Lockhart—1937
SHEP COMES HOME — CD — Screen Guild — Rabert Lowery, Billy Kimblev, Marga Deon—1948
SHEPHERD OF THE OZARKS—MD—Republic—Frank Albertson, Leon Weaver, Marilyn Hare—1942
SHERIFF OF CIMARRON—W—Republlc—Sunset Carsan, Linda Sterling, Olin Howlin, Riley Hill—1945
SHERIFF OF LAS VEGAS—W—Republic—Bill Elliot, Bobby Blake, Alice Fleming, Peggy Steward—1945
SHERIFF OF MEDICINE BOW—W—Monogram—Johnny Mack Brown, Raymond Hatton, Max Terhune—194B
SHERIFF OF REDWOOD VALLEY—W—Republic—Bill Elllott, Bobby Blake. Bob Steele—1946
SHERLOCK HOLMES AND THE SECRET WEAPON—MD—Universal—Basil Rathbone, Nigel Bruce—1942
SHERLOCK HOLMES AND THE VOICE OF TERROR—MD—Universal—Basil Rothbane, Nigel Bruce—1942
SHERLOCK HOLMES FACES DEATH—MYD—Universal—Bosil Rathbone, Nigel Bruce, Hillory Brooke—1943
SHERLOCK HOLMES IN WASHINGTON—MD—Universal—Basil Rathbone, Nigel Bruce, John Archer—1942
SHIPYARD SALLY — CMU — 20th-Fox — Gracie Fields, Sydney Howard—(English-made)—1939
SHOCK—PSYD—20th-Fox—Vincent Price, Lynn Bari, Fronk Latimare, Anabel Shaw—1946
SHOE-SHINE—D—Lopert—Rinaldo Smordoni, Franco Interlenghi, Anielo Mele—(Itolian-mode)—1947
SHOP ANGEL—ACD—Tower—Holmes Herbert, Marion Shilling, Walter Byron, Anthony Bushell—1932
SHOOT TO KILL—MD—Screen Guild—Russell Wade, Edmund MacDonald, Susan Walters—1947
SHOT IN THE DARK, A—MD—Chesterfield—Williom Lundigan, Nan Wynn, Ricardo Cortez—1941
SHOULD A GIRL MARRY?—MD—Monogram—Anne Nogel, Warren Hull, Mayo Methot—1939
SHOULD HUSBANDS WORK? — C — Republic — James, Lucille, and Russell Gleasan, Marie Wilsan—1939
SHOWDOWN, THE—WMD—Republic—Bill Elliott, Walter Brennan, Marie Winsor, Henry Morgan—1950
SHOWDOWN, THE—W—Poramount—Bill Boyd, Russell Hayden, Britt Wood, Marris Ankrum—1940
SHOWTIME—DMU—Richord Greene, Ann Todd, Peter Graves, Morland Graham—(English-mode)—1948
SHRIEK IN THE NIGHT, A—MD—Allied—Ginaer Rogers, Lyle Talbot, Arthur Hoyt, Purnell Pratt—1933
SIDE SHOW—MD—Monogram—Don McGuire, Tracy Roberts, John Abbott, Eddie Quinlan—1950
SIDEWALKS OF LONDON—CD—Paramount—Charles Laughton, Vivien Leigh, Rex Harrison, Larry Adler—(English-made)—1940
SIERRA PASSAGE—OMD—Monogram—Wayne Morris, Lala Albright, Alan Hale, Jr., Roland Winters—1951
SIGN OF THE WOLF — ACD — Monogram — Michael Whalen, Grace Bradley, Darryl Hickman—1941
SILENT PARTNER—MYMD—Republic—William Henry, Beverly Loyd, Grant Withers, Ray Walker—1944
SILENT WITNESS—MD—Manogram—Frank Albertson, Maris Wrixan, Bradley Page—1943
SILKS AND SADDLES—W—Treo—Herman Brix, Toby Wing, Fuzzy Knight, Frank Melton—1938
SILVER FLEET, THE — MD — PRC — Ralph Richardson, Googie Withers, Esmond Knight—1945
SILVER ON THE SAGE—W—Paramaunt—Bill Boyd, Georges Hayes, Russell Hayden—1939
SILVER QUEEN—MD—United Artists—George Brent, Priscilla Lane, Bruce Cabot, Lynne Overman—1942
SILVER RANGE, THE—W—Monogram—Johnny Mack Brown, Raymond Hatton, Jan Bryant—1946
SILVER SKATES — CMU — Monogram — Kenny Baker, Patricia Morison, Belita, Frick and Frack—1943
SILVER STALLION — W — Monogram—David Sharpe, Le Roy Mason, Chief Thundercloud—1941
SILVER TRAILS, THE — MUW — Monogram — Jimmy Wakely, "Cannonball" Taylor, Christine Larson—1948
SIN OF LENA RIVERS, THE—D—Tiffany—Charlotte Henry, Meryl Mercer, James Kirkwood—1932
SIN OF NORA MORAN, THE—MD—Majestic—Zita Johann, Alan Dinehart, Paul Cavanaugh—1933
SING, COWBOY, SING—W—Grand National—Tex Ritter, Louise Stanley—1937
SING, NEIGHBOR, SING—C—Republic—Ruth Terry, Brad Taylor, Beverly Loyd, Virginia Brissae—1944
SING SING NIGHTS—MD—Monogram—Conway Tearle, Hardie Albright, Baots Mallory—1934
SING, SINNER, SING—MDMU—Majestic—Paul Lukas, Leila Hyams, Donald Dillaway, Ruth Donnelly—1933
SING WHILE YOU'RE ABLE — MD — Melody — Pinky Tomlin, Toby Wing, H. C. Bradley—1937
SINGING TAXI DRIVER, THE—CMU—IFE—Beniamino Gigli, Danielle Godet, Virginia Belmont—(Italian-made)—1953
SINGLE SIN—D—Tiffany, Kay Johnson, Berty Lytell, Paul Hurst, Mathew Betz—1931
SINISTER HANDS—MD—Kent—Jack Mulhall, Phyllis Barrington, Crawford Kent, Mischa Auer—1932
SINNERS' HOLIDAY (Christmas Eve) — CD — United Artists—George Brent, Randolph Scott, George Raft, Joan Blondell—1947
SIREN OF ATLANTIS — AF — United Artists — Maria Montez, Jean Aumont, Dennis O'Keefe—1948
SIS HOPKINS—MUC—Republic—Judy Canova, Bob Crosby, Charles Butterworth—1941
SITTING ON THE MOON—MDMU—Republic—Roger Pryor, Grace Bradley, Pert Kelton—1936
SIX GUN GOSPEL — W — Monogram — Johnny Mack Brown, Raymond Hatton, Ina Gest—1943
SIX GUN MAN—W—PRC—Bob Steele, Syd Saylor, Jimmie Martin, Jean Carlin—1946
SIX GUN RHYTHM—W—Grand National—Tex Fletcher, Joan Marclay, Ralph Peters, Reed Howes—1939
SIX GUN SERENADE — WMU — Monogram — Jimmy Wakely, Lee "Lasses" White, Kay Morley—1947
SIX GUN TRAIL—W—Victary—Tim McCoy, Nora Lane, Ben Corbett, Ted Adams—1939
SIX SHOOTIN' SHERIFF—W—Grand National—Ken Maynard, Ruth Findlay, Lafe McKee—1938
16 FATHOMS DEEP—AD—Manogram—Lan Chaney, Jr., Arthur Lake, Llayd Bridges, Eric Feldary—194B
SIXTY GLORIOUS YEARS (Queen af Destiny)—D—RKO—Anna Neagle, Antan Walbraak, C. Aubrey Smith, Walter Rilla—(English-made)—1938
SKULL AND CROWN—MD—Relioble—Rin-Tin-Tin, Jr., Regls Toomey, Jack Mulhall, Molly O'Day—1935
SKY BANDITS—MD—Monogram—Jomes Newill, Lauise Stanley, Dewey Robinsan, William Powley—1940
SKY DRAGON—MY—Monagram—Roland Winters, Keye Luke, Mantan Moreland, Tim Ryan—1949
SKY PATROL—MD—Monagram—Jahn Trent, Marjorie Reynolds, Milburn Stone, Jackie Coagan—1939
SKY RACKET—MD—Victory—Herman Brix, Joan Barcloy, Monte Blue, Jack Mulhall—193B
SKY SPIDER — ACD — Action — Glenn Tryan, Pat O'Malley, John Trent, Beryl Mercer—1931
SKYBOUND—ACD—Puritan—Lloyd Hughes, Lana Andre, Eddie Nugent, Grant Withers—1935
SKYHIGH—C—Lippert—Sid Meltan, Mara Lynn, Sam Flint, Doug Evans—1951
SKYLINER—ACD—Screen Guild—Richard Travis, Pamela Blake, Rochelle Hudson, Steven Geray—1949
SKYWAY — MD — Manogram — Ray Walker, Kathryn Crawford, Tommy Dugon, Arthur Vintan—1933
SLASHER, THE—MD—Lippert—James Kenny, Jaan Collins, Rabert Ayres—(English-made)—1953
SLANDER HOUSE—MD—Progressive—Adrienne Ames, Craig Reynolds, Pert Kelton, George Meeker—1938
SLAUGHTER TRAIL—WMDMU—RKO—Brian Donlevy, Gig Young, Virginia Grey, Andy Devine—1951
SLEEP, MY LOVE—PSYMD—United Artists—Claudette Calbert, Robert Cummings, Don Ameche—1948
SLEEPERS EAST—MD—20th-Fox—Wynne Glbsan, Preston Foster, Mona Barrie, Harvey Stephens—1934
SLEEPERS WEST—MD—20th-Fox—Lloyd Nolan, Lynn Bari, Mary Beth Hughes, Lauis Jeon Heydt—1941
SLEEPING CAR TO TRIESTE—MD—Eagle Lion—Jean Kent, Albert Lievon—(English-made)—1947
SLEEPING PARTNERS—D—British Internatianal—Seymour Hicks, Edna Best—(English-made)—1930
SLEEPY LAGOON—C—Republic—Judy Conava, Dennls Day, Ruth Donnelly, Jae Sawyer—1943
SLEEPYTIME GAL—CMU—Republic—Judy Canova, Tam Brown, Billy Gilbert, Ruth Terry—1942
SLIGHTLY HONORABLE — MD — United Artists — Pat O'Brien, Edward Arnold, Broderick Crawfard—1940
SLIGHTLY MARRIED—C—Chesterfield—Evelyn Knapp, Walter Byron, Marie Prevost, Jasan Rabards—1932
SLIGHTLY TEMPTED — C — Universal — Hugh Herbert, Peggy Moran, Jahnny Downs—1940
SLIGHTLY TERRIFIC—MU—Universol—Leon Erral, Anne Rooney, Eddle Quillon, Betty Keon—1944
SLIPPER EPISODE—C—French Film Exchonge—Betty Stockfield, Roger Treville—(French-made)—1938
SLIPPY McGEE — MD — Republic—Donald Barry, Dale Evans, Tom Brown, Harry V. Cheshire—1948
SLUBY ULANSKI — D — Princlpal — Franciszek Brodnlwicz, Marja Madzelowska—(Polish-made)—1935
SLUMS OF NEW YORK—MD—Mayfoir—Darothy Revler, Forrest Stanley, Mickey Roaney. Harry Semels—1938
SMALL BACK ROOM—D—Snader—David Farrar, Kathleen Byron, Jack Hawkins—(English-made)—1952
SMALL TOWN BOY—C—Grand National—Stuart Erwin, Joyce Comptan, Jed Prouty—1937
SMART ALECKS—CD—Monogram—Lea Gorcey, Babby Jordan, Huntz Hall, Gabriel Dell—1942
SMART GUY—D—Monagram—Rick Vallin—Wanda McKay, Jack LaRue, Bobby Larsan—1943
SMART POLITICS — C — Monogrom — Freddie Stewart, June Preisser, Frankie Darro, Warren Mills—1948
SMART WOMAN—D—Allied Artists—Constance Bennett, Brian Ahern, Barry Sullivan—1948
SMOKEY SMITH—ACD—Steiner—Bob Steele, Mary Kornman, George Hays, Warner Richmond—1935
SMUGGLED CARGO — MD — Republic — Barry Mackay, Rochelle Hudson, John Wray, Wallis Clark—1939
SNOW BOUND—D—Universal—Robert Newton, Herbert Lom—(English-made)—1949
SNOW DOG—MD—Monogram—Kirby Grant, Elena Verdugo, Rick Vallin, Chinook—1950
SO ENDS OUR NIGHT—D—United Artists—Fredric March, Margaret Sullivan, Glenn Ford—1941
SO THIS IS NEW YORK—C—United Artists—Henry Morgan, Rudy Vallee, Hugh Herbert—194B
SO THIS IS WASHINGTON—C—RKO—Chester Lauck, Norris Goff, Alan Mowbray, Roger Clark—1943
SO YOUNG, SO BAD—D—United Artists—Paul Henreid, Catherine McLeod, Anne Francis—1950
SOCIAL ERROR—C—David Sharpe, Monte Blue—1935
SOCIETY FEVER—D—Invincible—Lois Wilson, Lloyd Hughes, Hedda Hopper, Guinn Williams—1935
SOLDIER AND THE LADY, THE (Michael Strogoff)—D—RKO—Anton Walbrook, Akim Tamiroff, Elizobeth Allan, Margot Grahame—(Foreign-made)—1937
SOFIA—MD—Film Classics—Gene Raymond, Sigrld Gurie, Patricia Morison, Mischa Auer—1948
SOMEONE TO REMEMBER — CD — Republic — Mabel Paige, John Craven, Dorothy Morris—1943
SOMETHING TO SING ABOUT (Battling Hoofer)—FCMU—Grand National—James Cagney, Evelyn Daw, William Frawley, Mona Barrie—1937
SOMBRERO KID, THE—W—Republic—Don Barry, Lynn Merrick, John James, Anne O'Neal—1942
SON OF A BADMAN—W—Screen Guild—Lash La Rue, Al "Fuzzy" St. John, Noel Neill—1949
SON OF BILLY THE KID—W—Screen Guild—Lash La Rue, Al "Fuzzy" St. John, June Carr—1949
SON OF MONTE CRISTO, THE—MD—United Artists—Louis Hayward, Jaan Bennett, George Sanders, Florence Bates—1940
SON OF OKLAHOMA—W—World Wide—Bob Steele, Josie Sedgwick, Robert Homans—1932
SON OF THE NAVY—CD—Monogram—James Dunn, Jean Parker, Martin Spellman—1940
SON OF THE SHEIK—MD—Art Cinema—Rudolph Valentino, Vilma Banky, Karl Dane—1938
SONG FOR MISS JULIE, A—CD—Republic—Shirley Ross, Bartan Repburn, Cheryl Walker—1945
SONG OF MEXICO—ROCMU—Republic—Adele Mara, Edgar Barrier, George Lewis—1946
SONG OF MY HEART—BIDMU—Allied Artists—Frank Sundstrom, Sir Cedric Hardwicke, Audrey Lang, Mikhail Rosummy—1947
SONG OF OLD WYOMING—WMU—PRC—Eddie Dean, Sarah Padden, Al La Rue, Jennifer Holt—1945
SONG OF THE BUCKAROO—W—Monagram—Tex Ritter, Jinx Falkenburg, Mary Ruth, Tam Landon—193B
SONG OF THE DRIFTER—WMU—Monogram—Jimmy Wakely, "Cannonball" Taylor, Mildred Coles—1948
SONG OF THE GRINGO—W—Grand National—Tex Ritter, Jaan Woadbury, Fuzzy Knight—1936
SONG OF THE OPEN ROAD—CMD—United Artists—Charlie McCarthy, Edgar Bergen, Jane Powell—1944
SONG OF THE RANGE — W — Monogram — Jimmy Wakely, Dennis Moore, Lee White—1944
SONG OF THE ROAD—MD—Select—Sir Harry Lauder, Ruth Haven, Bruce Setan—(English-mode)—1940
SONG OF THE SIERRAS—WMU—Monagram—Jimmy Wakely, Lee White, Jean Carlin, Jack Baxley—1946
SONG OF THE TRAIL—W—Ambassador—Kermit Maynard, Evelyn Brent, Fuzzy Knight—1936
SONG OF THE WASTELAND — WMU — Managram — Jimmy Wakely, Lu "Lasses" White—1947
SONGS AND BULLETS — W — Spectrum — Fred Scatt, Alice Ardell, Al "Fuzzy" St. John—1938
SONGS AND SADDLES—W—Road Show Pictures—Gene Austin, Lynne Berkeley, Walter Wills—1938
SONORA STAGECOACH—W—Monagram—Hoat Gibsan, Bob Steele, Chlef Thunder Cloud—1944
SONS OF ADVENTURE—ACD—Republic—Russ Hayden, Lynne Roberts, Grant Withers—1948
SONS OF STEEL—MD—Chesterfield—Charles Starrett, Polly Ann Young, William Bakewell—1935
SONS OF THE DESERT—C—MGM—Stan Laurel, Ollver Hardy, Charles Chase, Mae Busch—1934
SOPHOMORE, THE—C—Pathe—Stonley Smith, Russell Gleasan, Sarah Padden, Braoks Benedict—1929
SOS—TIDAL WAVE—MD—Republic—Rolph Byrd, Frank Jenks, Dorothy Lee, Donald Barry—1939
SO'S YOUR AUNT EMMA—C—Monagram—Zazu Pitts, Roger Pryar, Warren Hymer, Gwen Kenyan—1942
SOUTH OF MONTEREY — MUW — Managram — Gilbert Raland, Martin Garralago, Marjorie Riordan—1946
SOUTH OF PAGO PAGO—OD—United Artists—Vlctor McLaglon, Jon Hall, Frances Farmer—1940
SOUTH OF PANAMA—MD—PRC—Roger Pryor, Virginla Vale, Lionel Rayce, Lucien Prlval—1941
SOUTH OF SANTA FE—W—Republic—Roy Rogers, Gabby Hayes, Linda Hayes, Paul Fix—1942
SOUTH OF THE RIO GRANDE—MUW—Monogram—Duncan Renaldo, Martin Garralaga, Armida—1945
SOUTH RAIDERS (Raiders of the South)—W—Monogram—Jahnny Mack Brown, Evelyn Brent—1947
SOUTH RIDING — MD — United Artists — Edna Best, Ralph Richardson, Edmund Gwenn, Ann Tadd, (English-made)—1938
SOUTHERNER, THE—D—United Artists—Zachary Scott, Betty Field, Beuloh Bondi, Blanche Yurka—1945
SOUTHSIDE 1-1000—MD—Allied Artists—Don DeFare, Andrea King, George Tabias, Charles Cane—1950
SPACEWAYS—D—Lippert—Haward Duff, Eva Bartok, Alan Wheatley—(English-made)—1953
SPANISH CAPE MYSTERY, THE—MY—Republic—Donald Coak, Helen Twelvetrees, Berton Churchill—1935
SPECIAL INSPECTOR—MD—Warwick—Charles Quigley, Rlta Haywarth, George McKay—1939
SPECTER OF THE ROSE—D—Republic—Judith Anderson, Ivan Kirov, Viola Essen, Lionel Stonder—1946
SPEED DEVILS—ACD—Hoffberg—Paul Kelly, Margaret Churchill, Russell Hardie, Leo Curley—1935
SPEED REPORTER, THE—MD—Reliable—Richard Talmadge, Luana Walters, Richard Cramer—1936
SPEED TO SPARE—MD—Monogram—Richard Arlen, Jeon Rogers, Richard Trairs, Nanette Parks—1948
SPIDER WOMAN — MD — Universol — Bosil Rathbone, Nigel Bruce, Gale Sondergoard, Dennis Hoey—1943
SPIES IN THE AIR (Fifth Columns Squad)—FMD—Film Alliance—Barry K. Barnes, Roger Livesey, Joan Marion, Basil Radford—(English-made)—1940
SPIRIT OF THE WEST—W—Allied—Hoot Gibson, Doris Hill, Hooper Atchley, Al Bridge—1932
SPIRIT OF WEST POINT—ACD—Film Classics—Glenn Davis, Felix "Doc" Blanchard, Robert Shayne—1947
SPIRIT OF YOUTH—MD—Grand Nationol—Joe Louis, Clarence Muse—193B
SPOILERS OF THE NORTH—OD—Republic—Poul Kelly, Adrian Booth, Evelyn Ankers—1947
SPOOKS RUN WILD—MD—Monogram—East Side Kids, Bela Lugosi, Dennis Moore, Dorothy Short—1941
SPOOK TOWN—W—PRC—Dave O'Brien, Jim Newlll, Guy Wilkerson, Mady Lawrence—1944
SPORTING CHANCE, A—CD—Republic—Jone Randolph, John O'Molley, Edward Gargan—1945
SPOTLIGHT SCANDALS—CMU—Monogram—Billy Gilbert, Frank Fay, Bonnie Baker—1943
SPRING IN PARK LANE—RC—Eagle Lion—Michael Wilding, Anna Neagle—(English-mode)—1949
SPRINGTIME — MU — Four Continents — Peter Graves, Carol Raye—(English-made)—1948
SPRINGTIME IN TEXAS — W — Monogram — Jimmy Wakeley, Dennis Moore, Lee White—1945
SPY TRAIN—MD—Monagram—Richord Travis, Catherine Craig, Chick Chandler, Thelma White—1943
SQUARE DANCE JUBILEE — MUW — Lippert — Spade Cooley, Don Barry, Mary Beth Hughes—1949
SPY OF NAPOLEON—MD—Unity—Richard Barthelmess, Dolly Haas—(English-made)—1939
SQUARE DANCE KATY — CMU — Monogram — Vera Vague, Phil Brito, Virginia Welles—1950
STAGE DOOR CANTEEN—CD—United Artists—Lon McCallister, William Terry, Morjorie Riordon—1943
STAGE STRUCK — MYD — Monogrum — Kone Richmond, Audrey Long, Conrad Nagel, Ralph Byrd—1948
STAGE TO MESA CITY—W—Eagle Lion—Lash LaRue, Al "Fuzzy" St. John, Jennifer Holt—1948
STAGECOACH—W—United Artists—Claire Trevor, John Wayne, Andy Devine, John Carradine—1939

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STAGECOACH OUTLAWS—W—PRC—Buster Crabbe, Al "Fuzzy" St. John, Frances Gladwin—1945

STAGECOACH TO DENVER—W—Republic—Alan Lane, Bobby Blake, Roy Barcroft—1947

STAGECOACH WAR—W—Paramount—Bill Boyd, Russell Hayden, Britt Wood, Julie Carter—1940

STALLION CANYON—W—Astor—Ken Curtis, Carolina Cotton, Shug Fisher, Forrest Taylor—1949

STAMPEDE—W—Allied Artists—Rod Cameron, Gale Storm, Don Castle, Johnny Mack Brown—1949

STAND-IN—C—United Artists—Leslie Howord, Joon Blondell, Humphrey Bogart, Alon Mowbray—1937

STAR IS BORN, A—D—United Artists—Janet Gaynor, Fredric March, Adolphe Menjou—1937

STAR PACKER, THE—ACD—Monogram—John Wayne, Verna Hillie, George Hayes—1934

STAR REPORTER—MD—Monogram—Warren Hull, Marsha Hunt, Virginia Howell, Wallis Clork—1939

STARLIGHT OVER TEAS—W—Monogram—Tex Ritter, Carmen La Roux, Snub Pollard—1938

STARS LOOK DOWN, THE—ADD—Metro—Michael Redgrave, Emlyn Williams, Margaret Lockwood, Cecil Parker, Linden Travers—(English-made)—1941

STARS OVER ARIZONA—W—Monogram—Jack Randall, Warner Richmond, Kothleen Eliot—1937

STARS OVER TEXAS—W—PRC—Eddie Dean, Roscoe Ates, Shirley Patterson, Lee Bennett—1947

STATE DEPARTMENT FILE 649—MD—Film Classics—William Lundigan, Virginia Bruce—1949

STEEL HELMET, THE—D—Lippert—Robert Hutton, Steve Brodie, James Edwards, Richard Loo—1951

STEPCHILD—D—PRC—Brenda Joyce, Donald Woods, Terry Austin, Tommy Ivo—1947

STEPPIN' IN SOCIETY—CMD—Republic—Edward Everett Horton, Gladys George, Ruth Terry—1945

STICK TO YOUR GUNS—W—Paramount—Bill Boyd, Brad King, Andy Clyde, Jacqueline Holt—1941

STOKER, THE—ACD—Allied—Monte Blue, Dorothy Burgess, Noah Beery, Richard Tucker—1932

STOLEN FACE—MD—Lippert—Paul Henreid, Lizabeth Scott, Andrew Morell, Mary MacKenzie—1952

STOLEN PARADISE (Or Adolescence)—D—Monogram Leon Janney, Eleanor Hunt, Esther Muir—1941

STOLEN SWEETS—D—Chesterfield—Sally Blane, Charles Starrett, Claude King—1934

STOP THAT CAB—C—Lippert—Sid Melton, Iris Adrian, Tom Neol—1951

STORK BITES MAN—C—United Artists—Jackie Cooper, Gene Roberts, Gus Schilling, Emory Parnell—1947

STORM IN A TEACUP—C—United Artists—Vivien Leigh, Rex Harrison—(English-made)—1937

STORM OVER BENGAL—ACD—Republic—Patric Knowles, Richard Cromwell, Rochelle Hudson—1938

STORM OVER LISBON—MD—Republic—Vera Ralston, Richard Arlen, Otto Kruger, Mona Barrie—1944

STORMY TRAILS—W—Grand National—Rex Bell, Bod Hodges, Lois Wilde, Lone Chandler—1936

STORY OF G. I. JOE, THE—MD—United Artists—Burgess Meredith, Robert Mitchum—1945

STORY OF MICHAEL ANGELO (Titon, The)—DO—1950

STRAIGHT SHOOTER—W—Victory—Tim McCoy, Julie Sheldon, Ben Corbett, Ted Adams—1939

STRANGE CARGO—MD—Pothe—Russell Gleason, Lee Patrick, Kyle Bellew, June Nash—1929

STRANGE HOLIDAY—MD—Elite—Claude Rains, Barbara Bate, Gloria Holden, Martin Kosleck—1945

STRANGE ILLUSION—MD—PRC—James Lydon, Warren William, Sally Eiler, Regis Toomey—1945

STRANGE IMPERSONATION—MD—Republic—William Gargan, Brenda Marshall, Hillary Brooke—1946

STRANGE JOURNEY—MD—20th-Fox—Paul Kelly, Osa Massen, Hillary Brooke, Lee Patrick—1946

STRANGE MR. GREGORY, THE—MD—Monogram—Edmund Lowe, Jean Rogers, Don Douglas—1945

STRANGE PEOPLE—ACD—Chesterfield—John Darrow, Gloria Shea, Hale Hamilton, Wilfred Lucas—1933

STRANGE VOYAGE—AD—Monogram—Eddie Albert, Ray Teal, Forrest Taylor, Matt Willis—1945

STRANGE WOMAN—RD—United Artists—Hedy Lamarr, Louis Hayward, Gene Lockhart—1946

STRANGER FROM PECOS, THE—W—Monogrom—Johnny Mack Brown, Raymond Hatton—1943

STRANGER FROM SANTA FE—W—Monogram—Johnny Mack Brown, Raymond Hatton—1945

STRANGERS IN THE NIGHT—MD—Republic—William Terry, Virginia Grey, Helene Thiming—1944

STRANGLER OF THE SWAMP—MYMD—PRC—Rosemary La Planche, Robert Barrett, Blake Edwards—1945

STREAMLINE EXPRESS—ACD—Mascot—Evelyn Venable, Victor Jory, Esther Ralston, Vince Barnett—1935

STREET OF SHADOWS, THE—SD—Distinguished—Viviane Romance, Louis Joovet, Pierre Blanchar, Pierre Fresnay—(French-made)—1948

STREET SCENE—MD—United Artists—Sylvia Sidney, William Collier, Jr., Estelle Taylor—1931

STREETS OF NEW YORK—MD—Monogram—Jockie Cooper, Martin Spellman, Sidney Miller—1939

STRIKE IT RICH—ACD—Allied Artists—Rod Cameron, Bonita Granville, Don Castle, Stuart Erwin—1948

STRONGHOLD—D—Lippert—Veronica Lake, Zachary Scott, Arturo De Cordova, Rita Lacedo—1952

STUDY IN SCARLET, A—D—World Wide—Reginald Owen, Anna May Wong, June Clyde—1933

STUNT PILOT—MD—Monogram—John Trent, Marjorie Reynolds, Milburn Stone, Jason Robards—1939

SUBMARINE ALERT—MD—Paramount—Richard Arlen, Wendy Barrie, Nils Asther—1943

SUBMARINE BASE—MD—PRC—John Litel, Alan Baxter, Iris Idrian, Fifi D'Orsay—1943

SUCCESSFUL FAILURE, A—CD—Monogram—William Collier, Sr., Lucille Gleason, Russell Hopton—1934

SUCKER MONEY—ACD—Kent—Mischa Auer, Phyllis Barrington, Ralph Lewis, Mae Busch—1933

SUICIDE SQUADRON—RD—Republic—Anton Walbrook, Sally Gray—(English-made)—1942

SULLIVANS, THE—CD—20th-Fox—Anne Baxter, Thomas Mitchell, Edward Ryan—1944

SULTAN'S DAUGHTER, THE—C—Monogram—Ann Corio, Charles Butterworth, Tim Ryan—1943

SUMMER STORM—D—United Artists—Linda Darnell, George Sanders, Anna Lee—1944

SUN VALLEY CYCLONE—W—Republic—Bill Elliott, Bobby Blake, Alice Fleming, Roy Barcroft—1946

SUNBONNET SUE—D—Monogram—Gale Storm, Phil Regan, George Cleveland, Minna Gombell—1945

SUNDOWN—MD—United Artists—Gene Tierney, Bruce Cobot, George Sanders, Harry Carey—1941

SUNDOWN SAUNDERS—W—Supreme—Bob Steele, Catherine Cotter, Eorl Devire, Ed Cassidy—1936

SUNDOWNERS, THE—W—Eagle Lion—Robert Preston, Cathy Downs, Robert Sterling—1950

SUNNY SKIES—CD—Tiffany—Benny Rubin, Rex Lease, Marceline Day, Marjorie Kane—1930

SUNSET CARSON RIDES AGAIN—W—Astor—Sunset Carson, Al Terry, Pat Starling, Dan White—1949

SUNSET RANGE—W—First Division—Hoot Gibson, Mary Doran, James Eagles, Walter McGrail—1935

SUNSET TRAIL—W—Paramount—Bill Boyd, George Hayes, Russell Hayden, Charlotte Wynters—1938

SUSIE STEPS OUT—CMU—United Artists—David Bruce, Ann Hunter, Howard Freeman, Grady Sutton—1946

SUSPECTED PERSON—MD—PRC—Clifford Evans, Patricia Roc, David Farrar—(English-made)—1943

SUSPENSE—D—Monogram—Belita, Barry Sullivan, Bonita Granville, Albert Dekkar—1946

SWAMP FIRE—MD—Paramount—Johnny Weissmuller, Carol Thurston, Virginia Gray, Buster Crabbe—1946

SWAMP WOMAN—MD—PRC—Ann Corio, Jack LaRue, Mary Hull, Dan MacDonold—1941

SWEEPSTAKE ANNIE—C—Liberty—Tom Brown, Marian Nixon, Wera Engels—1935

SWEETHEART OF SIGMA CHI—RCMU—Monogram—Phil Regan, Elyse Knox, Phil Brito—1946

SWEETHEART OF THE NAVY—CD—Grand National—Eric Linden, Cecilia Parker, Roger Sinhof—1937

SWEETHEARTS OF THE U. S. A.—MUC—Monogram—Una Merkel, Donald Noris, Lillian Cornell—1944

SWELLHEAD—C—Tiffany—James Gleason, Marion Shilling, Johnny Walker, Paul Hurst—1930

SWING HOTEL—C—PRC—Martha Tilton, Iris Adrian, Charles Collins, Cliff Nazzaro—1944

SWING IT, PROFESSOR—MUC—Ambassador—Pinky Tomlin, Paula Stone, Milburn Stone—1937

SWING IT, SAILOR—C—Grand National—Wallace Ford, Ray Mayer, Isabel Jewell, Mary Treen—1937

SWING PARADE OF 1946—MU—Monogram—Gale Storm, Phil Regan, Connee Boswell—1946

SWING YOUR PARTNER—MUC—Republic—Vera Vague, Dale Evons, Judy Clark, Ransom Shermon—1943

SWINGIN' ON A RAINBOW—MUC—Republic—Jane Frazee, Brad Taylor, Harry Langdon—1945

SWISS FAMILY ROBINSON—MD—RKO—Thomas Mitchell, Edna Best, Freddie Bartholomew—1940

SWISS MISS—C—Metro—Stan Laurel, Oliver Hardy, Della Lind, Walter Woolf—193B

SWORD OF D'ARTAGNAN, THE—COSD—Howco—Robert Clarke, John Hubbard, Mel Archer—1953

SWORD OF THE AVENGER—D—Eagle Lion—Ramon Del Gado, Sigrid Gurie, Ralph Morgan—1948

SWORD OF VENUS—AD—RKO—Robert Clarke, Dan O' Herlihy, Catherine McLeod—1953

SYMPHONIE PASTORALE—D—Films International—Michele Morgan, Pierre Blanchar, Line Noro—(French-made)—1948

SYMPHONY OF LIVING—CD—Invincible—Al Shean, Evelyn Brent, Charles Judels, John Darrow—1935

SYNCOPATION—MU—RKO—Jackie Cooper, Adolphe Menjou, Bonita Granville—1942

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T-MEN—MD—Eagle Lian—Dennis O'Keefe, Mary Meade, Alfred Ryder, Wally Ford—1947

TAHITI HONEY—CMU—Republic—Dennis O'Keefe, Simone Simon, Michael Whalen, Lionel Stander—1943

TAKE IT BIG—MUC—Paramount—Jack Haley, Harriet Hilliard, Mary Beth Hughes, Richard Lane—1944

TAKE ME BACK TO OKLAHOMA—W—Monogram—Tex Ritter, Slim Andrews, Karl Hackett—1940

TAKE THE STAND—MD—Liberty—Gail Patrick, Jack LaRue, Thelma Todd, Russell Hopton—1934

TALES OF ROBIN HOOD—AD—Lippert—Robert Clarke, Mary Hatcher, Paul Cavanagh, Wade Crosby—1952

TALL TEXAN, THE—OD—Lippert—Marie Windsor, Lee J. Cobb, Lloyd Bridges—1953

TALL TIMBER—ACD—Monogram—Roddy McDowall, Jeff Donnell, Lyn Thomas, Gordon Jones—1950

TAMING OF DOROTHY, THE—F—Eagle Lion—Jean Kent, Robert Beatty—(English-made)—1950

TAMING OF THE WEST, THE—W—Columbia—Bill Elliott, Iris Meredith, Dick Curtis—1939

TANGLED DESTINIES—MD—Mayfair—Lloyd Whitlack, Doris Hill, Glenn Tryon, Vera Reynolds—1932

TANGO—CD—Invincible—Chick Chandler, Marian Nixon, Warren Hymer, George Meeker—1936

TANKS A MILLION—C—United Artists—William Tracy, James Gleason, Noah Beery, Jr., Joe Sawyer—1941

TAWNY PIPIT, THE—CD—Universal—Bernard Miles, Rosamund John—(English-made)—1947

TELEPHONE OPERATOR—ACD—Monogram—Judith Allen, Grant Withers, Warren Hymer—193B

TELL IT TO A STAR—MUCD—Republic—Ruth Terry, Alan Mowbray, Robert Livingston—1945

TEMBO—DOC—RKO—Howard Hill and his safari—(African-made)—1952

TEN NIGHTS IN A BARROOM—MD—B. and M.—Hal Skelly, Zita Johann, Edna Hagen—1939

TENDER YEARS—D—20th-Fox—Joe E. Brown, Josephine Hutchinson, Richard Lyon—1947

TENTH AVENUE KID—MD—Republic—Bruce Cabot, Beverly Roberts, Tommy Ryan, Ben Welden—193B

TENTH MAN, THE—D—Gaumont British—John Lodge, John Loder, Athole Stewart—(English-made)—1937

TERROR BY NIGHT—MD—Universal—Basil Rathbone, Nigel Bruce, Alan Mowbray, Dennis Hoey—1946

TERROR OF THE PLAINS—W—Steiner—Tom Taylor, Roberta Gale, Bill Gould, Charles Whitaker—1934

TERROR STREET—D—Lippert—Dan Duryea, Elsy Albin, Ann Gudrum—1954

TERRORS ON HORSEBACK—W—PRC—Buster Crabbe, Al "Fuzzy" St. John, Patti McCarty—1946

TEX RIDES WITH THE BOY SCOUTS—W—Grand National—Tex Ritter, Marjorie Reynolds—1937

TEXAS, BROOKLYN AND HEAVEN—(Texas to Brooklyn)—C—United Artists—Guy Madlson, Diana Lynn, James Dunn, Audie Murphy—1948

TEXAS BUDDIES—W—World Wide—Bob Steele, Nancy Drexel, Francis McDonald, Harry Semels—1932

TEXAS GUN FIGHTER—W—Tiffany—Ken Maynord, Sheila Manners, Lloyd Ingraham—1932

TEXAS KID, THE—W—Monogram—Johnny Mack Brown, Raymond Hatton, Marshall Reed—1943

TEXAS MANHUNT—W—PRC—Bill Boyd, Art Dovis, Lee Powell, Julie Duncan—1941

TEXAS MARSHALL—W—PRC—Tim McCoy, Art Davis, Kay Leslie, Karl Hackett—1941

TEXAS MASQUERADE—W—United Artists—Bill Boyd, Andy Clyde, Jimmy Rogers, Mady Correll—1944

TEXAS PIONEERS—W—Monogram—Bill Cody, Andy Shuford, LeRoy Mason, Sheila Manners—1932

TEXAS RAMBLER—W—Spectrum—Bill Cody, Catherine Catter, Eorl Hodgins, Stuart James—1935

TEXAS RENEGADES—W—PRC—Tim McCoy, Noro Lane, Harry Harvey, Earl Gunn—1940

TEXAS TERRORS—W—Republic—Don Borry, Julie Duncan, Arthur Loft, Al "Fuzzy" St. John—1940

TEXAS TO BATAAN—W—Monogram—John King, Dovid Sharpe, Max Terhune, Morjorie Manning—1942

TEXAS TO BROOKLYN (Texas, Brooklyn and Heaven)—C—United Artists—Guy Madison, Diana Lynn, James Dunn, Audie Murphy—194B

TEXAS TRAIL—W—Paramount—Bill Boyd, George Hayes, Russell Hayden, Judith Allen—1937

TEXAS TROUBLE SHOOTERS—W—Monogram—Ray Corrigan, John King, Max Terhune—1942

TEXAS WILDCATS—W—Victory—Tim McCoy, Joon Borclay, Bert Corbett, Forrest Taylor—1939

THANKS A MILLION—CMU—20th-Fox—Fred Allen, Dick Powell, Patsy Kelly, Ann Dvorak—1935

THANKS FOR LISTENING—MUC—Ambassador—Pinky Tomlin, Maxine Doyle, Arleen Pringle—1937

THAT BRENNAN GIRL—D—Republic—James Dunn, Mona Freeman, William Marshall—1946

THAT GANG OF MINE—MD—Monogram—East Side Kids, Dave O'Brien, Joyce Bryant—1940

THAT HAMILTON WOMAN—D—United Artists—Laurence Oliver, Vivien Leigh—(English-made)—1941

THAT UNCERTAIN FEELING—C—United Artists—Merle Oberon, Melvyn Douglas, Burgess Meredith—1941

THAT'S MY BABY—CMU—Republic—Richard Arlen, Ellen Drew, Leonid Kinsky, Richard Bailey—1944

THAT'S MY GAL—CMU—Republic—Lynee Roberts, Donald Barry, Pinky Lee, Frank Jenks—1947

THERE GOES KELLY—MYC—Monogram—Jackie Moran, Wanda McKay, Sidney Miller, Ralph Sandfore—1945

THERE GOES MY HEART—C—United Artists—Fredric March, Virginia Bruce, Patsy Kelly—1938

THERE IS NO ESCAPE—MD—Screen Guild—Stanley Thurston, Patricia Hieus, Joyce Linden, Rory McDermott—(English-made)—1949

THERE'S A GIRL IN MY HEART—DMU—Allied Artists—Lee Bowman, Elyse Knox, Peggy Ryan—1949

THEY CAME BY NIGHT—MD—20th-Fox—Will Fyffe, Phyllis Calvert—(English-made)—1940

THEY CAME TO A CITY—D—AFE—Frances Rowe, Googie Withers, Ada Reeve—(English-made)—1945

THEY MADE ME A KILLER—MD—Paramount—Robert Lowery, Barbara Britton, Frank Albertson—1946

THEY MEET AGAIN—D—Jean Hersholt, Dorothy Lovett, Neil Hamilton, Robert Baldwin—1941

THEY MET IN THE DARK—ACD—English Films—James Mason, Joyce Howard—(English-made)—1945

THEY NEVER COME BACK—ACD—Artclass—Regis Toomey, Dorothy Sebastian—1932

THEY RAID BY NIGHT—MD—PRC—Lyle Talbot, June Duprez, Victor Varconi, George Neisz—1942

THEY SHALL HAVE FAITH (Forever Yours)—D—Monogram—Gale Storm, C. Aubrey Smith, John Mack Brown, Conrad Nagel—1944

THEY WERE SISTERS—D—Universal—James Mason, Phyllis Calvert, Hugh Sinclair—(English-made)—1946

THIEF IN SILK—MD—Astor—Philip Reed, Jean Bradley, Eduardo Casado—(Cuban-made)—1953

THIEF OF BAGDAD, THE—S—United Artists—Conrad Veidt, Sabu, June Duprez—(English-made)—1940

THINGS TO COME—D—United Artists—Raymond Massey, Edward Chapman, Ralph Richardson, Margaretta Scott—(English-made)—1938

THIRD ALARM, THE—ACD—Tiffany—Anita Louise, James Hall, Paul Hurst, Dot Farley—1930

13 LEAD SOLDIERS—MD—20th-Fox—Tom Conway, Maria Palmer, Helen Westcott, John Newland—1948

THIRTEENTH GUEST, THE—CD—Monogram—Ginger Rogers, Lyle Talbot, J. Farrell MacDonald—1932

THIRTEENTH MAN, THE—MD—Monogram—Weldon Heyburn, Inez Courtney, Selmer Jackson—1938

THIS ENGLAND—HD—World—Emlyn Williams, Roddy McDowall—(English-made)—1941

THIS WAS A WOMAN—D—20th-Fox—Barbara White, Sonia Dresdel—(English-made)—1949

THIS'LL MAKE YOU WHISTLE—MUF—C and M—Jack Buchanan, Elsie Randolph—(English-made)—193B

THOROUGHBRED—ACD—Tiffany—Wesley Barry, Nancy Dover, Pauline Garon, Larry Steers—1930

THOROUGHBREDS—ACD—Republic—Tom Neal, Adele Mara, Roger Pryor, Tom London—1945

THOSE WE LOVE—D—World Wide—Mary Astor, Kenneth MacKenna, Lilyan Tashma—1932

THOU SHALT NOT KILL—D—Republic—Charles Bickford, Owen Davis, Jr., Doris Doy—1939

$1,000 A MINUTE—CD—Republic—Roger Pryor, Leila Hyams, Edgor Kennedy, Purnell Pratt—1935

THREE BROADWAY GIRLS (Greeks Had A Word For Them, The)—C—United Artists—Joan Blondell, Ina Claire, Madge Evans—1932

THREE CORNERED HAT, THE (Il Cappella A Tre Punte)—D—Nuovo Mondo—Leda Gloria—(Italian-made)—1936

THREE DESPERATE MEN—WMD—Lippert—Preston Foster, Jim Davis, Virginia Grey, Ross Latimer—1951

THREE IN THE SADDLE—W—PRC—Tex Ritter, Dave O'Brien, Guy Wilkerson, Lorraine Miller—1945

THREE LEGIONNAIRES, THE—ACD—General—Robert Armstrong, Lyle Talbot, Fifi D'Orsay—1937

THREE LITTLE SISTERS—C—Republic—Mary Lee, Ruth Terry, Cheryl Walker, William Terry—1944

THREE MEN FROM TEXAS—W—Paramount—Bill Boyd, Russell Hayden, Andy Clyde, Morris Ankrum—1940

THREE MESQUITEERS, THE—W—Republic—Bob Livingston, Ray Corrigan, Max Terhune, Luke York—1936

THREE ON A TICKET—MY—PRC—Hugh Beaumant, Cheryl Walker, Paul Bryar, Ralph Dunn—1947

THREE TEXAS STEERS—W—Republic—John Wayne, Ray Corrigan, Max Terbune, Carole Landis—1949

THREE'S A CROWD—MD—Republic—Pamela Blake, Charles Gordon, Gertrude Michael, Ted Hecht—1945

THREE'S A FAMILY—C—United Artists—Charlie Ruggles, Marjorie Reynolds, Fay Bainter—1944

THRILL OF YOUTH—D—Invincible—June Clyde, Matty Kemp, Allen Vincent, George Irving—1932

THUMBS UP—MUCD—Republic—Brenda Joyce, Richard Fraser, Elsa Lanchester, Arthur Margetson—1943

THUNDER IN THE CITY—MD—Columbia—Edward G. Robinson, Nigel Bruce—(Euglish-made)—1937

THUNDER IN THE DESERT—W—Republic—Bob Steele, Louise Stanley, Don Barclay, Ed Brady—1938

THUNDER IN THE EAST (Battle, The) (Sea Battle)—D—Leon Garganoff—Leon Garganoff, Charles Boyer, Merle Oberon—(French-made)—1934

THUNDER IN THE PINES—ACD—Screen Guild—George Reeves, Ralph Byrd, Greg McClure—1948

THUNDER OVER TEXAS—W—Beacon—Big Boy Williams, Marion Shilling, Helen Westcott—1934

THUNDER RIVER FEUD—W—Monogram—Ray Corrigan, John King, Max Terhune, Jan Wiley—1942

THUNDER ROCK—D—Michael Redgrave, Lili Palmer, James Mason, Barbara Mullen—(English-made)—1944

THUNDER TOWN—W—PRC—Bob Steele, Syd Saylor, Ellen Hall, Bud Geary—1946

THUNDERBOLT—DOC—Monogram—Mediterranean Allied Air Force and U. S. 12th Air Force—1947

THUNDERING GUN SLINGERS — W — PRC — Buster Crabbe, Al "Fuzzie" St. John—1944

THURSDAY'S CHILD — D — English Films — Sally Ann Howes, Stewart Granger—(English-made)—1947

TICKET TO A CRIME—MD—Beacon—Ralph Graves, Lois Wilson, Lola Lane, James Burke—1934

TIGER FANGS—MD—PRC—Frank Buck, June Duprez, Duncan Renaldo, Howard Banks—1943

TIGER WOMAN, THE—MD—Republic—Adele Mara, Kane Richmond, Richard Fraser, Cy Kendall—1945

TIMBER FURY—ACD—Eagle Lion—David Bruce, Laura Lee, Nicla Di Bruno, Sam Flint—1950

TIMBER QUEEN—MD—Paramount—Richard Arlen, Mary Beth Hughes, June Havoc—1944

TIMBER WAR—W—Ambassador—Kermit Maynard, Lucille Lund, Lawrence Gray, Robert Warwick—1936

TIME, GENTLEMEN, PLEASE! (Nothing To Lose)—C—Mayer-Kingsley—Eddie Byrne, Hermione Baddeley, Raymond Lovell—(English-made)—1953

TIME OF YOUR LIFE, THE—CD—United Artists—James Cagney, William Bendix, Wayne Morris—1948

TIOGA KID, THE—W—Eagle Lion—Eddie Dean, Roscoe Ates, Jennifer Holt, Dennis Moore—1948

TITAN, THE (Story of Michael Angelo)—DO—1950

TO BE OR NOT TO BE—CMD—United Artists—Carole Lombard, Jack Benny, Robert Stack—1942

TODAY I HANG—MD—PRC—Walter Woolf King, Mona Barne, William Farnum, Harry Woods—1942

TOLL OF THE DESERT—W—Steiner—Fred Kohler, Jr., Betty Mack, Roger Williams—1935

TOM BROWN'S SCHOOL DAYS—MD—RKO—Sir Cedric Hardwicke, Freddie Barhtolomew—1940

TOMBOY—MD—Monogram—Jackie Moran, Marcia Mae Jones, Grant Withers, George Cleveland—1940

TOMORROW AT SEVEN—MD—RKO—Chester Morris, Vivienne Osborne, Frank McHugh—1933

TOMORROW THE WORLD!—D—United Artists—Frederic March, Betty Field, Agnes Moorehead—1944

TOMORROW WE LIVE—MD—PRC—Ricardo Cortez, Jean Parker, Emmett Lynn, William Marshall—1942

TOMORROW'S YOUTH—MD—Monogram—Dickie Moore, John Miljan, Gloria Shea, Martha Sleeper—1935

TONIGHT OR NEVER—D—United Artists—Gloria Swanson, Ferdinand Gottshalk, Robert Greig—1931

TONTO BASIN OUTLAWS—W—Monogram—Ray Corrigan, John King, Max Terhune, Jan Wiley—1941

TONY DRAWS A HORSE—F—Fine Arts—Cecil Parker, Anne Crawford, Derek Bond—(English-made)—1951

TOO MANY HUSBANDS—C—Columbia—Jean Arthur, Fred MacMurray, Melvyn Douglas—1940

TOO MANY WINNERS—MYMD—PRC—Hugh Beaumont, Trudy Marshall, Ralph Dunn—1947

TOO MANY WOMEN—C—PRC—Neil Hamilton, June Lang, Joyce Compton, Barbara Reed—1942

TOO MUCH BEEF—W—Grand National—Rex Bell, Connie Bergen, Peggy O'Connel—1936

TOP SERGEANT—MD—Universal—Leo Carrillo, Andy Devine, Don Terry, Elyse Knox—1942

TOP SERGEANT MULLIGAN — C — Monogram — Nat Pendleton, Carol Hughes, Sterling Holloway—1941

TOPPER—F—Metro—Cary Grant, Billie Burke, Roland Young—1937

TOPPER RETURNS—C—United Artists—Joan Blondell, Roland Young, Carole Landis, Billie Burke—1941

TOPPER TAKES A TRIP—C—United Artists—Constance Bennett, Roland Young, Billie Burke—1939

TORNADO—MD—Paramount—Chester Morris, Nancy Kelly, Gwen Kenyon, Marie McDonald—1943

TORNADO RANGE—W—Eagle Lion—Eddie Dean, Roscoe Ates, Jennifer Holt, George Chesebro—1948

TORPEDO BOAT—MD—Paramount—Richard Arlen, Jean Parker, Mary Carlisle—1942

TORSO MURDER MYSTERY, THE—MYD—Ziehm—Bruce Cabot, Marta LaBarr, Tamara Desni—1940

TORTURE SHIP—MD—PRC—Lyle Talbot, Irving Pichel, Jacqueline Wells, Sheila Bromley—1939

TOUGH ASSIGNMENT — ACD — Lippert — Don Barry, Marjorie Steele, Steve Brodie, Marc Lawrence—1950

TOUGH KID—MD—Monogram—Frankie Darro, Judith Allen, Dick Purcell, Lillian Elliott—1938

TOUGH TO HANDLE—ACD—Conn—Frankie Darro, Kane Richmond, Phyllis Rathbone—1937

TOURNAMENT TEMPO (Gay Blade)—CD—Republic—Allan Lane, Jean Rogers, Edward Ashley—1946

TOWER OF TERROR—MD—Monogram—Wilfrid Lawson, Movita, Michael Rennie—1942

TOWN WENT WILD, THE—C—PRC—Freddie Barthola-mew, Edward Everett Horton—1944

TRACY RIDES—W—Steiner—Tom Tyler, Virginia Brown Faire, Edmund Cobb, Charles K. French—1934

TRADE WINDS—CD—United Artists—Fredric March, Joan Bennett, Ralph Bellamy, Ann Sothern—1938

TRAFFIC IN CRIME—MD—Republic—Kane Richmond, Adele Mara, Anne Nagel, Wilton Graff—1946

TRAGEDY AT MIDNIGHT, A—CMD—Republic—John Howard, Margaret Lindsay, Roscoe Karns—1942

TRAIL BEYOND, THE—W—Monogram—John Wayne, Noah Beery, Noah Berry, Jr., Verna Hillie—1934

TRAIL BLAZERS, THE—W—Republic—Bob Steele, Robert Livingston, Rufe Davis, Rex Lease—1940

TRAIL DUST—W—Paramount—William Boyd, James Ellison, George Hayes, Stephen Morris—1936

TRAIL OF TERROR—MUW—PRC—Dave O'Brien, Jim Newill, Guy Wilkerson, Patricia Knox—1943

TRAIL OF THE MOUNTIES—MD—Screen Guild—Russell Hayden, Jennifer Holt, Emmett Lynn—1948

TRAIL OF THE SILVER SPUR—W—Monogram—Ray Corrigan, John King, Max Terhune—1941

TRAIL OF THE YUKON—MD—Monogram—Kirby Grant, Suzanne Dalbert, Bill Edwards—1949

TRAIL OF VENGEANCE—W—Republic—Johnny Mack Brown, Iris Meredith, Frank Ball, Dick Curtis—1937

TRAIL RIDERS—W—Monogram—John King, David Sharpe, Max Terhune, Evelyn Finley—1942

TRAIL TO MEXICO—W—Monogram—Jimmy Wakely, Lee White, Julian Rivero, Dolores Castelli—1946

TRAILING DANGER — W — Monogram—Johnny Mack Brown, Raymond Hatton, Marshall Reed—1947

TRAILING DOUBLE TROUBLE—W—Monogram—John King, Ray Corrigan, Max Terhune—1940

TRAILING NORTH—W—Monogram—Bob Steele, Doris Hill, Arthur Rankin, George Hayes—1933

TRAIL'S END—W—Monogram—Johnny Mack Brown, Max Terhune, Kay Moreley, Douglas Evans—1949

TRAILS OF THE WILD—W—Ambassador—Kermit Maynard, Monte Blue, Billie Seward—1935

TRAIN OF EVENTS—D—J. Arthur Rank—Valerie Hobson, John Clements—(English-made)—1952

TRAIN TO ALCATRAZ—MD—Republic—Donald Barry, Janet Martin, Roy Barcroft, June Storey—1948

TRAIN TO TOMBSTONE, A—W—Lippert—Don Barry, Robert Lowery, Wally Vernon, Judith Allen—1950

TRAITOR, THE—W—Puritan—Tim McCoy, Frances Grant, Karl Hackett, Jack Rockwell—1936

TRAITOR WITHIN—D—Republic—Don Barry, Jean Parker, George Cleveland, Ralph Morgan—1942

TRANSATLANTIC MERRY - GO - ROUND — C — United Artists—Jack Benny, Nancy Carroll—1934

TRAP, THE—MYMD—Monogram—Sidney Toler, Mantan Moreland, Victor Sen Young—1946

TRAPPED—MD—Eagle Lion—Lloyd Bridges, Barbara Payton, John Hoyt, James Todd—1949

TREASURE OF MONTE CRISTO—MYD—Lippert—Glen Langan, Adele Jergens, Steve Brodie—1949

TRESPASSER, THE—MD—Republic—Dale Evans, Warren Douglas, Janet Martin, Douglas Fowley—1947

TRIGGER FINGERS — W — Monogram — Johnny Mack Brown, Raymond Hatton, Jennifer Holt—1946

TRIGGER FINGERS—W—Victory—Tim McCoy, Ben Carbett, Jill Martin, Joyce Bryand—1939

TRIGGER LAW—W—Monogram—Bob Steele, Hoot Gibson, Beatrice Gray, Ralph Lewis—1944

TRIGGER PALS—W—Grand National—Art Jarrett, Lee Powell, Al "Fuzzy" St. John, Dorothy Faye—1939

TRIGGER SMITH—W—Monogram—Jack Randall, Joyce Bryant, Frank Yaconelli—1939

TRIGGER TRIO, THE—W—Republic—Ray Corrigan, Ralph Byrd, Max Terhune, Sandra Corday—1937

TRIUMPH OF SHERLOCK HOLMES, THE—MD—Olympic—Arthur Wontner, Ian Fleming, Lyn Harding, Leslie Perrins—(English-made)—1935

TROCADERO—CMU—Republic—Rosemary Lane, Johnny Downs, Ralph Morgan, Dick Purcell—1944

TROUBLE CHASERS—CMD—Monogram—Billy Gilbert, Shemp Howard, Maxie Rosenbloom—1945

TROUBLE IN TEXAS—W—Grand National—Tex Ritter, Rita Cansino, Earl Dwire, Horace Murphy—1937

TROUBLE PREFERRED—MD—20th-Fox—Peggy Knudsen, Lynne Roberts, Charles Russell, Mary Bear—1948

TRUE GLORY, THE—DO—Columbia—1945

TRUSTED OUTLAW, THE—W—Republic—Bob Steele, Lois January, Joan Barclay, Hal Price—1937

TUCSON—W—20th-Fox—Jimmy Lydon, Penny Edwards, Deanna Wayne, Charles Russell—1949

TUCSON RAIDERS—W—Republic—Bill Elliott, Gabby Hayes, Bobby Blake, Alice Fleming—1944

TULSA — MD — Eagle Lion—Susan Hayward, Robert Preston, Pedro Armendariz, Lloyd Gough—1949

TULSA KID, THE—W—Republic—Don Barry, Noah Beery, Luana Walters, David Durand—1940

TUMBLEDOWN RANCH IN ARIZONA—W—Monogram—John King, Ray Corrigan, Max Terhune—1941

TUMBLEWEED TRAIL—W—PRC—Eddie Dean, Roscoe Ates, Shirley Patterson, Johnny McGovern—1946

TUMBLEWOOD TRAILS—W—PRC—Bill Boyd, Art Davis, Lee Powell, Marjorie Manners, Jack Rockwell—1942

TUNA CLIPPER — MD — Monogram — Roland Winters, Roddy McDowell, Elena Verdugo—1949

TUNDRA—ACD—Burroughs-Tarzan—Del Cambre—1936

TUNISIAN VICTORY—DOC—Metro—British Army Film Unit—1944

TURNABOUT — C — United Artists — Adolphe Menjou, Carole Landis, John Hubbard—1940

TUXEDO JUNCTION—C—Republic—Leon Weaver, June Weaver, Frank Weaver, Frankie Darro—1941

TWILIGHT ON THE TRAIL—W—Paramount—Bill Boyd, Brad King, Andy Clyde, Jack Rockwell—1941

TWIN BEDS—C—United Artists—George Brent, Joan Bennett, Mischa Auer, Una Merkel—1942

TWIN HUSBANDS — CD — Chesterfield — John Miljan, Shirley Grey, Monroe Owsley—1934

TWO DOLLAR BETTOR—MD—Realart—John Litel, Marie Windsor, Steve Brodie, Barbara Logan—1951

TWO FISTED JUSTICE—W—Monogram—John King, David Sharpe, Max Terhune, Gwen Gaze—1943

TWO GUN JUSTICE—W—Monogram—Tim McCoy, Betty Compson, Joan Barclay, John Merton—1938

TWO GUN MAN—W—Tiffany—Robert Fraser, Consuelo Dawn, Bobby Nelson, Carmen LaRoux—1931

TWO GUN MAN FROM HARLEM—W — Sack — Herbert Jeffreys, Clarence Brooks, Margaret Whitten—1938

TWO GUN SHERIFF—W—Republic—Don Barry, Lynn Merrick, Jay Novello, Lupita Tovar—1941

TWO GUN TROUBADOUR—W—Spectrum—Fred Scott, Claire Rochelle, John Merton, Harry Harvey—1937

TWO HEADS ON A PILLOW—C—Liberty—Neil Hamilton, Miriam Jordan, Henry Armetta—1934

TWO LOST WORLDS—AD—Eagle Lion—Laura Elliott, Jim Arness, Gloria Petroff, William Kennedy—1950

TWO MINUTES TO PLAY—ACD—Victory—Herman Brix, Eddie Nugent, Jeanne Martel—1937

TWO SINNERS—D—Republic—Otto Kruger, Martha Sleeper, Minna Gombell—1935

TWO WEEKS TO LIVE—C—RKO—Lum and Abner, Franklin Pangborn, Kay Linaker—1943

TWO WISE MAIDS—C—Republic—Alison Shipworth, Polly Moran, Hope Manning, Donald Cook—1937

TYPHOON TREASURE—MD—Commonwealth—Campbell Copelin, Gwen Munroe, Joe Valli—1939

U

UNCENSORED—MD—20th-Fox—Eric Portman, Phyllis Calvert, Griffith Jones—(English-made)—1944

UNCONQUERED BANDIT, THE—W—William Steiner—Tom Tyler, Lillian Gilmore, Charles Whitaker—1935

UNDER ARIZONA SKIES — W — Monogram — Johnny Mack Brown, Reno Bair, Raymond Hatton—1946

UNDER MONTANA SKIES—OD—Tiffany—Kenneth Harlan, Dorothy Gulliver, Slim Summerville—1930

UNDER SECRET ORDERS—MD—Guaranteed—John Loder, Erich von Stroheim, Dita Parla, Claire Luce—(English-made)—1943

UNDER TEXAS SKIES—W—Republic—Robert Livingston, Bob Steele, Rufe Davis, Rex Lease—1940

UNDER THE BIG TOP — MD — Monogram — Marjorie Main, Anne Nagel, Jack La Rue—1938

UNDER THE OLIVE TREE — MD — Lux-Raf Vallone, Lucia Bose, Folco Lulli, Maria Grazia—(Italian-made)—(English titles)—1951

UNDER THE RED ROBE—D—20th-Fox—Conrad Velda, Annabella, Raymond Massey—(English-made)—1937

UNDER THE SUN OF ROME—MD—United Artists—Oscar Blanda, Liliana Mancini, Francesco Golisano. Enno Fabeni—(Italian-made)—1949

UNDERCOVER AGENT—MD—Monogram—Russell Gleason, Shirley Deane, J. M. Kerrigan—1939

UNDERCOVER MAN—W—Republic—John Mack Brown, Suzanne Kaaren, Ted Adams, Frank Darien—1936

UNDERCOVER MAN—W—United Artists—Bill Boyd, Andy Clyde, Jay Kirby, Antonio Moreno—1942

UNDERCOVER WOMAN, THE — MYD — Republic—Bob Livingston, Richard Fraser, Isabel Withers—1946

UNDERDOG, THE—MD—PRC—Barton MacLane, Bobby Larson, Jan Wiley, Charlotte Wynters—1943

UNDERGROUND AGENTS—MD—Columbia—Bruce Bennett, Leslie Brooks, Frank Albertson—1942

UNDERGROUND RUSTLERS—W—Monogram—Ray Corrigan, John King, Max Terhune, Gwen Gaze—1941

UNHOLY LOVE—MD—Hollywood—H. B. Warner, Lila Lee, Beryl Mercer, Joyce Compton—1932

UNKNOWN BLONDE—ACD—Majestic—Edward Arnold, Barbara Barondess, Barry Norton—1934

UNKNOWN GUEST, THE — MD — Monogram — Victor Jory, Pamela Blake, Veda Ann Borg—1943

UNKNOWN ISLAND — MD — Film Classics — Virginia Grey, Philip Reed, Barton MacLane—1948

UNKNOWN WORLD—FANMD—Lippert—Bruce Kellogg, Victor Kilian, Otto Waldis, Jim Bannon—1951

UNTAMED FURY — OMD — PRC — Gaylord Pendleton, Mikel Conrad, Leigh Whipper, Mary Conwell—1947

UP IN MABEL'S ROOM—F—United Artists—Marjorie Reynolds, Dennis O'Keefe, Gail Patrick—1944

UP IN THE AIR—MYD—Monogram—Frankie Darro, Marjorie Reynolds, Mantan Moreland—1940

UPTOWN NEW YORK—MD—World Wide—Jack Oakie, Shirley Grey, Leon Waycoff, George Cooper—1932

URUBU—AD—United Aritsts—George Breakston, Yorke Caplen, all-native cast—1948

UTAH KID, THE—W—Monogram—Bob Steele, Hoot Gibson, Beatrice Grey, Evelyn Eaton—1944

UTAH TRAIL—W—Grand National—Tex Ritter, Horace Murphy, Snub Pollard, Adele Pearce—1938

V

VACATION DAYS—MUCD—Monogram—Freddie Stewart, June Priesser, Frankie Darro—1947

VALLEY OF FEAR — W — Monogram — Johnny Mack Brown, Raymond Hatton, Christine McIntire—1947

VALLEY OF THE EAGLES—MD—Lippert—Jack Warner, Nadia Gray, John McCallum—(English-made)—1952

VALLEY OF THE ZOMBIES—MYMD—Republic—Bob Livingston, Adrian Booth, Ian Keith—1946

VALLEY OF VENGEANCE—W—PRC—Buster Crabbe, Al St. John, Evelyn Finley, Donald Mayo—1944

VALLEY OF WANTED MEN — MD — Conn — Frankie Darro, Roy Mason, Russell Hopton—1935

VAMPIRE BAT, THE—MY—Majestic—Lionel Atwill, Fay Wray, Melvyn Douglas, George E. Stone—1933

VAMPIRE'S GHOST — MD — Republic — John Abbott, Peggy Stewart, Grant Withers—1945

VANISHING RIDERS, THE—W—Spectrum—Bill Cody, Bill Cody, Jr., Ethel Jackson, Roger Williams—1935

VANITY FAIR—CD—Hollywood—Myrna Loy, Conway Tearle, Barbara Kent, Walter Byron—1932

VARIETIES ON PARADE—N—Lippert—Jackie Coogan, Eddie Garr, Tom Neal, Iris Adrian—1951

VENGEANCE OF THE DEEP—MD—Time—Lloyd Hughes, Shirley Richards, Sidney Wheeler—1940

VIA PONY EXPRESS—W—Majestic—Jack Hoxie, Lane Chandler, Marceline Doy, Julian Rivero—1933

VICIOUS YEARS—D—Film Classics—Tommy Cook, Gar Moore, Anthony Ross, Sybil Merritt—1950

VICTORIA THE GREAT—HISD—RKO—Anna Neagle, Anton Walbrook, Arthur Young, Felix Aylmer—(Foreign-made)—1937

VIGILANTES OF BOOMTOWN—W—Republic—Allan Lane, Bobby Blake, Roscoe Karns—1947

VIGILANTES OF DODGE CITY—W—Republic—Bill Elliott, Bobby Blake, Alice Fleming—1944

VILLAGE BARN DANCE—MDMU—Republic—Richard Cromwell, Doris Day, George Barbier—1940

VILLAIN STILL PURSUED HER, THE—SF—RKO—Hugh Herbert, Anita Louise, Alan Mowbray—1940

VIOLENCE—MD—Monogram—Nancy Coleman, Michael O'Shea, Emory Parnell, Sheldon Leonard—1947

VOGUES OF 1938—MU—United Artists—Warner Baxter, Joan Bennett, Helen Vinson, Mischa Auer—1937

VOICE IN THE WIND—D—United Artists—Francis Lederer, Sigrid Gurie, David Cota, Olga Fabian—1944

VOODOO MAN—MD—Monogram—Bela Lugosi, John Carrodine, George Zucco, Michael Ames—1944

W

WAGON TRAIL—W—Ajax—Harry Carey, Ed Norris, Gertrude Messinger—1935

WAGON WHEELS WESTWARD—W—Republic—Bill Elliott, Bobby Blake, Alice Fleming—1946

WAGONS WESTWARD—W—Republic—Chester Morris, Anita Louise, Buck Jones, Wayne Hull—1940

WALK IN THE SUN, A—D—20th-Fox—Dona Andrews, Richard Conte, John Ireland—1945

WALLABY JIM OF THE ISLANDS—ACD—Grand National—George Houston, Ruth Coleman—1937

WALL OF DEATH—MD—Realart—Susan Shaw, Maxwell Reed, Leslie Dwyer—(English-made)—1952

WALLS OF MALAPACA, THE—D—Films International of America—Isa Miranda, Jean Gabin, Andrea Checci, Vera Talch—(Foreign-made)—1950

WALTZ TIME—D—Goumont-British—Evelyn Laye, Fritz Schultz, Gina Molo—(English-made)—1933

WANDERERS OF THE WEST—W—Monogram—Tom Keene, Betty Miles, Sugar Dawn, Tom Seidel—1941

WANTED BY THE POLICE—MD—Monogram—Frankie Darro, Evelyn Knapp, Robert Kent—1938

WANTED FOR MURDER—MD—20th-Fox—Eric Portman, Dulcie Gray—(English-made)—1946

WARE CASE, THE—MD—Gaumont-British—Clive Brook, Jane Baxter, Barry Bornes—(English-made)—1939

WATERFRONT—MD—PRC—John Carradine, J. Carroll Nash, Maris Wrixon, Edwin Maxwell—1944

WATERFRONT LADY—ACD—Republic—Ann Rutherford, Frank Albertson, Jack La Rue—1935

WATERLOO ROAD—RD—Eagle Lion—John Mills, Stewart Granger, Alastaire Sim, Joy Shelton—(English-made)—1949

WAVE, A WAC, AND A MARINE, A—CD—Monogram—Elyse Knox, Anne Gillis, Sally Ellers—1944

WAY DOWN SOUTH (It Happened In New Orleans)—MDMU—Bobby Breen, Alan Mowbray—1939

WAY OUT WEST—C—MGM—Stan Laurel, Oliver Hardy, Sharon Lynne, James Finlayson—1936

WEAKER SEX, THE—D—Eagle Lion—Ursula Jeans, Cecil Parker, Joan Hopkins—(English-made)—1949

WE'RE GOING TO BE RICH—CMD—20th-Fox—Gracie Fields, Victor McLaglen, Brian Donlevy, Cora Brown—(English-made)—1938

WE'RE IN THE LEGION NOW (Rest Cure, The)—CD Grand National—Reginald Denny—1935

WEST OF CHEYENNE—W—Columbia—Charles Starrett, Irls Meredith, Bob Nolan, Dick Curtis—1938

WEST OF NEVADA—W—Colony—Rex Bell, Joan Barclay, Al St. John, Steve Clark—1936

WEST OF PINTO BASIN—W—Monogram—Ray Corrigan, John King, Max Terhune, Guen Raze—1940

WEST OF RAINBOW'S END—W—Monogram—Tim McCoy, Kathleen Eliot, Walter McGrail—1938

WEST OF TEXAS—W—PRC—Dave O'Brien, Jim Newill, Guy Wilkerson, Francis Gladwin—1943

WEST OF THE ALAMO—W—Monogram—Jimmy Wakely, Lee White, Iris Clive, Jack Ingram—1946

WEST OF THE DIVIDE—W—Monogram—John Wayne, Virginia Brown Faire, George Hayes—1934

WEST OF THE LAW—W—Monogram—Buck Jones, Tim McCoy, Raymond Hatton, Evelyn Cooke—1942

WEST OF THE RIO GRANDE—W—Monogram—Johnny Mack Brown, Raymond Hatton—1944

WEST SIDE KID, THE—MD—Republic—Donald Barry, Henry Hull, Dale Evans, Nana Bryant—1943

WEST TO GLORY—W—PRC—Eddie Dean, Roscoe Ates, Dolores Castle, Gregg—Barton—1947

WESTBOUND STAGE—W—Monogram—Tex Ritter, Nelson MacDowell, Muriel Evans, Nolan Willis—1940

WESTERN CYCLONE—W—PRC—Buster Crabbe, Al "Fuzzy" St. John, Marjorie Manners—1943

WESTERN GOLD—W—20th-Fox—Smith Ballew, Heather Angel, Leroy Mason—1937

WESTERN MAIL—W—Monogram—Tom Keene, Frank Yuconelli, Jean Trent, Glenn Strange—1942

WESTERN PACIFIC AGENT—ACD—Lippert—Kent Taylor, Sheila Ryan, Mickey Knox, Robert Lowery—1950

WESTERN RENEGADES—W—Monogram—Johnny Mack Brown, Max Terhune, June Adams—1949

WESTERN TERROR—MUW—Astor—Dave O'Brien Claire Rochelle, George Morrell—1948

WESTLAND CASE, THE—MY—Universal—Preston Foster, Frank Jenks, Carol Hughes—1937

WESTWARD BOUND—W—Monogram—Ken Maynard, Hoot Gibson, Bob Steele, Betty Miles—1944

WESTWARD HO—W—Republic—John Wayne, Sheila Mannors, Frank McGlynn, Jr.—1935

WESTWARD TRAIL, THE—WMU—Eagle Lion—Eddie Dean, Roscoe Ates, Phyllis Planchard—1948

WHAT A MAN!—CD—Monogram—Johnny Downs, Wanda McKay, Robert Kent, Etta McDaniels—1943

WHAT PRICE CRIME?—MD—Beacon—Charles Starrett, Noel Madison, Virginia Cherrill—1935

WHAT'S YOUR RACKET?—MD—Mayfair—Regis Toomey, Noel Francis, J. Carrall Naish—1934

WHEN A MAN RIDES ALONE—W—Freuler—Tom Tyler, Adele Lacey, Al Bridge, Bob Burns—1933

WHEN KNIGHTS ARE BOLD—C—Unity—Jack Buchanan, Fay Wray—(English-made)—1942

WHEN STRANGERS MARRY (Betrayed)—MYD—Monogram—Dean Jagger, Robert Mitchum—1947

WHEN THE LIGHTS GO ON AGAIN—D—PRC—James Lydon, Regis Toomey, George Cleveland—1944

WHEN THIEF MEETS THIEF—ACD—United Artists—Douglas Fairbanks, Jr., Valerie Hobson, Alan Hale, Jack Melford—(English-made)—1937

WHEN'S YOUR BIRTHDAY?—C—RKO—Joe E. Brown, Marian Marsh, Fred Keating, Edgar Kennedy—1937

WHERE ARE YOUR CHILDREN?—D—Monogram—Jockie Cooper, Gale Storm, Patricia Morison—1943

WHERE THE BUFFALO ROAM—W—Monogram—Tex Ritter, Dorothy Short, John Merton—1938

WHERE THE NORTH BEGINS—MD—Screen Guild—Russell Hayden, Jennifer Holt—1948

WHERE THE WEST BEGINS—W—Monogram—Jack Rondall, Luana Walters, Fuzzy Knight—1938

WHERE TRAILS DIVIDE—W—Monogram—Tom Keene, Warner Richmond, Eleanor Stewart—1937

WHERE TRAILS END—W—Monogram—Tom Keene, Frank Yaconelli, Joan Curtis, Donald Steward—1942

WHEREVER SHE GOES—DMU—Mayer-Kingsley—Eileen Joyce, Suzanne Parrett, Muriel Steinbeck—1952

WHISPERING CITY—MYMD—Eagle Lion—Paul Lukas, Mimi d'Estre—(Canadian-made)—1947

WHISPERING FOOTSTEPS—MD—Republic—John Hubbard, Rita Quigley, Joan Blair, Cy Kendall—1943

WHISPERING SKULL, THE—W—PRC—Tex Ritter, Dave O'Brien, Guy Wilkerson, Denny Burke—1944

WHISPERING SMITH SPEAKS—MD—20th-Fox—George O'Brien, Irene Ware, Kenneth Thompson—1935

WHISPERING SMITH vs. SCOTLAND YARD—MD—RKO—Herbert Lom—(English-made)—1952

WHISTLE STOP—MD—United Artists—Ava Gardner, George Raft, Victor McLaglen—1946

WHISTLIN' DAN—W—Tiffany—Ken Maynard, Joyzelle, George Renavent, Don Terry—1932

WHITE GORILLA—MD—Weiss—Roy Corrigan, Lorraine Miller, Bobby Nelson, Frank Merrill—1947

WHITE PONGO—AD—PRC—Richard Froser, Mons Wrixon, Lionel Royce, Al Eben—1945

WHITE ZOMBIE—MY—United Artists—Bela Lugosi, Madge Bellamy, Joseph Cawthorn—1932

WHO KILLED AUNT MAGGIE?—MY—Republic—John Hubbard, Wendy Barrie, Edgar Kennedy—1940

WHO KILLED "DOC" ROBBIN?—C—United Artists—Virginia Grey, Don Castle, George Zucco—1948

WHY GIRLS LEAVE HOME—MD—PRC—Pamela Blake, Sheldon Leonard, Lolo Lane, Elisha Cook, Jr.—1945

WIDE BOY—MD—Realart—Sidney Tafler, Susan Shaw, Ronald Howord—(English-made)—1953

WIDE OPEN TOWN—W—Paramount—Bill Boyd, Russell Hayden, Andy Clyde, Evelyn Brent—1941

WIFE OF GENERAL LING—ACMD—Gaumont British—Griffith Jones, Inkijinoff—(English-made)—1938

WIFE OF MONTE CRISTO, THE—MD—PRC—John Loder, Leonore Aubert, Fritz Kortner, Charles Dingle—1946

WIFE WANTED—D—Monogram—Kay Francis, Paul Cavanagh, Robert Shayne, Veda Ann Borg—1946

WILD BRIAN KENT—MD—RKO—Ralph Bellamy, Mae Clarke, Helen Lowell, Stanley Andrews—1936

WILD COUNTRY—W—PRC—Eddie Dean, Roscoe Ates, Peggy Wynn, Douglas Fowley—1947

WILD HORSE CANYON—W—Monogram—Jack Randall, Dorothy Scott, Frank Yaconelli—1938

WILD HORSE PHANTOM—W—PRC—Buster Crabbe, Al "Fuzzy" St. John, Kermit Maynard—1944

WILD HORSE RANGE—W—Monogram—Jack Randall, Frank Yaconelli, Phyllis Ruth, Marion Sais—1940

WILD HORSE RODEO—W—Republic—Bob Livingston, Ray Corrigan, Max Terhune, June Martel—1937

WILD HORSE RUSTLERS—W—PRC—Bob Livingston, Al "Fuzzy" St. John, Linda Johnson—1943

WILD HORSE STAMPEDE—W—Monogram—Ken Maynard, Hoot Gibson, Bob Baker, Betty Miles—1943

WILD MUSTANG—W—Wliam Berke—Harry Carey, Barbara Britchie, Del Gordon—1935

WILD WEST—W—PRC—Eddie Dean, Roscoe Ates, Al Larue, Robert Henry—1946

WILDCAT—MD—Paramount—Richard Arlen, Arline Judge, William Frowley, Buster Crabbe—1942

WILDCAT TROOPER—W—Ambassador—Kermit Maynard, Hobart Bosworth, Fuzzy Knight—1936

WILDERNESS MAIL—W—Ambassador—Kermit Maynard, Fred Kohler, Paul Hurst, Doris Brook—1935

WILDFIRE—W—Action—Bob Steele, Sterling Halloway, John Miljan, William Farnum—1945

WILLIAM TELL—ACD—General Foreign Films—Hans Marr, Conrad Veidt—(German-made)—1935

WINDJAMMER—CMU—Fairbanks—Bob Burns, Gale Robbins, Scott Elliott, Kenneth McDonald—1946

WINGS OF ADVENTURE, THE—ACD—Tiffany—Rex Lease, Armida, Clyde Cook, Eddie Boland—1930

WINGS OF DANGER—MD—Lippert—Zachary Scott, Naomi Chance, Robert Beatty—1952

WINGS OF THE MORNING—D—20th-Fox—Annabella, Henry Fonda—(English-made)—1937

WINGS OVER THE PACIFIC—MD—Monogram—Inez Cooper, Edward Norris, Montague Love—1943

WINNER'S CIRCLE, THE—D—20th-Fox—Johnny Longden Morgan Farley, Jean Willes, Bob Howard—194(

WINTER CARNIVAL—MD—United Artists—Ann Sheridan, Richard Carlson, Helen Parrish—1939

WINTER WONDERLAND—RC—Republic—Lynne Roberts Charles Drake, Roman Bohene, Eric Blore—1947

WINTERSET—D—RKO—Burgess Meredith, Margo, Eduardo Cianelli, John Carradine—1936

WITH THESE HANDS—DOD—International Ladies Garment Workers Union—Sam Levine, Arlene Francis, Joseph Wiseman—1950

WITHOUT HONOR—D—United Artists—Loraine Day, Dane Clark, Franchot Tone, Agnes Moorehead—1949

WITHOUT HONORS—MD—Artclass—Harry Carey, Mae Busch, Mary Jane Irving, Gibson Gowland—1932

WITHOUT WARNING—MD—Olympic—Victor Varconi, Joan Maude, Herbert Leslie—(English-made)—1938

WOLF CALL—MD—Monogram—John Carroll, Movita, Peter George Lynn, Guy Usher—1939

WOLF HUNTERS, THE—OMD—Monogram—Kirby Grant, Jan Clayton, Edward Norris, Helen Parrish—1949

WOLF OF NEW YORK—MD—Republic—Edmund Lowe, Rose Robart, James Stephenson—1940

WOLVES OF THE RANGE—W—PRC—Bob Livingston, Al "Fuzzy" St. John, Frances Gladwin—1943

WOLVES OF THE SEA—MD—J. D. Kendis—Hobart Bosworth, Jean Carman, Dick Thane—1938

WOMAN ALONE, THE—D—Hitchcock—Anna Sten, Oscar Homolka—(English-made)—1937

WOMAN CONDEMNED—D—Marcy—Claudia Dell, Lola Lane, Mischa Auer, Tom O'Brien—1934

WOMAN DOCTOR—D—Republic—Frieda Inescort, Henry Wilcoxon, Claire Dodd, Sybil Joson—1939

WOMAN HATER—C—Universal—Stewart Granger, Edwige Feuildere—(English-made)—1949

WOMAN IN GREEN, THE—MD—Universal—Basil Rathbone, Nigel Bruce, Hillary Brooke—1945

WOMAN IN THE DARK—MD—Republic—Penny Edwards, Ross Elliott, Rick Vallin—1952

WOMAN IN THE HALL, THE—PSYD—Eagle Lion—Ursula Jeans, Jean Simmons, Cecil Parker—1949

WOMAN OF THE TOWN, THE—W—United Artists—Claire Trevor, Albert Dekker, Barry Sullivan—1943

WOMAN TO WOMAN—D—Tiffany—Betty Compson, George Barraud, Juliette Compton—1929

WOMAN UNAFRAID—MD—Goldsmith—Lucille Gleason, Skeets Gallagher, Lona Andre—1934

WOMAN WHO CAME BACK, THE—MYMD—Republic—John Loder, Nancy Kelly, Otto Kruger—1945

WOMAN'S MAN, A—CD—Monogram—John Halliday, Marguerite de la Motte, Wallace Ford—1934

WOMEN IN BONDAGE—D—Monogram—Gail Patrick, Nancy Kelly, Bill Henry, Tala Birell—1943

WOMEN IN WAR—MD—Republic—Elsie Jonis, Wendy Barrie, Patric Knowles, Mae Clarke—1940

WOMEN MUST DRESS—CD—Monogram—Minna Gombell, Gavin Gordon, Hardie Albright—1935

WONDER BOY—D—Snader—Bobby Henrey, Robert Shackleton, Christa Winter, Monel Aked—1952

WOODEN HORSE, THE—AD—Snader—Leo Genn, David Tomlinson, Anthony Steel—(English-made)—1951

WORLD ACCUSES, THE—MD—Chesterfield—Vivian Tobin, Dickie Moore, Russell Hopton—1935

WORLD WITHOUT END—DOC—United Nations Educational, Scientific, Cultural Organization—1954

WORLDLY GOODS—MD—Continental—James Kirkwood, Myrna Kennedy, Shannon Day—1930

WRANGLER'S ROOST—W—Monogram—Ray Corrigan, John King, Max Terhune, Gwen Gaze—1941

WRECKING CREW—MD—Paramount—Richard Arlen, Chester Morris, Jean Porker, Joe Sawyer—1942

WRONG ROAD, THE—MD—Republic—Richard Cromwell, Helen Mack, Lionel Atwill, Billy Bevan—1937

WYOMING OUTLAW—W—Republic—John Wayne, Roy Corrigan, Raymon Hatton—1939

WYOMING WILDCAT—W—Republic—Don Barry, Julie Duncan, Frank Thomas, Syd Saylor—1941

X

X MARKS THE SPOT—MD—Republic—Damian O'Flynn, Helen Parrish, Dick Purcell, Jack La Rue—1942

Y

YANK IN LIBYA, A—MD—PRC—Walter Woolf King, Joan Woodbury, H. B. Warner—1942

YANK IN LONDON, A—20th-Fox—Anna Neagle, Dean Jagger, Rex Harrison—(English-made)—1946

YANKEE FAKIR—MD—Republic—Douglas Fowley, Joan Woodbury, Clem Bevans, Ransom Sherman—1947

YANKS AHOY—C—United Artists—William Tracy, Joe Sawyer, Marjorie Woodworth—1943

YANKS ARE COMING, THE—MC—PRC—Henry King and his orchestra, Mary Healy, Little Jackie Heller, Maxie Rosenbloom—1942

YEARS BETWEEN, THE—D—Universal—Valerie Hobson, Michael Redgrave—(English-made)—1947

YELLOW CARGO—ACD—Pacific—Conrad Nagel, Eleanor Hunt, Vince Barnett, Jack LaRue—1936

YELLOW FIN—AD—Monogram—Wayne Morris, Adrian Booth, Gloria Henry, Damian O'Flynn—1951

YES SIR, MR. BONES—MU—Lippert—Cotton and Chick Watts, Ches Davis, F. E. Miller, Billy Green—1951

YOKEL BOY—CMU—Republic—Albert Dekker, Joan Davis, Eddie Foy, Jr., Alan Mowbray—1942

YOU CAN'T BEAT THE LAW—MD—Monogram—Edward Norris, Joan Woodbury, Jack LaRue—1943

YOU ONLY LIVE ONCE—MD—United Artists—Sylvia Sidney, Henry Fonda, Barton MacLane—1937

YOUNG AND BEAUTIFUL—MD—Mascot—William Haines, Judith Allen, Joseph Cawthorn—1934

YOUNG AND WILLING—C—United Artists—William Holden, Eddie Bracken, Robert Benchley—1943

YOUNG BLOOD—W—Monogram—Bob Steele, Charles King, Helen Foster, Harry Semels—1933

YOUNG DYNAMITE—ACD—Ambassador—Frankie Darro, Kone Richmond, Charlotte Henry—1937

YOUNG IN HEART, THE—MD—United Artists—Janet Gaynor, Douglas Fairbanks, Jr., Paulette Goddard, Roland Young—1938

YOUNG LOVERS (Bannerline)—D—Metro—Keefe Brasselle, Sally Forrest, Lionel Barrymore—1951

YOUNG MAN'S FANCY—C—Astor—Griffith Jones, Seymour Hicks, Anna Lee—(English-made)—1943

YOUNG MR. PITT, THE—D—20th-Fox—Robert Donat, Robert Morley—(English-made)—1942

YOUNG WIDOW—RD—United Artists—Jane Russell, Louis Hayward, Marie Wilson—1946

YOU'RE OUT OF LUCK—D—Monogram—Frankie Darro, Kay Sutton, Mantan Moreland, Vickie Lester—1941

YOUTH ON PAROLE—D—Republic—Marian Marsh, Gordon Oliver, Peggy Shannon—1937

YUKON FLIGHT—DM—Monogram—James Newill, Louise Stanley, Dave O'Brien, Warren Hull—1937

YUKON MANHUNT—OMD—Monogram—Kirby Grant, Gail Davis, Chinook, Margaret Field—1951

Z

ZENOBIA—C—United Artists—Oliver Hardy, Harry Langdon, Billie Burke, Alice Brady—1939

ZERO HOUR, THE—D—Republic—Frieda Inescourt, Otto Kruger, Jane Darwell, Ann Todd—1939

ZIS BOOM BAH—C—Monogram—Grace Hayes, Peter Lind Hays, Mary Healy, Huntz Hall—1941

ADDITIONAL Features of Less Importance on which Information is Incomplete

ABRAHAM LINCOLN—United Artists—Walter Huston—1930
ACCADDE A ROME—Oscar Blando, Liliana Mancini—(Italian-made)
ACE OF SPADES—Dorothy Boyd, Michael Hogan—(English-made)
ADOPTED MOTHER—D—Evalyn Knapp
ADVENTURE IN CONNECTICUT—Richard Carlson, Huo Haas
ADVENTURES AT RUGBY—Freddie Bartholomew, Cedric Hardwicke—(English-made)
ADVENTURES OF INSPECTOR HORNLEIGH—Phyllis Calvert, Alastair Sim—(English-made).
ADVENTURES OF JANE — Sonya O'Shea — (English-made)
ADVENTURES OF MICHAEL—D—Anton Walbrook, Akim Tamiroff—(English-made)
ADVENTURES OF THE TEXAS KID—W—James Kirkwood, Pamela Blake
AFFAIRS OF CAPPY RICKS, THE
AFFAIRS OF CIMARRON, THE—Sunset Carson
AFFAIRS OF A SCOUNDREL — Micheline Preline — (French-made)
AGELESS, THE—D—Onslow Stevens
AIR HEAD
ALIAS JOHN LAW—W—Bob Steele
ALL FOR LOVE—Danielle Darrieux, Rossano Brazzi—(Italian-made)
ALMOST A BRIDE (Almost Married)—20th-Fox—Shirley Temple, David Niven—1932
ALONG THE SUNDOWN TRAIL—W—Bill Boyd, Lee Powell, Art Davis
AMANTI IN FUGA—Gina Bechi, Anette Bach—(Italian-made)
AMAZIN MR. X, THE—Eagle Lion—Turhan Bey, Lynn Bari, Richard Carlson
AMAZING ADVENTURE, THE
AMIABLE LADY—D—Richard Ney, Betty Oakes
AMOR DI MADRE (Mother Love)—D—Toti dal Monte—(Itolian-made)
AND SO THEY WERE MARRIED—Simone Simon, Robert Mitchum, James Ellison
ANGEL—Steve Brodie
ANGELO—Renato Baldini
ANGELUS—Nancy O'Neill—(English-made)
ARE THESE OUR BROTHERS
ARE WE CIVILIZED?—Wiliam Farnum, Anita Louise
ARIZONA NIGHTS
ARIZONA THUNDERBOLT—W—Robert Cummings, Buster Crabbe, John Milijan
ASSUNTA SPINA (Scarred)—Anna Magnani, Eduardo de Filippo—(Italian-made)
AVE MARIA—(Italian-made)
AVENGING HAND, THE—Noah Beery
BACK ROOM BOYS—Arthur Askey—(English-made)
BAD MEN OF ARIZONA—W—Marsha Hunt, Buster Crabbe
BAD MEN OF NEVADA—W—Victor Jory, Jean Parker, J. Farrell MacDonald
BADMAN OF THUNDER GAP
BALLERINA—Ann Dvorak, Brett King
BALLOON GOES UP—Ronald Shiner, Donald Peers, Gracie West—(English-made)
BANDIT, THE
BANDIT AND THE LADY, THE—Akim Tamiroff
BARS OF HATE—D—Regis Toomey, Sheila Terry
BATHERS, THE
BEAUTIFUL DREAMER
BEES IN PARADISE—Jean Kent, Max Bacon, Arthur Askey—(English-made)
BELLS GO DOWN—James Mason Tommy Trinder, Phlip Friend—(English-made)
BELOVED VAGABOND, THE—(Foreign-made)
BIG BOW MYSTERY, THE—Sir Cedric Hardwicke—(English-made)
BIG CALIBRE
BIG FIGHT, THE—World Wide—1930
BIG HELLO, THE—C—Cesar Romero
BIG RIDE, THE—D—Steve Brodie, Ludwig Donath
BILL TEMPLE'S TRIUMPH — John Bentley — (English-made)
"BIM"—BOY AND A DUNKEY
BLACK ABBOT, THE—John Stuart—(English-made)
BLACK CAMEL
BLACK EYES—Otto Kruger
BLACK GHOST, THE—Kermit Maynard
BLACK MEMORY—Michael Atkinson—(English-made)
BLACK SOMBRERO, THE
BLACK SPIDER
BLACK TULIP—Patrick Waddington, Ann Soreen—(English-made)
BLACK WIDOW—Christine Norden
BLIND FOOLS—Herbert Rawlinson—(English-made)
BLIND JUSTICE—John Mills—(English-made)
BLIND MAN'S BLUFF—Dermot Welsh—(English-made)
BLUE SCAR—D—Emrys Jones, Gwyneth Vaughn
BORDER GUNS—Bill Cody
BORDER MENACE—Bill Cody
BORDER RENEGADE—W—Alan Ladd, Victor Jory
BORDER VENGEANCE—W—Reb Russell
BORDER VICTORY—Bill Cody
BORN TO BATTLE
BOSS COWBOY—W—Buddy Roosevelt
BOY, A GIRL, AND A BIKE, A—John McCallum, Honor Blackman, Patrick Holt—(English-made)
BOYS WILL BE GIRLS — C — Leslie Fuller, Nellie Wallace—(English-made)
BRAND OF THE OUTLAWS—W—Bob Steele
BRANDED A COWARD—W—Johnny Mack Brown
BRASS MONKEY, THE—Carole Landis
BRIDE WITHOUT LOVE (Sposa Senza Amore)—Gino Cervi—(Italian-made)
BRIDES OF SULU
BRIEF ECSTASY—Paul Lukas
BROADWAY TO CHEYENNE—Rex Bell
BROKEN COIN—William Desmond, Ruth Hiatt
BROKEN HORSESHOE—D—Robert Beatty, Elizabeth Sellars, Hugh Kelly, Peter Coke—(English-made)
BROTHERS OF THE WEST
BUCKING THE WEST—Tim McCoy
BUFFALO STAMPEDE — W — Randolph Scott, Buster Crabbe, Barton Maciane
BULLDOG COURAGE—W—Tim McCoy
BUNKER, THE—Elaine White, Gertrude Michael, Bob Stevenson—(English-made)
BUTLER'S DILEMMA, THE — C — Hermione Gingold, Francis Sullivan—(English-made)
CALENDAR—Greta Gynt, John McCallum—(English-made)
CALLED BACK—Dorothy Boyd
CALLING PAUL TEMPLE—John Bentley, Dinah Sheridan, Jack Raine—(English-made)
CALLING THE TUNE—Adele Dixon
CANDLES AT NINE—Jessie Matthews—(English-made)
CAPTAIN'S DAUGHTER, THE
CARAVANS WEST—W—Randolph Scott, Gail Patrick, Raymond Hatton
CARDINAL, THE — Eric Portman, June Duprez — (English-made)
CARLOTTA, THE MAD EMPRESS—Conrad Nagel, Madia de Novares—(English-made)
CARNIVAL—Michael Wilding, Sally Gray—(English-made)
CARNIVAL IN VENICE—Arthur Risko
CASANOVA FAREBBE COSI—Eduardo and Peoppine de Filippo—(English-made)
CASE FOR MARRIAGE
CASE FOR P. C. 49—MY—Brian Reese, Joy Shelton
CASE FOR THE CROWN—Miles Mander, Diana Wynyard—(English-made)
CASE OF CHARLES PEACE—Valentine Dyall—(English-made)
CASE OF MERINA GOODWIN—Edward Norris, Mary Sinclair
CASE OF SHIRLEY YORK—Derek Farr—(English-made)
CASE OF THE GUARDIAN ANGEL—Hugh Latimer—(English-made)
CASE OF THE MISSING HEIRESS—Julia Lang, Valentine Dyall—(English-made)
CASE OF THE SINISTER SWAMI, THE—Mischa Auer, Jack Mullhall
CATENE INVISIBILI—Alida Valli—(Italian-mode)
CAVORTING STATUE—C—Cesar Romero, Ann Rutherford
CECILIA—Hy Hazell, Joan Hickson
CHALLENGE OF THE FRONTIER—W—Randolph Scott, Barton MacLane
CHANDU ON HIS MAGIC ISLE—Bela Lugosi
CHARGE IS MURDER, THE
CHARLIE CHAN AND THE BLACK CAMEL—Warner Oland
CHARLIE CHAN IN THE CHINESE RING—Roland Winters
CHEER THE BRAVE—Elsie Randolph, Roger Livesey—(English-made)
CHELSEA STORY—Helen Mollinson, Ingebord Welles—(English-made)
CHEYENNE CYCLONE—1932
CHEYNNE RIDES AGAIN—W—Tom Tyler
CHILDREN OF FATE—Roger Pryor
CIRCLE CANYON—W—Buffalo Bill, Jr.
CITY IN THE FOG—Hans Nielson
CITY OF VIOLENCE—Maria Montez, Alan Curtis
CLAYDON TREASURE MYSTERY—MY—John Stuart, Evelyn Ankers—(English-made)
CLOCK STRIKES FOUR, THE—James Dunn
CLOUDED CRYSTAL, THE—Pat Waddington—(English-made)
COME BACK, PETER—Peter Hammond—(English-made)
COME ON, TARZAN—World Wide—Ken Maynard—1933
COMMON TOUCH, THE—Joyce Howard, Greto Gynt—(English-made)
CONDEMNED TO LIVE
CONFINED TO DANGER
CONTRABAND—Jon Hall
COOKING UP TROUBLE—Billy Gilbert, Maxie Rosenbloom
COPYBOY—Robert Ellis
CORINTH HOUSE—Kathleen Comegys—(English-made)
COTTAGE TO LET—Alistair Sims, John Mills, Leslie Banks, Garla Lehmann—(English-made)
COUNTERBLAST—Mervyn Jones, Nova Pilbeam—(English-made)
COURAGE OF THE NORTH
COWBOY AND THE BANDIT—W
COYOTE TRAILS—W
CRAIG'S WIFE—Ona Munson, Mildred Dunnock
CRIME EXPERT—Manning Whiley, Barbara Everset, Michael Drake—(English-made)
CRIMES OF STEPHENS HAWKS, THE—Tod Slaughter—(English-made)
CRIMSON DYNASTY—John Lodge, Elissa Landi—(English-made)
CROOKED PASSAGE—James Mason, Margaret Rutherford, John Warwick—(English-made)
CROOKED TRAIL—W—Johnny Mack Brown
CROW HOLLOW—Donald Huston—(English-made)
CROWN JEWELS—Hans Neilsen, Marina V. Ditmar—1918
CURSE OF THE WRAYDONS, THE—Tod Slaughter—(English-made)
CUTIE PIE—Ross Ford
CYCLONE OF THE SADDLE—W
DANGEROUS MEETING — Sidney Blackmer, Evelyn Knapp
DANGEROUS MOMENT—Richard Talmade, Janet Candler—1921
DANGER'S ASSISTANT—Lionel Merton
DARK INTERVALS—Zena Marshall
DARK LIGHT—Albert Lieven—(English-made)
DARK SECRET—Dinah Sheridan—(English-made)
DATE WITH A DREAM—Terry Thomas—(English-made)
DAUGHTER OF THE REGIMENT—Anni Andre
DAY WILL DAWN—Ralph Richardson, Deborah Kerr—(English-made)
DAY WITHOUT FEAR, A—Godfrey Tearle—(English-made)
DEAD MEN ARE DANGEROUS—Robert Newton—(English-made)
DEADLOCK—John Slate
DEAR OCTOPUS—(English-made)
DEATH GOES TO SCHOOL—Barbara Murray—(English-made)
DEATH HAD BLACK EYES—George Thomalla, Curt Wesperman
DEATH IN THE RING—John Barclay—(English-made)
DEFENDERS OF THE LAW—Syndicate—Edmund Breeze—1931
DEPARTMENT STORE—Geraldine Fitzgerald—(English-made)
DESERT STORM—Robert Cummings, Buster Crabbe, John Miljan
DESIRABLE LADY—Jan Wiley
DESTROYER 620
DEVIL DIAMOND
DEVIL MONSTER—Barry Norton—(English-made)
DEVIL'S BROTHER, THE—Laurel and Hardy, Dennis King
DEVIL'S CANYON RUSTLERS—Red Ryder
DICK BARTON AT BAY—(English-made)
DICK BARTON, DETECTIVE—Lon Stannard—(English-made)
DICK BARTON, SPECIAL AGENT—Don Stannard—(English-made)
DICK BARTON STRIKES BACK—Bruce Cabot—(English-made)
DINNER DATE WITH DEATH—Leo Gorcey
DISTANT TRUMPET—Derek Bond, Jack MacNaughton—(English-made)
DOCTOR MAC
DOCTOR'S ORDERS—John Mills—(English-made)
DOLWYN (Woman of Dolwyn)—Edith Evans, Emlyn Willioms (English-made)
DOMINANT SEX—Diana Churchill—(English-made)
DON'T SAY DIE—Constance Smith, Tony Quinn
DOORWAY TO SUSPICION
DOUBLE-BARRELLED MIRACLE—Lee Bowman
DOUBLECROSSED FOOL—Bobby Watson, Joe Devlin, Ed Lewis
DOUBLE DIAMOND—Frankie Darro
DOUBLE PROFILE—D—Janis Carter
DRAKE OF ENGLAND—Henry Mollison—(English-made)
DREAM OF OLWEN—D—Tom Walls—(English-made)
DREAM WITHOUT A FACE—Edgar Barrier
DREAMING—Bud Hanagan, Ches Allen—(English-made)
DREAMS OF THE DESERT—Lorna Grey
DRUM TAPS—Ken Maynard—1933
DRUMS IN THE NIGHT
DU BARRY, WOMAN OF PASSION—United Artists—Norma Talmadge—1930
DUAL ALIBI—Herbert Lom—(English-made)
DUMMY TALKS—Jack Warner, Claude Hulbert
DUSTY ERMINE—Jane Boxter—(English-made)
D'YE KEN JOHN PEAL—John Garrick—(English-made)
EAGLE, THE—MD—Rudolph Valentino
EAST MEETS WEST—George Arliss—(English-made)
EASY RICHES—Marjory Taylor, Bruce Seton—(English-made)
ECHO MURDERS—MY—David Farrar, Dennis Price, Pamela Sterling—1945
EERIE HOUR, THE—Curt Wespermann, Rosita Serrano
EIGHT WITNESSES—Peggy Ann Garner, Dennis Price
ELLIS ISLAND—D—Donald Cook, Jack LaRue, Peggy Shonnon
EMIL AND THE DETECTIVE—UFA—John Williams—(German-made)—1931
ESCAPADE—(German-made)
EUROPEAN ASSIGNMENT—Lionel Murton—(English-made)
EVER SINCE THE DAY—Audrey Totter, Robert Stack, Edward Arnold
EVERYBODY DANCE—C—Cicely Courtneidge, Ernest Truex—1937
EVERYTHING IN LINE—Neil Hamilton, Getta Alpar
EVIDENCE FOR HIRE—Rona Anderson, Patrick Holt—(English-made)
EXIT—Linda Davis
FACE IN THE FOG—D—Lloyd Hughes, June Collyer
FACING THE MUSIC—Bunny Boyle
FAIR GROUNDS—Hobart Bosworth—(English-made)
FATE—Martha Ayer, William Andrews
FIGHTER PILOT—AD—Dick Talmadge
FIGHTING COWARD — AD — William Farnum, Joan Woodbury
FIGHTING COWBOY—W—Buddy Roosevelt
FIGHTING DEPUTY, THE—W—Fred Scott
FIGHTING PALS—Rex Bell
FIGHTING PHANTOM—Gail Patrick, Kent Taylor, Irving Pichel
FIGHTING STRAIN—Harry Carey
FIGHTING THROUGH—Reb Russell—1934
FIGHTING TO LIVE—MD
FIGHTING WESTERNER, THE—W—Ann Sheridan, Randolph Scott
FIGHTIN' THRU—W—Ken Maynard
FIND MY MURDERER—Melvyn Douglas
FIRE ALARM
FIRE HAS BEEN ARRANGED, A—Alastair Sim—(English-made)
FIRE ONE—Don Ameche, Tan Hunter
FIREBRAND—Basil Rathbone
FIRST NIGHT—Jack Livesay—(English-made)
FIVE ANGELS—Jacques Sernos, Rossana Rodesta
FIVE POUND MAN—Frank Allenby, Judy Gunn—(English-made)
FLAMINGO AFFAIR, THE—Dennis Webb
FLANNEL FOOT—MY—Ronald Howard, Mary Germaine
FLASH CASEY—Grand National—Eric Linden
FLIGHT THIRTEEN

FLIGHT TO SWITZERLUND
FLYING SQUAD, THE—Phyliss Brooks
FOR THOSE IN PERIL—David Farror—(English-made)
FOR YOU ALONE—Leslie Brooks
FOREMAN WENT TO FRANCE, THE—C—Robert Morley, Constance Cummings—(English-made)—1942
FOUR DAYS—Hugh McDermot, Kathleen Bryan, Peter Reynolds—(English-made)
FRAMED FOR MURDER—D—June Clyde, Wallace Ford
FRIGHTENED MAN—Dermot Walsh—(English-made)
FROLICS ON ICE
FRONTIER CHALLENGE—Randolph Scott
FRONTIER HORIZON—John Wayne
FULL SPEED AHEAD—Richard Norris
FURY BELOW—Russell Gleason
GAIETY—Anne Ayers, George Negrete, Armida—(English-made)
GANG, THE—Gina Malo, Ralph Reader, Dylwin Thomas—(English-made)
GANGSTERS OF THE SEA—Noah Beery
GARRISON'S FOLLIES—MU
GAUNT STRANGER—Wilfred Lawsan, Louise Henry—(English-made)
GAY BUCKEROO—Hollywood—1932
GAY OLD DOG
GENTLE SEX—Lilli Palmer, Jean Gillis, Rosamond John—(English-made)
GERT AND DAISY'S WEEKEND—Elsie and Doris' Waters, John Slater, Elizabeth Hunt
GHOST CRAZY—Billy Gilbert
GHOST GUNS—Monogram—Johnny Mack Brown—1944
GHOST STORY—MD—Derek Farr, Joyce Redman, Vera Lindsay—(English-made)
GHOST TOWN—Harry Carey
GHOSTS OF BERKELEY SQUARE—Felix Aylmer, Gertrude Michael—(English-made)
GIOCO D'AZZARDO—Antonlo Gandusca, Ormando Falcone—(Italian-made)
GIGOLETTES OF PARIS—Equitable—Gilbert Roland
GIRDLE OF GOLD—Esmond Knight—(English-made)
GIRL IN THE TAXI—Frances Day, Henri Garat—(English-made)
GIRL MUST LIVE, A—C—Lilli Palmer, Margaret Lockwood, Hugh Sinclair—(English-made)
GIRL ON THE PIER—Veronica Hurst, Ron Randall—(English-made)—1951
GIRL OR GHOST—Gloria Sanders
GIRL REPORTER—Helen Chandler
GIRL WHO COULDN'T QUIT, THE—MD—Phil Owen, Elizabeth Henson—(English-made)
GIRL WHO FORGOT, THE—Basil Radford—(English-made)
GIVE ME THE STARS—Leni Lynn
GLI ORGANI BELLA STRADA—D—Francesca Ianpolo, Paola Dissa
GNAT, THE—Sidney Blackmer
GOOSE STEPS OUT, THE—Will Hay—(English-made)
GORBALS STORY, THE—D—Howard Connell—(English-made)
GOVERNOR, THE—MYD—1939
GRADY EVERETT—D—Bert Freed
GRAND ESCAPADE—Artemus Bay
GREAT DAY—James Cagney
GREAT WILLIAM HART, THE—Tod Slaughter—(English-made)
GREED OF WILLIAM HART—Tod Slaughter—(English-made)
GREEN FINGERS—Nova Pilbeam—(English-made)
GREEN GROW THE RUSHES—C—Roger Livesey, Richard Burton, Jean Potterson—(English-made)
GUARDIAN OF THE CLOCK—Edmund Gwenn
GUN CARGO—Rex Lease, Smith Ballew
GUN FIRE—W—Rex Bell—1935
GUN FROM BRODIE—Buck Jones
GUN GRIT—Jack Perrin
GUNMAN HAS ESCAPED—John Harney
GUNS AND FURY—Duncan Renaldo, Leo Carrillo, Kipper Valez
GUNS FOR HIRE—Lane Chandler
GUNS OF JUSTICE—James Ellison
GUV'NOR, THE—George Arliss—(English-made)
HALF HOUR, THE
HAMMER THE TOFF—John Bentley—(English-made)
HANGMAN WAITS—John Turnbull, Beatrice Campbell —(English-made)
HANGMAN'S WHARF—Genine Graham, John Witty— —(English-made)
HAPPY ENDING—Helmut Dantine
HAPPY HILLS—Lynn Bari
HAPPY LUMBERJACK—W—William Boyd
HARD STEEL—Wilfred Lawson, Betty Stockfield—(English-made)
HARD WAY, THE—Jan Kayne
HARMONY TRAIL—Ken Maynard
HAYSEED ROMANCE—Buster Keaton
HE FOUND A STAR—MY—Sarah Churchill, Vic Olivei
HE MET HER AT DAWN—Mischa Auer —(English-made)
HEADS WE GO—Constance Cummings—(English-made)
HEAVEN IS AROUND THE CORNER—British National-Anglo—Will Fyffe—(English-made)—1944
HELD IN TRUST—Guy Vernay, Dorothy Shaw
HELL BOUND—Tiffany—Leo Carrillo—1931
HELL IN A CURCUS—Conrad Nagel, Stanley Fields
HELL TOWN—John Wayne, Alan Ladd, Marsha Hunt
HELL'S DEVILS—Alan Ladd, Roland Drew, Steffi Duna
HENCHMAN, THE—Robert Osteloh (Foreign-made)
HER FATHER'S BUTLER—Constance Ford
HER FAVORITE PATIENT
HER MASTER'S VOICE—Nydia Westman, June Walker
HIDDEN CORPSE, THE—Zazu Pitts, Lucien Littlefield
HIGH FIGHTING BLOOD—Kermit Maynard
HIRED MOTHER—D—Laraine Day
HIS DOUBLE LIFE—C—Roland Young, Lillian Gish —1933
HIS GRACE GIVES NOTICE—Arthur Margetson—(English-made)
HIS LORDSHIP GOES TO PRESS—Hugh Winters—(English-made)
HOLLYWOOD MURDER CASE—Esther Muir
HOLLYWOOD MURDER MYSTERY—Reed Hadley
HOLLYWOOD MYSTERY—C—Frank Albertson, June Clyde
HOME TO DANGER—Chips Rafferty, Grant Taylor, Guy Rolfe—(Foreign-made)
HOMER TAKES A BRIDGE
HOMICIDE SQUAD—Wallace Ford—1931
HONOR'S EASY—Jackie Cooper
HOODED TERROR, THE
HOT ICE — John Justin, Barbara Murray — (English-made)
HOUSE BROKEN—Mary Lawson—(English-made)
HOUSE OF BLACKMAIL—William Sylvester, Mary Germaine—(English-made)
HOPALONG RETURNS—William Boyd
HURRICANE HORSEMAN—William Kent—1931
HYDE PARK CORNER—Eric Portman—(English-made)
I AM A STRANGER—Greta Gynt, James Hayten—(English-made)
I BOMBINI CI GUARDANO—MD—Luciano DeAmbrasis, Isa Pola
I SPY—Ben Lyon
I THANK YOU—Arthur Askey, Lillie Marris, Felix Aylmer—(English-made)
I WAS A DANCER—D—John Oxford, Diana Napier
IL FIDANZATO DI MIA MOGLIE—C—Leonardo Cortese, Eduardo de Filippo
IL MIRACOLO DI MONTECASSINO—Fosco Giachetti —(Italian-made)
IL PONTE DEI SOSIRI—AD—Otello Toso, Mariello Lotti—(Italian-made)
IL RICHIAMO D'AMORE—MU—Gino Bechi, Silvana Pompanini—(Italian-made)
I'LL REACH FOR A STAR
I'LL TURN TO YOU—Terry Randall, Harry Welekman
I'LL WALK BESIDE YOU—Richard Bird, Leslie Brooks (English-made)
IN ANY LANGUAGE—Mischa Auer, Audrey Christle
IN OLD CHEYENNE—World Wide—Rex Lease—1931
IN OLD INDIANA—Jean Parker, Marjorle Main, Eric Linden
INCIDENT IN THE RAIN—Irene Vernon, Warren Douglas
INCONTRI DELLA FATALITA—Aldo Fabrizi—(Italian-made)
INDIAN TRADERS—Russ Hayden
INQUEST—M—Elizabeth Allan, Herbert Lomas, Tom Frandsen—(English-made)
INSIDE THE ROOM—Austin Trevor—(English-made)
INSPECTOR HORNLEIGH ON HOLIDAY—MY—Gordon Harker, Alastair Sim—(English-made)
INSTANT TRUMPET—Derek Bond, Jean Patterson—(English-made)
INTERNATIONAL INCIDENT
INTRIGUE IN PARIS—Lola Lane
IRON MASK, THE—Carl Esmond
IRON STAIR, THE—Dorothy Boyd—(English-made)
ISTANBUL—D—Virginia Bruce
IT HAPPENED IN ARIZONA—Slim Summerville
IT HAPPENED ONE SUNDAY—MY—Robert Beatty
IT HAPPENED OUT WEST
IT PAYS TO ADVERTISE—Roddy McDowall, Barbara Boxley
IT'S NEVER TOO LATE TO MEND—Marjorie Taylor, Tod Slaughter—(English-made)
IT'S THAT MAN AGAIN—Tommy Handley, Sidney Keith, Greta Gynt, Jean Kent—(English-made)
JACK OF DIAMONDS—Nigel Patrick (English-made)
JACQUELINE MISBEHAVES—Carla Lehmann, Hugh Williams—(English-made)
JANE EYRE—D—Virginia Bruce, Colin Clive
JAZZ JUNCTION—Tina Thayer
JENNIE—CD—Fay Bainter
JENNIFER HALE—Rene Roy, Paul Blake—(English-
JIM THE PENMAN—D—Alec Ross, Beatrice Kane—1921
JOHN HALIFAX—D—John Warwick
made)
JOSEPH IN THE LAND OF EGYPT—Douglas Stewart—(Yiddish-made)
JOSSON JOINS THE ARMY—Jack Frost
JUNGLE PIRATES
KENTUCKY CARNIVAL—John Arledge
KID FROM GOWER GULCH—W—Spade Caoley
KID RANGER—W—Bob Steele
KILLER WALKS, A—Susan Shaw, Lawrence Harvey—(English-made)
KING ARTHUR WAS A GENTLEMAN—Arthur Askey, Evelyn Dall—(English-made)
KING OF THE CIRCUS—John Loder
KIRBYS, THE—C—Ann Rutherford, Cameron Mitchell
KISS THE BRIDE GOODBYE
KNIGHT FOR A DAY—Nelson Keys
LA FORBA DEL DESTINO—MUD—Tito Gobbi, Nelly Carradi
LAD, THE—Gordon Harker—(English-made)
LADY CRAVES EXCITEMNT, THE—Hy Hazel—(English-made)
LADY FROM LISBON, THE—Frances L. Sullivan
LADY OF THE WORLD—Finlay Currie—(English-made)
LADY WITH A LAMP—D
LANDSLIDE—Dinah Sheridan
LARAMIE KID, THE
LASH, THE—MD—Lyn Harding, John Mills, Joan Maude —(English-made)
LASSIE FROM LANCASHIRE—D—Marjorie Brown, Hal Thompson
LAST BARRICADE, THE—Frank Fox, Greta Gynt—(English-made)
LAST BULLET—James Ellison
LAST CURTAIN, THE—D—Greta Gynt, Kenneth Duncan—(English-made)
LAST LETTER, THE—Onslow Stevens
LAST WILDERNESS, THE
LAST SUPPER, THE—Bruna Barnabe, David Peel, Kathleen Rooney
LAST WALTZ, THE—Jarmila Novotna
LATE EXTRA—James Mason, Alastair Sim, Virginia Cherrill—(English-made)
LAUGHING AT LUCK—Grant Withers, Ruth Hull
LAW AND DISORDER—Alastair Sim, Leo Genn—(English-made)
LAW AND LEAD—Rex Bell
LAW OF VENGENACE—W—Randolph Scott, Gall Patrick, Jack LaRue
LAWLESS RANGE—W—John Wayne
LAZY BONES—Ian Hunter—(English-made)
LE DUE MADONNE—Eva Mova—(Italian-made)—1940
LE DUE ORFAMELIE—D—Alida Valli, Maria Dennis —(Italian-made)
LE SORPRESE DI UN MATRIMONIO—(Italian-made) —1939
LEATHERHEAT—Irene Vernon
LEGIONNAIRES—Robert Armstrong, Lyle Talbot
L'ELREA ERRANTE—Vittorio Gassman, Valentina Cortese (Italian-made)
LETTER AT DAWN—Lea Palovani, Jacques Sernas—(Italian-made)
LIE, THE—MY—Lee Bowman, Ramsay Ames, Harold Mareson
LIEUTENANT DARING, RN—Hugh Williams, Geraldine Fitzgerald—(English-made)
LIGHTNING RANGE—W—Buddy Roosevelt
LILY OF KILLARNEY—Sara Allgood, John Garrick—(English-made)
LIMELIGHT—Arthur Tracy
LOADED DICE—Kathleen Gibson
LOCAL BAD MAN—Allied—Hoot Gibson—1932
LONDON MELODY — Anna Neagle — (English-made)
LONE AVENGER—Ken Maynard
LONELY TRAIL, THE—W—John Wayne
LONG ROPE—(English-made)
LOOPHOLE
LORD EDGEWARE DIES—Austin Trevor—(English-made)
LOST BARRICADE—MD—Frank Cox
LOST CHORD, THE—John Stuart—(English-made)
LOST YOUTH
LOVE AND POISON—D—Amedeo, Lais Maxwell—(Italian-made)
LOVE IN EXILE—Clive Brook, Helen Vinson
LOVE IN PAWN—Barbara Kelly
LOVE STORY—Stewart Granger, Margaret Lackwood, Patricia Rose—(English-made)
LOVERS OF TOLEDO
LOVES OF JOANNA GODDEN—Googie Withers, Jean Kent, Derek Bonk, Chips Rofferty—(English-made)
LOVES OF NORMA, THE
LOYAL HEARTS—Harry Welchman, Percy Marmont—(English-made)—1946
LUCK OF A SAILOR—David Manners
LUCKIEST GUY IN THE WORLD—Marjorie Reynolds
LUCKY BOOTS—Big Boy Williams
LUCKY JADE—John Warrick—(English-made)
LUCKY TERROR—Ranger Hal
LUCKY TEXAN—W
LUCKY TO ME—Phyllis Brooks
LUISA O TERESA—Lilia Silvi, Carlo Nichi—(Italian-made).
MAD ABOUT MONEY—Lupe Velez, Ben Lyon, Wallace Ford
MAD LOVER, THE—Donald Woods
MADAM 44—W—Yvonne DeCarlo
MADAM GAMBLES—Garry Marsh, Richard Hearne, Betty Clark—(English-made)
MAFIA
MAGIC VOICE—Benjamino Gigli—(Italian-made)
MALASPINA—D—Vera Rol, Franco Ricci—(Italian-made)
MALOMBRO—D—Ira Miranda
MAN AT THE GATE—Wilfred Lawson, Mari Jerrold—(English-made)
MAN BEHIND THE MASK—D—Jan Arden, Douglas Stewart—(English-made)
MAN FROM HELL—Reb Russell—1934
MAN IN BLACK—Valentine Dyall, Betty Ann Davies—(English-made)
MAN IN THE MIRROR, THE
MAN OF ACTION—Sunset Carson—1937
MAN FROM HELL'S EDGES—World Wide—Bob Steele —1932
MAN OF DESTINY—Anita Louise
MAN WHO HAD NOTHING TO LOSE, THE—Elizabeth Risdon
MAN WITH GREY GLOVES, THE
MAN WITHOUT A FACE—Cyril Cusack
MAN'S AFFAIR, A—Joan Dowling
MAN'S FIRST DUTY, A—D—Lloyd Bridges, Mario Palmer
MANIA FOR MELODY—Ruth Terry, Johnny Downs
MARIA MOLIBRAN—(Italian-made)
MARK OF CAIN—Sally Gray, Eric Portman—(English-made)
MARK OF THE AVENGER—Russell Hayden, Douglas Dumbrille
MARK OF THE SPUR—W—Bob Custer—1932
MARRIAGE BOND, THE—Stewart Rome—(English-made)
MARRIAGE OF LIT LIT—D—Don DeFore
MASKED MEN—Warren Hull
MATINEE IDOL—Miles Mander, Camilla Horn—(English-made)
MATRIMONIO CAHE FELICITA—(Italian-mode)
MEDAL FOR THE GENERAL — Republic — Godfrey Tearle—1945
MEET SEXTON BLAKE—David Farrar—(English-made)
MEET SIMON CHERRY—Zena Marshall
MEET THE NAVY—Lionel Murton, Margaret Hurst John Pratt—(English-made)
MEETING AT MIDNIGHT—Sidney Toler
MELODY CLUB—Terry Thomas—(English-made)
MELODY GIRL—Buddy Rogers
MELODY MAKER
MELODY MASTER—MU—Alan Curtis, Ilona Massey
MEN WITH WHIPS—Victor Jory
MERELY MR. HAWKINS—Eliot Makeham
MICKEY THE GREAT—Mickey Rooney
MIDNIGHT—Humphrey Bogart, Henry Hull
MIDNIGHT AT MADAME TUSSOUD'S—MY—James Carew
MIDNIGHT MENACE—Charles Farrell
MIDSHIPMAN CASEY—Margaret Lockwood
MILADY AND THE MUSKETEERS—Rossano Brazzi, Ivette Lebon—(Italian-made)
MILLION DOLLAR HAUL
MILLIONS LIKE US—Eric Portman, Patricia Rose—(English-made)

MIND OF MR. REEDER—Will Fyffe—(English-made)
MISADVENTURES OF BUSTER KEATON, THE
MISS PILGRIM'S PROGRESS—Michael Rennie—(English-made)
MR. CHADWORTH STEPS OUT
MR. CINDERELLA—Jack Haley, Betty Furness
MR. PIM OF SCOTLAND YARD—Mary Clive, Edward Lexy—(English-made)
MR. REEDER IN ROOM 13—Gibb McLaughlin—(English-made)
MISSING, BELIEVED MARRIED—Julion Vedey, Wally Potch—(English-made)
MISSING MILLION
MISTRESS OF TREVES, THE—Anne Vernon, Rosseno Brazzi—(Italian-made)
MODEL YOUNG LADY
MONASTERY GARDEN—John Stuart, Gina Malo—(English-made)
MOONLIGHT ON THE RANGE—Fred Scott
MORTA CIVILE—Carlo Nichi—(Italian-made)
MOTHER LOVE—D—Toti Dal Monte—(Italian-made)
MOTHER'S MUTINY—Onslow Stevens, Virginia Muller
MOUNTAINS OF MOURNE—Niel McGinnis, Rene Ray—(English-made)
MURDER AT DAWN—Big Four—Mischa Auer—1932
MURDER AT RUGBY—Sir Cedric Hardwick—(English-made)
MURDER AT THE WINDMILL—Diana Decker, Donald Clive—(English-made)
MURDER AT 3 A. M.
MURDER BY APPOINTMENT—Geraldine Fitzgerald
MURDER IN SOHO—Jack La Rue, Sandra Storme—(English-made)
MURDER IS NEWS—John Gallaudet
MURDER MANIA—Ruth Terry
MURDER ON THE HIGH SEAS—Jack Mulhall, Montague Love
MURDER OUT OF MIND—Reed DeRoven, Jean McDonald
MURDER TOMORROW—D—Jack Livesey, Gwendlian Gill—(English-made)
MUSICA PROIBITA—Tito Gobi, Maria Mercader—(English-mode)
MUTINY AT MIDNIGHT—Sidney Toler
MY BEAUTIFUL DAUGHTER—Gina Lollobrigida, Richard Ney
MY DAUGHTER'S HUSBAND—Lon McAllister, Gene Lockhart
MY OTHER LOVE—John Litel
MY OWN FOLK—Moira Lister—(English-made)
MY RIVAL IS A FIDDLE—Hans Canried
MY SISTER AND I—Martita Hunt, Barbara Mullen, Dermot Walsh—(English-made)
MY WIFE'S FIANCE—C—Leonardo Cortese, Edoardo de Filippo
MYSTERIOUS MR. DAVIS, THE—Alastair Sim, Kathleen Kelly, Henry Kendall—(English-made)
MYSTERIOUS MR. NICHOLSON—MY—Anthony Hulme—(English-made)
MYSTERY JUNCTION—Sidney Taflet—(English-made)
MYSTERY ON MARS
MYSTERY TRAIN—Continental—Nick Stuart—1931
MYSTIC CIRCLE—Madame Houdini
NAKED HEART, THE
NATALE A CAMP—D—Vittorio de Sica, Aldo Falrizi
NEAR THE TRAIL'S END
NEVER LOOK BACK—Hugh Sinclair, Guy Middleton, Rosamand John—(English-made)
NEVER TRUST A REDHEAD—Sandra Dern
NIGHT BEAT—Action—Maxwell Read, Anne Crawford—(English-made)—1931
NIGHT BOAT TO DUBLIN—Robert Newton—(English-made)
NIGHT CLUB QUEEN
NIGHT COMES TOO SOON—Richard Bird—(English-made)
NIGHT HAS EYES, THE—James Mason—(English-made)
NIGHT OF FEAR
NIGHT OF MAGIC, A—Billy Scott
NIGHT RIDERS, THE—W—Harry Carey
NIGHT WAS OUR FRIEND—MD—Ronald Howard, Elizabeth Sellars, Michael Gougle—(English-made)
NINE MEN—(Foreign-made)
NO CHILDREN, NO DOGS—Allan Wells, Irene Vernon
NO DRAW—Steven Chase
NO EXIT—Valerie Hobson—(English-made)
NO HAUNT FOR A GENTLEMAN—Sally Newton, Gus MacNaughton—(English-made)
NO ESCAPE—John Carradine
NO MAN'S RANGE—W—Bob Steele
NO TRACE—MY—Dinah Sheridan, Hugh Sinclair—(English-made)
NO WAY BACK—Terrence De Marney—(English-made)
NOOSE FOR A LADY—Dennis Price, Rona Andersen, Ronald Howord—(English-made)
NORMA—Marta Eggerth—(Italian-made)
NORTH OF ARIZONA—Commodore—Jock Perrin—1935
NORTHWEST PATROL—Ken Maynard
NOTHING VENTURED—Artemus Bays
NOW BARABAS—D—Richard Greene—(English-made)
NURSE IN GREY—Patric Knowles, Alastair Sim, Fay Compton—(English-made)
OH BOY—Mary Lawson
OH, NO! DOCTOR
OH, YEAH!
OLD MOTHER HUBBARD—C—Ellen Corby, Craig Stevens
OLD MOTHER RILEY—Arthur Lucan, Kitty McCain—(Irish-made)
OLD SPANISH CUSTOM, AN—Hoffberg—Buster Keaton—1936
ONCE A CROOK—Gordon Harker, Sidney Howard—(English-made)
ONE WILD OAT—C—Stanley Holloway—(English-made)
ON STAGE, CURTAIN TIME
ON YOUR GUARD—Richard Talmadge
OPEN ALL NIGHT—Geraldine Fitzgerald—(English-made)
OPERATION SPACE
OURSELVES ALONE—John Lodge—(Foreign-made)
OUTCAST, THE—Leslie Fuller—(English-made)
OUTLAW FURY—James Ellison
OUTLAW GANG—W—Don Barry, Robert Lowery
OUTLAW OF BOULDER PASS—PRC—Dennis Moore—1942
OUTLAW RULE—W—Reb Russell
OUTLAW TAMER—Lane Chandler
OVER SHE GOES—Claire Luce, Max Baer
OVER THE GARDEN WALL—Marion Marsh—(English-made)
OVER THE RAINBOW
PAGLIACCI—Gina Lollobrigida—(Italian-made)
PALS OF THE RANGE—W
PANIQUE—Viviane Romance, Michel Simon
PARASOL—Francis Ford
PARIS NIGHTS
PASSENGER TO LONDON—John Warwick, Jenny Laird—(English-made)
PASSIONE—Valli—(Italian-made)
PASSIONE SICILIANA—A. Bellia, G. Giochetti—(Italian-made)
PASSPORT TO HEAVEN—Albert Bassermon, Mary Brian, Eric Blore, Herman Bing
PAUL TEMPLE'S TRIUMPH — MD — Dinah Sheridan — (English-made)
PAULA—Mossimo Girotti—(Italian-made)
PEARLS BRING TEARS—D—John Stuart, Dorothy Boyd
PEARLS FROM PARIS—Suzanne Dalbert
PECOS KID, THE—W
PECOS REVENGE—Fred Kohler, Jr.
PENNY PARADISE—Edmund Gwenn
PEOPLE NEXT DOOR, THE—Jack Warner
PERFECT ALIBI, THE—Melvyn Douglos
PERIL IN THE HOUSE—Marjarie Reynolds, Bert Freed
PHANTOM BANDIT—Ralph Forbes
PHANTOM OF SANTE FE—W
PHANTOM OF THE RANGE—W—Tom Tyler
PHANTOM PATROL
PHANTOM RANCHER—W—Ken Maynard
PHANTOM SHOT—MY—John Stuart, Jean Short
PHANTOM THUNDERBOLT—World Wide—Ken Maynard—1933
PILOTS—John Carroll, Lona Andre
PIMPERNAL SMITH (Mr. V)—Leslie Howard, Francis L. Sullivan—(English-made)
PIONEER OF TERROR—Michael Rennie
PIPPIN—Arthur Treacher
PIRATES REVENGE
POET'S PUB—Derek Bond, Rona Anderson—(English-made)
POINTING FINGER, THE—John Stuart—(English-made)
POLICE FORCE—Joan Marsh
PRAIRIE PALS—W—Bill Boyd, Lee Powell, Art Davis
PRELUDE TO MADNESS
PRETTY BOY—D—Lynne Robert, Robert Clarke
PRICE OF WISDOM, THE—D—Roger Livesey—(English-made)
PRIMO AMORE — D — Valentina Cortese, Giovanni
PRISON DOCTOR—Republic—Cameron Mitchell—1941
PRIVATE ANGELO—Godfrey Tearle, Peter Ustinov—(English-made)
PRIVATE SECRETARY—Edward Everett Horton
PRIVATE SUBMARINE
PROTECT YOUR DAUGHTER—Doris Eaton
Q PLANES—Sir Lawrence Olivier, Valerie Habson—(English-made)
QUEEN OF THE JUNGLE—Reed Hawes, Mary Kornman
QUIET WOMEN—Derek Bond—(English-made)
RAGING TORRENT—George Marchal
RAINBOW ROUND THE CORNER
RANGE RIDERS—W—Buddy Roosevelt
RANGELAND EMPIRE—James Ellisan
RANGERS OF THE FRONTIER—Tex Ritter
RAWHIDE ROMANCE—W—Buffalo Bill, Jr.
RAW TIMBER—W—Tom Keene, Betty Keyes
RECKLESS DECISION—Doris Eaton
RECOIL—Kieron Moore, Elizabeth Sellers, Edward Underdown—(English-made)
RED ROCK OUTLAW—W—Lee White
RETURN OF A STRANGER—Griffith Jones, Ellis Jeffries—(English-made)
RETURN OF ALGIERS—Antan Walbrook
RETURN OF RAFFLES, THE—George Barraud—(English-made)
RETURN TO VIENNA—D—Ruth Warrick
RETURN TO YESTERDAY—Clive Brook, Anna Lee, Dame Mae Whitty—(English-made)
RHYTHM IN A RIFF—Billy Eckstein
RHYTHM RACKETEERS—Harry Ray
RICH RELATIONS—Ralph Forbes
RIDING FOOL—Bob Steele
RIDING SPEED—W—Buffalo Bill, Jr.
RIDING THE DUSTY TRAIL—James Wakely
RIGHT AGE TO MARRY—Frank Portingall
RINGER, THE—First Division—Herbert Lom—(English-made)—1932
RIO RATTLER—Commodore—Tom Tyler—1935
RIP ROARING BUCKAROO—W—Tom Tyler
RIVER OF DESTINY—Buster Crabbe, June Martel
RIVER PATROL—D—John Blythe—(English-made)
RIVERSIDE MURDER—MY—Basil Sydney, Alastair Sim—(English-made)
ROCK AGAINST THE SEA—Marjorie Bennett
ROCKS OF VALPRE—John Garrick—(English-made)
ROMANCE A LA CARTE—Leslie Perrin, Anthony Halles—(English-made)
ROOF, THE—George Zucco—(English-made)
ROOM FOR IMPROVEMENT—C—William Frawley, Sara Hayden
ROOM TO LET—Constance Smith, Jimmy Hanley—(English-made)
ROOT OF ALL EVIL—Michael Rennie, Phyllis Calvert (English-made)
ROSA DI SANGUE—D—Viviane Romance—(Italian-made)
ROSSITER CASE, THE—Helen Shingler
ROUGH RIDING RANGERS—W
SABOTAGE AT SEA—Dave Hutchinson, Felix Aylmer, Jane Carr, Margaretta Scott—(English-made)
SAGA OF THE WEST—W—George O'Brien
SAGEBRUSH WAR—William Bayd
SAILORS THREE—Michael Wilding—(English-made)
SALOON BAR—MY—Gordon Harker, Elizabeth Allen—(English-made)
SALUTE THE TOFF—Sonia Dresdel—(English-made)
SATIN SLIPPERS
SCARLET THREAD—Kathleen Byron—(English-made)
SCARLET WEB, THE—D—Griffith Jones
SCOTLAND YARD REPORTER
SCOTLAND YARD SCOUTS
SCROOGE—Seymour Hicks—(English-made)
SCUOLA ROMANTICA—Lilia Silvi, Leonardo Cortese
SEARCH FOR DANGER—MY—John Calvert—(English-mode)
SECOND HONEYMOON—Josephine Dunn
SECOND MRS. SANDS, THE—D—Hillary Brooke, John Sutton
SECRET LIVES—Neil Hamilton
SECRET OF SHIRLEY YORK—Derek Farr—(English-made)
SECRET SERVICE, THE—Sidney Toler, Gwen Kenyon, Manton Moreland
SECRET VOICE—John Stuart, Diana Beaumont—(English-made)
SEE NAPLES AND DIE—D—Renato Baldini, Gianna Morca Canale
SELF-MADE LADY—MD—Heather Angel, Henry Wilcoxon—(English-made)
SEND FOR PAUL TEMPLE—Anthony Hume—(English-made)
SENOR JIM—Conway Tearle
SEVEN RAVENS—Fan
SEVENTH SURVIVOR, THE — Martita Hunt, Felix Aylmer, Austin Trevor—(English-made)
SEXTON BLAKE, THE HOODED TERROR—Todd Slaughter—(English-made)
SHADOW, THE—Henry Kendall
SHADOW LAUGHS, THE—Invincible—Rose Habart—1933
SHADOWS OF CHINATOWN—Bela Lugosi, Bruce Bennett
SHADOWS OF THE NIGHT—Regis Toomey
SHARK GOD—Ron Randall, Devera Burton, Alyce Lauis
SHE SHALL HAVE MURDER—Derek De Marlgny—(English-made)
SHEER LUCK—Bruce Bennett
SHIFTING SANDS
SHIPBUILDERS—D—Clive Brook, Margot Grahame
SHOCK—Ralph Forbes, Gwendlian Gill—(English-made)
SHOOTING MEN—Tim McCoy
SHOT IN THE DARK—Dorothy Boyd, O. B. Clarence—(English-made)
SICILIAN, THE — Massimo Girotti, Jane Salina — (Italian-made)
SIGN OF THE BUCKAROO—Monogram—Tex Ritter
SILENT SERVICE STRIKES—Greta Nissen
SILVER SAGE PALS—Tex Ritter
SILENT VALLEY
SILVER BANDIT—W—Spade Cooley
SILVER SHOTGUN
SIMPLE
SINFUL CARGO—Conrad Nagel
SING ALONG WITH ME—Donald Peers
SING AS YOU SWING—Evelyn Dahl
SINGAPORE COBRA—Sidney Toler
SINGING BUCKAROO—Spectrum—Fred Scott
SINS OF THE CHILDREN—D—Eric Linden, Cecilia Parker—1930
SISTER TO JUDAS—Mayfair—Claire Windsor—1933
SIX GUN JUSTICE—W—Bill Cody
SIX MEN—Harold Warrender, Olga Edwards—(English-made)—1950
SKYSCRAPER SOULS
SKY RACKET—Bruce Bennett
SKY TRAIN—Richard Travis, Catherine Craig, Chick Chondler
SLEEPLESS NIGHTS
SMALL TOWN STORY—Ross Ford, Alan Mawbray
SMALL VOICE, THE—Valerie Hobson, Howard Keel (English-made)
SMALL WORLD
SMART ALEC—MY—Peter Reynolds—(English-made)
SO HELP ME—Jean Wallace
SOHO CONSPIRACY—John Witty, Zena Marshall, Peter Gawthorne, Gina Bechi—(English-made)
SOLITAIRE
SOLUTION MY PHONE—MY—Clifford Evans—(English-made)
SOME CALL IT MURDER—Michael Whalen, Joan Woodbury
SOMEONE AT THE DOOR—Michael Medwin, Garry Marsh—(English-made)
SOMETHING IN THE CITY—Richard Hearne, Garry March—(English-made)
SOMETHING IN THE NIGHT—Noel Dryden
SOMEWHERE IN ENGLAND—Harry Korris, Frank Randle—(English-made)
SON IS BORN, A
SON OF NAPOLEON—Richard Barthelmess
SON OF THE HUNCHBACK—Rosanna Brozzi—(Italian-
SON OF THE ROCK—D—Ellen Corby, Stanley Andrews
SONG FOR TOMORROW—Helen McCabe
S.O.S. SUBMARINE
SOUTH SEA ADVENTURE—Zane Grey
SPECIAL AGENT—7—Walter McGrail, Queenie Smith
SPOSA SENZA AMORE—Gino Cervi—(Italian-made)
SPRING IN THE AIR—Edmund Gwenn, Zelma O'Neal, Theo Shall, Mary Jerrold
SPRING MEETING—C—Basil Sydney, Margaret Rutherford, Michael Wilding, Sara Churchill—(English-made)
SQUADRON OF DOOM—Noah Beery, Jr.
STAGECOACH TO PECOS
STAIRWAY FOR A STAR—Cornel Wilde
STAMPEDE PASS—Johnny Mack Brown
STEEL KEY—Terrance Morgan—(English-made)
STEEL KING—Terrance Morgan, Joan Rice—(English-made)
STOPOVER—John Call, Warren Douglas
STORY OF A MAIN STREET MERCHANT—Arthur Franz, Ray Collins
STORY OF SHIRLEY YORKE—Dinah Sheridan—(English-made)
STORY OF TWO ORPHANS—Anne Sutherland
STRANGE ADVENTURE—Monagram—1933

St—
Yo—

STRANGE ADVENTURES OF MR. SMITH—Gus McNaughton, Norma Varden—(English-made)
STRANGE EXPERIMENT—Alastair Sim, Donald Grey—(English-made)
STRANGE INCIDENT—Reginald Denny, Evelyn French, Jack La Rue
STRANGE VALLEY—Adolphe Menjou
STRANGER AT MY DOOR—Valentine Dyall
STRAWBERRY ROAN—Universal—Carol Raye—1933
STRING OF BEADS—D—Joan Caulfield
SUICIDE ATTACK—Compilation
SUDDEN DEATH—James Ellison
SUNDOWN ON THE PLAINS
SUNDOWN ON THE PRAIRIE—W
SUNDOWN TRAIL—W
SWANI
SWIFTY—Charles Starrett
SWING HIGH
SWORD OF HONOR—Sally Gray, Geoffrey Toone
TAKE ME TO PARIS—Bruce Seton
TALKING CAR, THE
TALKING FEET—Jack Barby—(English-made)
TALL LIE, THE—D—Paul Henreid, Kathleen Hughes
TALL, TAN AND TERRIFIC—Mantan Moreland
TAMING OF THE WILD—Brian Washburn, Maxine Doyle
TANGLED EVIDENCE—Sam Livesay—(English-made)
TEMPO—Barbara Cummings, Spence Teakle
TEMPTATIONS OF MRS. TUTTLE—Blair Davie
TEMPTRESS, THE—Don Stannard
TEN LAPS TO GO—Rex Lease, Muriel Evans
TEXAS DESPERADOES—W—Buster Crabbe, Katherine DeMille
TEXAS JACK
TEXAS JUSTICE—George Huston
TEXAS PARSON—Ross Ford
TEXAS RASSLIN'
THAT I MAY SEE—Ruth Hussey
THAT MAN'S HERE AGAIN
THEATER ROYAL
THEIRS IS THE GLORY—Documentary
THERE AIN'T NO JUSTICE—Michael Wilding—(English-made)
THERE'S MONEY IN IT
THERE'S NO PLACE LIKE HOME—Ann Harding, Walter Abel, James Lydon
THERE'S SOMEONE AT THE DOOR—Michael Medwin—(English-made)
THIEF, THE—David Wolfe
THIEVES' HONOR—Baynes Barron
THINGS HAPPEN AT NIGHT—Gordon Harker—(English-made)—1951
THIRD CLUE, THE—Basil Sidney
THIRD VISITOR, THE—MY—Sonia Dresdel—(English-made)
13 EAST STREET—Patrick Holt, Sandra Dorne—(English-made)
THIRTEENTH GREEN, THE—Barbara Kelly, Raymond Huntley
THOSE KIDS FROM TOWN—Percy Marmont, D. J. Williams, Marie O'Neill—(English-made)
THOSE PEOPLE NEXT DOOR—Jack Warner, Marjorie Rhodes—(English-made)
TRAIL OF THE HAWK—Yancey Lane
TRAILS FOR JEB MULCAHY—Bruce Cabot
TRANSPARENT MAN
THREE PIRATES, THE
THREE SILENT MEN—Patricia Roc, Sebastian Shaw—(English-made)
THREE WEIRD SISTERS—Nancy Price
THREE WITNESSES—Alan Baxter, Lenore Aubert—(English-made)
THRONE OF KINGS—Constance Cummings
THROUGH THE NORTHWEST PASSAGE
THUNDER PASS—Charles Bickford, Marsha Hunt, J. Carroll Naish
THUNDERLING FOREST—D
TICKET OF LEAVE MAN—Marjorie Taylor, Tod Slaughter—(English-made)
TIMBER TERRORS
TIMBERLAND TRAILS—W—Eddie Dean
TIME FLIES—Tommy Handley, Evelyn Dall—(English-made)
TINDER—Derek Smith —(English-made)
TINDERBOX—(Danish-made)
TINKER—(English-made)
TO HAVE AND TO HOLD—Avis Scott—(English-made)
TOMBSTONE TERROR
TONTO KID, THE—W
TOO LITTLE TIME—Basil Radford—(English-made)
TOP SECRET—MD—John Loder—(English-made)
TORNA CARO IDEAL—HISD—Laura Adoni
TORNO A SONNENTO—Gino Bechi, Adriana Benatti—(Italian-made)
TRAIL OF DR. JORDAN, THE—D—Dorothea Wieck, Kutr Waitzman
TRAILING TROUBLE—W—Ken Maynard
TREAD SOFTLY—Frances Day, Jahn Bentley, John Laurie—(English-made)
TREASURE OF THE HEART—Ann Savage, Mary Castle
TRIGGER MAN—Johnny Mack Brown
TROJAN BROTHERS—David Farrar—(English-made)
TROPICAL FURY—Wallace Ford, Jack LaRue
TROUBLE AT MELODY MESA—Brad King
TROUBLE IN TUSCARORA
TROUBLE ON PIER 12—John Howard, Rochelle Hudson
TROUBLED WATERS—James Mason, Alastair Sim—(English-made)
TURN OF THE TIDE—MD—Geraldine Fitzgerald——(English-made)
TUTTO DI RIFARO—Valli—(Italian-made)
20 QUESTIONS MURDER MYSTERY — MD — Robert Beatty—(English-made)
2,000 WOMEN—Flara Robson, Phyllis Calvert—(English-made)—U-67
TWICE UPON A TIME—Yalande and Charmion Larthe, Hugh Williams, Elizabeth Allen
TWILIGHT HOURS—Mervyn Jones
TWO ON THE TILES—Herbert Lom, Hugh McDermott—(English-made)
U-67
UMBRELLA—Harold French, Kay Hammond—(English-made)
UNDER A CLOUD—Edward Rigby—(English-made)
UNDER NEW MANAGEMENT—Nat Jackley, Norman Evans, Betty Jumel—(English-made)
UNDER STRANGE FLAGS—W—Tom Keene, Luana Walters
UNEASY TERMS—Michael Rennie—(English-made)
UNFINISHED BUSINESS—Dane Clark, Ann Rutherford
UNFORGOTTEN CRIME—MY—Dennis O'Keefe, Gloria Dickson, Ruth Terry
UNLUCKY THREE, THE—Melvyn Douglas
UN MARITO PER MANNA—Caroa del Poggio, Adviana Benetti—(Italian-made)
UNPUBLISHED STORY—Valerie Hobson, Richard Greene—(English-made)
UNSUNG HEROES—Billy Lee
UNWRITTEN COLUMN—Virginia Farmer
VAGABOND LADY
VALLEY OF CONFLICT—Carol Raye
VALLEY OF TERROR
VALLEY OF THE LAWLESS—W—Johnny Mack Brown
VANISHING TRAIN, THE—Frances L. Sullivan—(English-made)
VARIETY JUBILEE — RMU — Lesley Brooks—(English-made)
VENGEANCE—Jean Marais—(Foreign-made)
VENGEANCE IS MINE—Valentine Dyall—(English-made)
VENGEANCE OF THE BLACK EAGLE, THE—Rossano Brazzi, Maria Canale—(Italian-made)
VENGEANCE RIDES THE SEA—Vera Reynolds
VERY OLD MURDER, A—D—Barton MacLane
VICAR OF BRAY—Stanley Holloway—(English-made)
VICE VERSA—Roger Livesey, Anthony Newly—(English-made)
VIENNA WALTZES—Anton Walbrook, Martha Harell—(Foreign made)
VILLAGE IDIOT—Isa Miranda, Edwardo Ciannelli—(Italian-made)
VILLAGE SQUIRE, THE—Vivian Leigh, David Holmes—(English-made)
VOICE OF MERRILL—Valerie Hobson—(English-made)
VOICE WITHIN, THE
VON LINDEN FILE—Joan Leslie
WALLET—D—John Longden
WALT AND LAVENIA—Don DeFore, Diana Lynn
WARN THAT MAN—Gordon Hacker, Finlay Currie—(English-made)
WARREN CASE, THE—Richard Bird—(English-made)
WATER GYPSIES—Ann Todd—(English-made)
WAY OF THE WEST—W—Wally Wales
WAYNE MURDER CASE, THE—Regis Toomey
WE DIVE AT DAWN—Eric Portman, John Mills—(English-made)
WE'LL SMILE AGAIN
WEDDINGS ARE WONDERFUL—June Clyde, Rene Day
WEDNESDAY'S LUCK—Susan Bligh
WEEKEND IN PARIS
WELCOME MR. WASHINGTON—D—Peggy Cummings, Barbara Mullen, Donald Stewart, Martita Hunt—(English-made)—1944
WENT THE DAY WELL—Leslie Banks—(English-made)
WEST OF EL DORADO—Johnny Mack Brown
WESTERN JUSTICE
WESTERN RACKETEER—Bill Cody
WHAT DO WE DO NOW?—George Moon
WHAT BECOMES OF THE CHILDREN—D—Joan Marsh, Rabert Frazer
WHAT HAPPENED THEN—Richard Bird—(English-made)
WHAT PRICE TAXI—Billy Gilbert
WHAT THE BUTLER SAW—Henry Mollinson, Ed Rigley—(English-made)
WHEN THE DEVIL IS SICK—Larry Blake
WHEN THE WEST WAS YOUNG—Randolph Scott, Sally Blane
WHITE PIMPERNELL—Carlo Campaini
WHISPERING TONGUES — Felix Aylmer — (English-made)
WHISTLING BULLETS—W
WHITE CAMELLIA—MY
WHITE LEGION, THE
WITHOUT CHILDREN—First Division—Bruce Cabot—1935
WHO GOES NEXT?—Barry K. Barnes, Jack Hawkins, Sophie Stewart—(English-made)
WIDOW IN SCARLET—Mayfair—Dorothy River—1932
WILDCAT SAUNDERS—Jack Perrin
WILLIE GOES TO TOWN—William Graham—(English-made)
WINTER LOVE—Ellen Corby, Art Smith
WILD HORSE ROUNDUP—W
WILD IRISH NIGHT
WILLIAM COMES TO TOWN—William Graham—(English-made)
WINDFALL—Patricia Barr—(English-made)
WINGS OVER WYOMING—George O'Brien, Cecilia Parker—1937
WINDS OF THE WASTELAND—W
WINNERS NEVER LOSE—Pat O'Brien, Ruth Hussey, Ward Bond
WINNING THE WEST—Richard Arlen, Mary Brian
WOLF RIDERS
WOMAN IN BROWN—Conrad Nagel
WOMAN IN MY LIFE—Rex Bell, Marion Schilling, Beryl Mercer
WOMAN IN THE NIGHT—Virginia Christie, Philip Ahn
WOMAN IN THE SHADOWS—Ralph Bellamy, Melvyn Douglas
WOMAN OF DOLWYN—(Dolwyn)—Edith Evans, Emlyn Williams—(English-made)
WOMAN TROUBLE—Massimo Girotti, Dante Maggio—(Italian-made)
WOMAN WHO INVENTED LOVE, THE
WOMEN AREN'T ANGELS—Robertson Hare, Polly Ward—(English-made)
WONDER BOY—Bobby Henrey—(English-made)
WONDER DOG—David Bruce
WORD OF HONOR—Donald Cook
WORLD OWES ME A LIVING, THE—David Farrar—(English-made)
WORM'S EYE VIEW—C—Ronald Shiner, Diana Dors
YANG, YIN AND MRS. WISWELL—C—Helen Parish, Ray Montgomery
YES, MADAM—Bobby Howes—(English-made)
YOU LISTENING HOMER?—Edwin Max—(English-made)
YOLANDA
YOU WILL REMEMBER—Robert Morley, Emlyn Williams—(English-made)
YOUNG RECRUIT—Jean Parker, James Dunn
YOUTH'S HIGH WAY—Tyrrell Davis

Pictures in order of release, with principal players, are placed in the month of release. All dates are subject to change
title. Holidays and special events will be found at the bottom of this page. This chart is kept as up-to-date as possible on information made available by the home office.

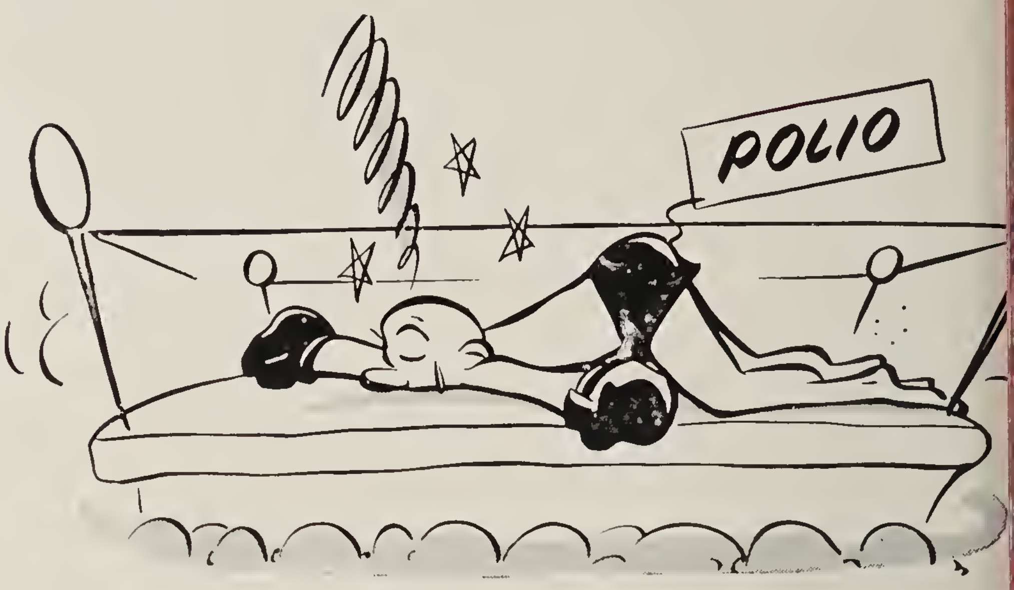
	ALLIED ARTISTS	COLUMBIA	LIPPERT	METRO	PARAMOUNT	RKO	REPUBLIC	20th-FOX	UNITED ARTISTS	U.-INT.	WARNERS
JULY	**Wichita** J. McCrea, V. Miles, L. Bridges **Spy Chasers** L. Gorcey, H. Hall, L. Davis **Betrayed Women** C. Matthews, P. Knudsen, B. Michaels, T. Drake	**It Came From Beneath The Sea** K. Tobey, F. Domergue, D. Curtis **Creature With The Atom Brain** R. Denning, A. Stevens **Chicago Syndicate** D. O'Keefe, A. Lene, P. Stewart, X. Cugat & Orch.	**The Lonesome Trail** W. Morris, J. Agar, M. Dean, E. Buchanan	**Interrupted Melody** E. Parker, G. Ford (Eastman Color) (CinemaScope) **The Cobweb** L. Bacall, C. Boyer, R. Widmark (Eastman Color) (CinemaScope) **The Wizard Of Oz** Re-issue	**The Seven Little Foys** B. Hope, M. Vitale, A. Clark, G. Tobias (Technicolor) (VistaVision) **We're No Angels** H. Bogart, A. Ray, P. Ustinov, J. Bennett (Technicolor) (VistaVision)	**Pearl Of The South Pacific** V. Mayo, D. Morgan, D. Farrar (Technicolor) (Superscope)	**Lay That Rifle Down** J. Canova, R. Lowery **Mystery Of The Black Jungle** L. Barker, J. Maxwell **The Green Buddah** W. Morris, M. Germaine (English-made) **Magic Fire** Y. DeCarlo, C. Thompson, R. Gam, V. Cortese (Trucolor) **Secret Venture** K. Taylor, J. Hylton	**A Life In The Balance** R. Montalban, A. Bancroft, L. Marvin (Made in Mexico) **The Living Swamp** Okenfenokee Swamp nature study (DeLuxe Color) (CinemaScope) **How To Be Very, Very Popular** B. Grable, R. Cummings, S. North (DeLuxe Color) (CinemaScope) **House Of Bamboo** R. Stack, S. Yamaguchi, R. Ryan (DeLuxe Color) (CinemaScope) (Made in Japan)	**Othello** O. Welles, S. Cloutier, M. MacLiammoir (Made in Europe) (Welles) **Not As A Stranger** R. Mitchum, O. DeHavilland, F. Sinatra, G. Grahame (Kramer)	**Ain't Misbehavin'** R. Calhoun, P. Laurie, J. Carson (Technicolor) **Foxfire** J. Chandler, J. Russell, D. Duryea (Technicolor) **The Purple Mask** T. Curtis, C. Miller, D. O'Herlihy (Technicolor) (CinemaScope)	**Land Of The Pharaohs** J. Hawkins, J. Collins (WarnerColor) (CinemaScope) **The Dam Busters** R. Todd, M. Redgrave (English made) **Mister Roberts** H. Fonda, J. Cagney, B. Palmer (WarnerColor) (CinemaScope)
AUGUST	**The Warriors** E. Flynn, J. Dru, P. Finch (Technicolor) (CinemaScope) **The Phenix City Story** R. Kiley, J. McIntyre, K. Grant	**The Man From Laramie** J. Stewart, C. O'Donnell, D. Crisp (Technicolor) (CinemoScope) **Bring Yaur Smile Along** F. Laine, K. Broselle, C. Towers (Technicolor) **The Night Halds Terrar** J. Kelly, H. Parks	**Simba** D. Bogarde (Eastman Color)	**The King's Thief** E. Purdom, A. Blyth, D. Niven (Eastman Color) (CinemaScope) **The Scarlet Coat** C. Wilde, M. Wilding, G. Sanders, A. Francis (Eastman Color) (CinemaScope)	**You're Never Too Young** D. Martin, J. Lewis, D. Lynn (Technicolor) (VistaVision	**Bengazi** R. Conte, V. McLaglen, M. Powers (SuperScope)	**The Last Command** S. Hayden, A. M. Alberghetti, R. Carlson (Trucolor) **Flame Of The Islands** Y. DeCarlo, H. Duff, Z. Scott (Trucolor) **Twinkle In God's Eye** M. Rooney, C. Gray, H. O'Brian **Cross Channel** W. Morris, Y. Furneaux **The Divided Heart** C. Borchers, Y. Mitchell, A. Dahlen	**The Left Hand Of God** H. Bogart, G. Tierney, L. J. Cobb (Color by DeLuxe) (CinemaScope) **The Virgin Queen** B. Davis, R. Todd, H. Marshall (Color by DeLuxe) (CinemaScope)	**The Man Who Laved Redheads** M. Shearer, J. Justin, R. Culver (Technicolor) (Lopert) **Shadow Of The Eagle** R. Greene, V. Cortesa, G. Gynt (English-made) (Valiant)	**One Desire** A. Baxter, R. Hudson, J. Adams (Technicolor) **The Private War Of Majar Benson** C. Heston, J. Adams, A. Demarest (Technicolor) **Francis In The Navy** D. O'Connor, M. Hyer	**Pete Kelly's Blues** J. Webb, P. Lee, E. O'Brien (WarnerColor) (CinemaScope)
SEPTEMBER					**The Girl Rush** R. Russell, F. Lamas, E. Albert (VistaVision) (Technicolor) **To Catch A Thief** C. Grant, G. Kelly (VistaVision) (Technicolor) **Ulysses** K. Douglas, S. Mangano, A. Quinn (Technicolor)	**Tennessee's Partner** J. Payne, R. Reagan, R. Fleming (SuperScope) (Technicolor)	**A Man Alone** R. Milland, M. Murphy, W. Bond (Trucolor) **The Vanishing American** S. Brady, A. Totter, F. Tucker (Trucolor) **Man To Man** R. Cameron, J. London, B. Cooper **Jaguar** Sabu, Chiquita, B. MacLane **Track The Man Down** K. Taylor, P. Clark	**The Virgin Queen** B. Davis, R. Todd, J. Collins (CinemaScope) (Color by De Luxe) **Love Is A Many Splendored Thing** W. Holden, J. Jones (CinemaScope) (Color by De Luxe) **The Left Hand Of Gad** H. Bogart, G. Tierney, L. J. Cobb (CinemaScope) (Color by De Luxe)		**The Shrike** J. Ferrer, J. Allyson, K. Clark **Female On The Beach** J. Crawford, J. Chandler, J. Sterling **The Naked Dawn** A. Kennedy, B. St. John (Technicolor)	**The McConnell Story** A. Ladd, J. Allyson (WarnerColor) (CinemaScope) **The River Changes** R. Rory, H. Marish (Made in Germany)

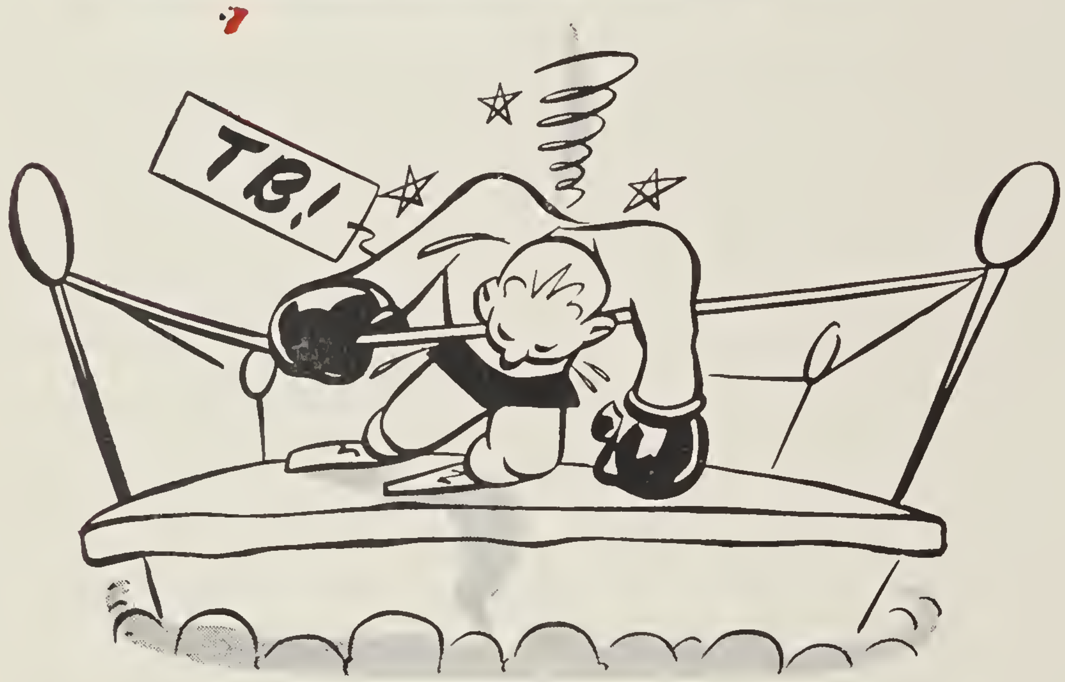
HOLIDAYS

Sept. 4—Labor Day
Sejt. 17-18—Rosh Hashanah
Sept. 26—Yom Kippur

MOON PHASES	1 Quater	2 Full	3 Last	4 New
AUGUST	25	3	10	17
SEPTEMBER	23	2	9	16

MR. SHOWMAN IT'S YOUR FIGH





Here's my Pledge, Mr. Fabian!

DATE________________

Mr. Si Fabian, *Nat'l Chairman,*
Will Rogers Special 1-Day Collection,
c/o Stanley-Warner Corp.,
1585 Broadway, New York 36, N.Y.

You may depend upon my cooperation in showing the Will Rogers Hospital appeal trailer and taking up audience collections for at least one day during the week of August 15, 1955.

____
YOUR NAME—PLEASE PRINT PLAINLY

________________________THEATRE

CITY________________STATE____________

CAPACITY________________

YOU CAN HELP SCOR
THE FINAL KNOCKOU

The Will Rogers Memorial Hospital at Saranac L
N.Y., is a *free* tubercular institution serving any m
ber of our amusement industry in need of treatm

Despite the generous donations from *within* ou
dustry to the annual Christmas Salute, more fu
are needed to raise the percentage of cures f
94% to 100%. We must seek help from *outside*
business, through a special *one-day* theatre a
ence collection campaign in mid-August.

Won't you please pledge your theatre to show
appeal trailer and make the collections?

ONE DAY AUDIENCE
COLLECTION DRIVE

BENEFIT OF

WILL ROGER
MEMORIAL HOSPIT
and RESEARCH LABORATORIES
SARANAC LAKE, N.Y.

MOTION PICTURE

EXHIBITOR

AUGUST 10, 1955 VOLUME 54 NUMBER 15
IN TWO SECTIONS • THIS IS SECTION ONE

$1600.00 IN SHOWMANSHIP PRIZE MONEY THIS WEEK

Global Exhib Unit Sought By TOA

(page 11)

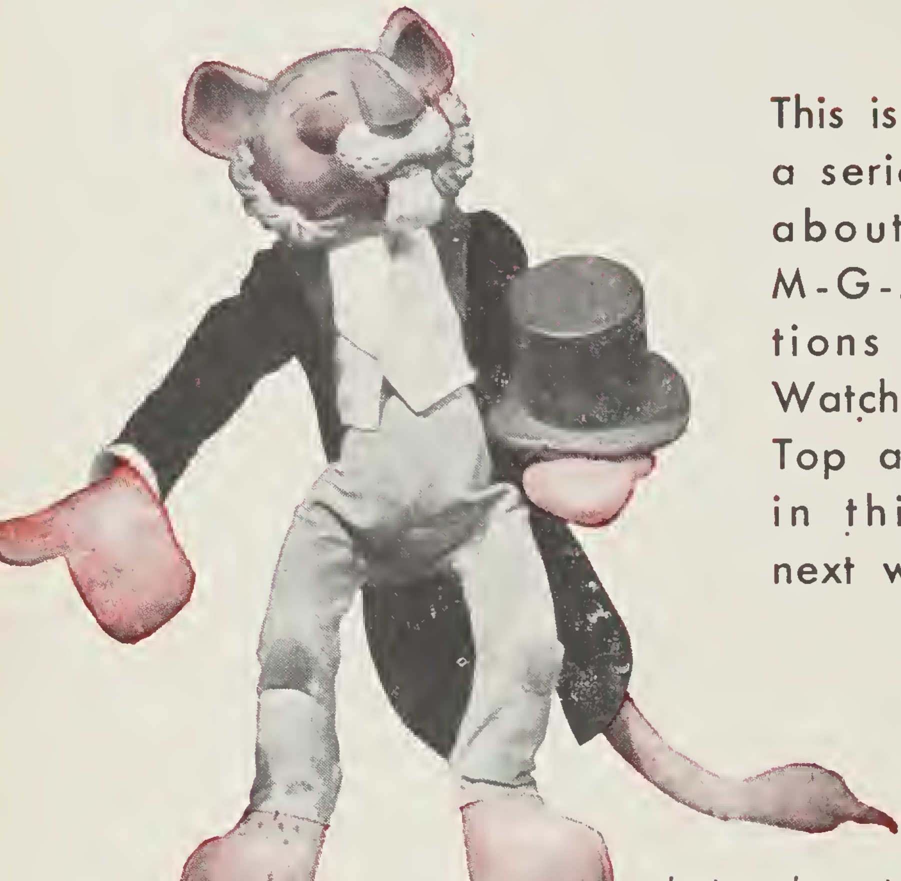
"Just Supposin'"

(editorial)

AND FEATURING: THE SERVISECTION

← Daniel T. O'Shea was named last week as new president, RKO, under the ownership of General Teleradio, while James R. Grainger will head the film company's future sales and distribution activities.

THE BEST FROM THE WEST!



This is No. 2 of a series of ads about the Big M-G-M attractions to come. Watch for more Top attractions in this space next week!

Last week we told you about "It's Always Fair Weather," "Quentin Durward" and "Trial."

"I'LL CRY TOMORROW"

The remarkable story of Lillian Roth as revealed in her book and on TV's "This Is Your Life" comes to the screen as an inspiring human document.

★

M-G-M presents "I'LL CRY TOMORROW" starring Su Hayward • Richard Conte • Eddie Albert • Jo Van Fleet • Taylor • Ray Danton • Screen Play by Jay Richard Kenn and Helen Deutsch • Based on the book by Lillian Roth, M Connolly, Gerold Frank • Directed by Daniel Mann • Produce Lawrence Weingarten

"THE TENDER TRAP"

In CINEMASCOPE and COLOR

This riotous film from the Broadway stage hit brings a company of top-flight funsters from both Hollywood and New York to catch every one of its thousand laughs!

★

M-G-M presents in CinemaScope • "THE TENDER TRAP" starring Frank Sinatra • Debbie Reynolds • David Wayne • Celeste Holm • Jarma Lewis • Screen Play by Julius Epstein • Based on the Play by Max Shulman and Robert Paul Smith • Photographed in Eastman Color • Directed by Charles Walters • Produced by Lawrence Weingarten

THE BAR SINISTER
By Richard Harding Davis
GREAT ADVENTURE AND ROMANCE FROM THE FAMED STORY

In CINEMASCOPE and COLOR

For the millions who asked for something new. Adventure, romance and humor in a novel, fast-paced entertainment.

★

M-G-M presents in CinemaScope • Richard Harding Davis' "TH BAR SINISTER" starring Jeff Richards • Jarma Lewis • Edmu Gwenn • Dean Jagger • and Wildfire • with Richard Anders Willard Sage • Screen Play by John Michael Hayes • Photograph in Eastman Color • Directed by Herman Hoffman • Produced Henry Berman

It's time to mail your Audience Awards nom

MOTION PICTURE
EXHIBITOR

AUGUST 10, 1955
VOLUME 54 NUMBER 15

JUST SUPPOSIN'

JUST SUPPOSIN' that this isn't picture business, but that we sell perfume, or roulette wheels, or truffles, to the public. Now there is a nice product, truffles! They're nice—if you like them. They're awful—if you don't. Some people might eat them every day. Other people might live a lifetime and never even taste them. But, at any rate, let's suppose that's what we sell, and in 1946 about 90,000,000 Americans made weekly truffle purchases through about 20,000 retail stores, less than 500 of which were seasonal "summer-onlys."

But then, either because they didn't like the kind of truffles we were making, or because they were buying something else, truffle purchases dropped to 75,000,000 weekly, 60,000,000 weekly, 50,000,000 weekly, and then 40,000,000 weekly, before the manufacturers started to make different sizes, shapes, and dimensions of truffles, and to introduce some new flavors that brought truffle sales back to about 60,000,000 weekly.

Now, you would have thought that this would upset the entire truffle business and everybody would loose money. But it didn't! The retail outlets were hurt all right and about 5,000 of the substantial old reliable truffle stores, on some of the best corners in the country, closed for good and were converted into other kinds of businesses. Optimists will point out that about 4,000 drive-in outlets that garnished their truffles with playgrounds, ponies, and popsicles, took their place, but it must be remembered that most of these operated successfully only three months or about one quarter of each year, so they didn't really offset the loss. Only the truffle manufacturers continued to make money, and they did it by controlling the source of supply.

Back in the days of 90,000,000 sales a week, truffles usually sold flat, or at worst you had to cut in a good truffle manufacturer as your partner under a sliding scale. As the volume fell off, and less people were buying truffles, you had a different partner for every truffle you sold, and if you wanted to get them to sell and to keep your truffle store open you had to cut them in for bigger percentages—right up to the place where you were allowed 10 per cent and they took over your cash register. And then some wise-guy figured a deal where the first 50 per cent goes to the truffle manufacturer, and you got back your audited costs if there was enough left over to pay them; and then you could have 10 per cent of the profits—if there were any profits.

But with sales going off the way they were, a percentage of nothing was nothing, so a new wrinkle called truffle shortage was introduced. Under it, while the truffle manufacturers wouldn't do anything illegal like telling you to raise prices, if you didn't raise prices for their biggest and plumpest truffles, then truffles got short. Truffles were "not available!"

It seems there was some kind of law that everybody else in the truffle business could lose money—but not truffle manufacturers.

And when a committee of truffle store men called on the truffle manufacturers, and pointed shaky fingers at the 5,000 closed truffle stores, at the condition of the remaining truffle stores because there wasn't any money left for upkeep, at the experienced truffle store men who had given their lives to truffle selling and now didn't have a truffle to truff in, and threatened to call the cop, what do you think those starry-eyed truffle producing idealists said?

"Go away boys! We got truffles of our own!"

Just supposin'!

THREATS TO SUE

THREE TIMES during the past two weeks we have been written or phoned to the effect that Mr. so-and-so didn't like what we had to say editorially about this-or-that and was going to start a suit. And three times we have had to repeat the advice that, in the nearly 37 years of its existence as an independent, fearless, and honest trade paper, MOTION PICTURE EXHIBITOR has not been sued; that it might prove to be an interesting experience; that we have seldom, if ever, made a statement without having proof, or without knowing where to look for it; and that, because we are prepared to defend ourselves, let's get on with it!

We do hope this doesn't sound truculent. We aren't looking for trouble any more than the next guy. But we also know that threats to sue aren't lawsuits, and we sincerely regret that threats to sue are thrown so carelessly around this motion picture industry.

We just aren't running away from anything we say. That's all!

Jay Emanuel

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CAN NEWS

(Trade Headlines Of The Issue)

Corporate

Daniel T. O'Shea is named president, RKO, while it is also announced that James R. Grainger will remain with the company to supervise sales and distribution activities (page 5).

RKO Pictures Corporation reactivation in some business is seen as goal of talks between Howard Hughes group and Atlas Corporation (page 5).

Deaths

Clayton E. Bond, retired film executive formerly associated with Warner Brothers Theatres, dies in Fort Lauderdale, Fla, (page 11).

Distribution

Four regional sales meetings are scheduled by National Screen Service to set pattern for next year's sales (page 5).

Buena Vista schedules its first sales convention for Oct. 24 (page 6).

Albert Margolies is named to head Buena Vista advertising, publicity, and exploitation (page 6).

New Columbia unit is formed to handle distribution of foreign releases (page 11).

Exhibition

Pledges for audience collections on behalf of the Will Rogers Memorial Hospital are made by more than 5,000 theatres (page 5).

Financial

RKO Theatres income increases compared to 1954's second quarter (page 6).

Income from TV operations boost AB-PT earnings over 1954 figures (page 6).

International

Plenty of competition exists in Canada for the entertainment dollar; Jack Webb's visit for "Pete Kelly's Blues" garners loads of publicity (page 30).

Legal

Producers of UA's "The Moon Is Blue" announce decision to appeal State Supreme Court ruling upholding the ban (page 5).

Mel Konecoff

A Brooklyn theatre manager fights and wins a battle with an unsuccessful robber; Roosevelt Airport seeks the world premiere of Warners' "Spirit Of St. Louis"; actor John Payne seeks the premiere of his new film, "Tennessee Partner," for his own theatre in Roanoke, Va.; and other warm weather happenings in the big city are given attention (pages 4 and 11).

Organizations

Abram F. Myers, National Allied board chairman and general counsel, reveals that no national policy has been set regarding COMPO's dues drive (page 5).

Initial nominations in COMPO's forthcoming Audience Awards Poll are revealed at a Hollywood luncheon attended by top industryites (page 6).

TOA's Herman Levy is sent to Europe with eventual goal being global exhibitor organization (page 11).

Production

DCA's "I Am A Camera" is denied a Production Code seal with an appeal to be heard by the MPAA board (page 4).

An Italian bazaar for the benefit of the "Boys Town Of Italy" is being conducted in the lobby of Skouras Academy of Music, New York City, and Rossano Brazzi, star, United Artists' "Summertime," recently joined Mrs. George P. Skouras, wife of the theatre magnate who is sponsoring the Bazaar, in opening it to the public.

NEW YORK

By Mel Konecoff

PRETTY HOT last week.

Thought you'd like to read about a theatre manager who knows a dollar is hard to come by these days and he was determined to hold on to his theatre receipts, hold-up or no.

Konecoff

Ray Schmidt, Kinema, Brooklyn, was bound for the bank with some $450 in receipts and as he parked outside, a holdup man with gun invaded his car demanding the dough. Schmidt, undaunted, let him have it, knocking him out of the car in the process during which his gun was discharged harmlessly. The gunman took off and Schmidt pursued until the bandit turned and flung the payroll at him and then he got away.

Good man, that Schmidt.

PREMIERE NOTE: Warners will shortly be besieged by the Long Island Association, which has planned a lavish campaign to get the premiere of the Lindbergh film, "Spirit Of St. Louis," for Roosevelt Field from where Lindy took off in May, 1927. Money garnered from the opening would be used to set up a museum or a memorial to aviation at Roosevelt Field. The showing would be in the nature of a drive-in showing with sound hook-ups being worked on so that the soundtrack would be heard on the car radios.

TIPS DEPARTMENT: This week's note is for those interested in stocks and the like. We've heard that a TV organization in which Matty Fox is interested might have some interesting happenings as far as stock sales to the public is concerned. We take no further responsibility.

OPENING NOTE: This is claimed as a "first." It seems that for the first time

(*Continued on page 11*)

BROADWAY GROSSES

(As of this Monday)

"Thief" Steals Thunder

New York—The Broadway first-runs continued to climb over the weekend with better than recent average business being the order of the day, and the Paramount way out in front with the opening of "To Catch A Thief."

According to usually reliable sources reaching Motion Picture Exhibitor, the breakdown was as follows:

"To Catch A Thief" (Paramount). Paramount expected the opening week to hit $103,000.

"The Virgin Queen" (20th-Fox). Roxy opened to $19,387 for Friday through Sunday, with the first session sure to hit $45,000.

"Mister Roberts" (Warners). Radio City Music Hall tallied $91,000 for Thursday through Sunday, with the fourth week heading toward $150,000.

"The Seven Little Foys" (Paramount). Criterion reported the sixth week would gross $19,000.

"Not As A Stranger" (UA). Capitol claimed $40,000 for the sixth week.

"Son Of Sinbad" (RKO). Globe expected the second week to exceed $10,000.

"Land Of The Pharaohs" (Warners). Mayfair stated the second session would reach $22,000.

"Summertime" (UA). Astor was heading toward a $27,000 seventh week.

"The Shrike" (U-I). Victoria expected the fifth week to reach $12,500.

"The Cobweb" (MGM). Loew's State looked for the opening session to reach $38,000.

"Camera" Seeks Code Seal

New York—An appeal concerning the denial of a Production Code Administration seal to "I Am A Camera" will be heard by film company presidents serving on the board of the Motion Picture Association of America, it was learned last week. Although no date has been set for the hearing, the executives are expected to meet before the departure of MPAA president Eric Johnston for the Near East on Aug. 20 in his role as a Presidential envoy.

Distributors Corporation of America president Fred Schwartz, in asking the MPAA to sit as judges on the decision by PCA head Geoffrey Shurlock, was expected to predicate his case for "I Am A Camera" on the assertion that there is nothing in the DCA film which has not been sanctioned in others passed by the PCA, and to ask for a personal hearing after the MPAA views the picture.

Wald Signs New Pact

Hollywood—A new three-year contract was signed last fortnight by Jerry Wald and Columbia in which the film company agreed to pay the vice-president and executive producer $4,000 weekly without options, plus expenses, a five-week annual vacation, and a 50 per cent participation in two pictures a year, it was announced by Harry Cohn, president.

O'Shea Takes Over As New RKO President

RKO Reorganization Goal Of Atlas Talks

New York—The meeting of stockholders of RKO Pictures Corporation was held at its principal office in Dover, Del., last week. The following were elected directors of the Corporation for the ensuing year: Howard R. Hughes, Noah Dietrich, J. Miller Walker, William H. Clark, Garrett Van Wagner, A. Dee Simpson, and Edward L. Walton.

At the meeting there were fully reviewed the activities of the Corpoation since March 31, 1954, when all its motion picture operating assets were sold with stockholders' approval. In answers to inquiries of stockholders as to the status of negotiations with Atlas Corporation, the meeting was told that the Corporation had been informed that Atlas Corporation is now actively working toward some appropriate reorganization, having in mind the continuance of RKO Pictures Corporation in some business venture, and that Atlas Corporation hopes to submit within the near future a proposal which will merit the consideration of the directors and the stockholders.

NSS Regional Meetings Set

New York—Four regional sales meetings have been scheduled for this month by National Screen Service to set the pattern for next year's ad accessory-trailer sales, it was announced last week by sales vice-president Burton E. Robbins, who will preside at the sessions. Branch managers and sales staffs from 29 NSS offices will attend the meetings in geographic groups. Recent development of many new promotional aids make it necessary for all field personnel to become thoroughly familiar with the advantages of the new material to the exhibitor, Robbins said, particularly the Travel-Ad service for automobile advertising, and others.

The first of the series of conferences was held last weekend in New York's Savoy-Plaza Hotel, to be followed on Aug. 13 and 14 with another in Chicago's Sheraton-Blackstone Hotel. The last two will be New Orleans, Roosevelt Hotel, Aug. 20 and 21, and Los Angeles, Beverly Hilton Hotel, Aug. 23 and 24.

5,000 Theatres Pledge

New York—S. H. Fabian, national chairman of the audience collection to benefit the Will Rogers Memorial Hospital and Research Laboratories, announced last week that almost 5,000 theatres are pledged to conduct an audience collection during the week of Aug. 15.

Fabian expressed the thanks of the committee and the hospital's board of directors to all who are making this campaign possible, and he particularly cited the contributions of material and service made by National Screen Service, Inc.; W. J. German, Inc.; DeLuxe, and Consolidated Film Laboratories; and the National Distributors Committee.

No Allied Official Policy On COMPO Dues Adopted

WASHINGTON—No official policy concerning the COMPO dues drive this month has been adopted by National Allied, it was revealed last fortnight by Abram F. Myers, board chairman and general counsel, leaving it up to the individual units to determine whether to take part or not. Myers explained that the board of directors was unable to act on the COMPO drive at its summer session last month because it had not yet been announced then.

In view of COMPO's refusal to support the fight against subscription television, Myers said that it comes as no surprise that individual units have gone on record as opposed to the August dues campaign. It has been indicated that sentiment in the Allied ranks is extremely critical of a new COMPO drive at this time. Myers charged that COMPO is using the Audience Awards Poll as an excuse to collect funds to carry on its activities for another year, when it had been previously understood that COMPO funds in the treasury were sufficient to conduct the poll.

"Moon" Ban Appeal Planned

New York—A ruling by the Kansas Supreme Court upholding the state censor board's refusal to license "The Moon Is Blue" will be appealed to the U. S. Supreme Court, it was announced last fortnight by a spokesman for the producer, Holmby Productions. Papers for appeal action are now being prepared, it was said.

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Section Two

The Servisection SS-1—SS-8

(The Pink Reviews Section)

Feature Reviews on: "Betrayed Women" (AA); "Fingerman" (AA); "Skabenga" (AA); "Special Delivery" (Columbia); "I Am A Camera" (D.C.A.); "King Dinosaur" (Lippert); "Trial" (MGM); "The Last Command" (Republic); "The Virgin Queen" (20th-Fox); "The McConnell Story" (Warners); "Pete Kelly's Blues" (Warners); "Court Martial" (Kingsley-International); "The Bed" (Getz-Kingsley); "Brevities Of 1955" (Union).

Grainger To Supervise Sales, Branson, Greenblatt Stay; Manby Named To Liaison Post Between Teleradio And RKO

New York—Daniel T. O'Shea, former senior vice-president, CBS, Inc., the parent of all CBS subsidiaries, has been named president of RKO, it was revealed last week by chairman of the board Thomas F. O'Neil. James R. Grainger, RKO president who resigned last fortnight when O'Neil's General Teleradio, Inc., acquired the film company from Howard R. Hughes for $25 million, will remain in an executive capacity to supervise the sale and distribution of motion pictures, while liaison between Teleradio and RKO will be the task of C. R. Manby, it was further announced.

O'Neil declared that O'Shea will formulate and execute policies designed to reactivate the film producing functions of RKO, a task for which his broad background in the industry qualifies him eminently. O'Shea is familiar with RKO studio operations in Culver City and Hollywood, Cal., and with its completed pictures. He was associated with RKO as an attorney in the early 1930's, and later he became president of David Selznick's Vanguard Films, Inc., and executive director of The Selznick Enterprises. His tenure of the Selznick posts saw the production of such Academy Award films as "Gone With The Wind" and "Rebecca," as well as many other top-ranking efforts. He joined CBS in 1950.

In a statement to RKO personnel, Grainger said that he had met cordially with O'Neil and O'Shea and had agreed to continue with the company supervising sales and distribution with the assistance of Walter Branson, world-wide sales manager, and Herbert Greenblatt, domestic sales manager. He went on to pledge his support to the new management, noting that all are "in agreement upon the problems confronting RKO. . . . Each of us is confident that RKO within a reasonable time will assume its rightful position as one of the principal producers and distributors of motion pictures," he concluded.

The appointment of Manby, on the Teleradio executive staff for the past two years, to the post of Teleradio vice-president carried with it the assignment to coordinate relations between RKO as a subsidiary and the parent company, it was announced by O'Neil. Manby developed the Phillips H. Lord radio, TV and film properties acquired by Teleradio, including the current "Gangbusters" theatre film and the new "Gangbusters" syndicated TV series.

Dorfman Appointed

New York—Robert Dorfman has been promoted to the post of exploitation manager of Buena Vista Film Distribution Company, it was announced last week by Albert Margolies, director of publicity and advertising.

Initial Nominations Are Revealed For COMPO Audience Awards Poll

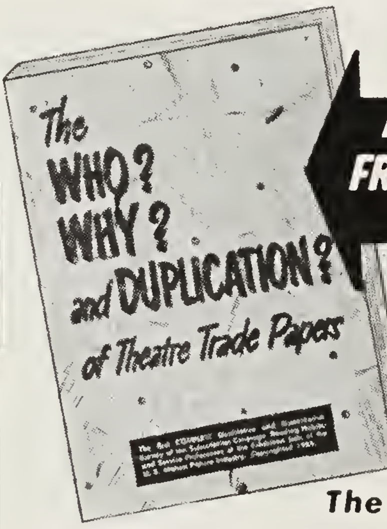
HOLLYWOOD—The initial exhibitor nominations for the COMPO Audience Awards Poll to be conducted in November were revealed last fortnight at a luncheon in the Beverly Hills Hotel attended by several hundred Hollywood celebrities, sponsored by the Poll Committee of COMPO. Dick Powell served as toastmaster, with Walter Pidgeon, Screen Actors Guild president, presenting nominations certificates to the actresses. June Allyson made the presentations to actors voted the most promising new male personalities. Elmer Rhoden, national chairman of the Audience Awards, addressed the assemblage, as did Al Lichtman, COMPO co-chairman, and B. B. Kahane, Columbia vice-president. COMPO officers and special counsel Robert W. Coyne met with the press afterwards.

In the best pictures category, nominated were, "The Bridges Of Toko-Ri," Paramount; "Battle Cry," Warners; "The Blackboard Jungle," MGM; "The Country Girl," Paramount; "The Long Grey Line," Columbia; "Rear Window," Paramount; "Sabrina," Paramount; "A Star Is Born," Warners; "There's No Business Like Show Business," 20th-Fox; and "White Christmas," Paramount.

Best male performances nominated were William Holden in "The Bridges Of Toko-Ri," Paramount; Spencer Tracy in "A Bad Day At Black Rock," MGM; Glenn Ford in "The Blackboard Jungle," MGM; Bing Crosby in "The Country Girl," Paramount; Marlon Brando in "Desiree," 20th-Fox; Tyrone Power in "The Long Grey Line," Columbia; James Stewart in "Rear Window," Paramount; James Mason in "A Star Is Born," Warners; Gary Cooper in "Vera Cruz," United Artists, and Burt Lancaster in "Vera Cruz," United Artists.

For the best female performances, those nominated were Ava Gardner in "The Barefoot Contessa," United Artists; Dorothy Dandridge in "Carmen Jones," 20th-Fox; Grace Kelly in "The Country Girl," Paramount; Maureen O'Hara in "The Long Grey Line," Columbia; Elizabeth Taylor in "The Last Time I Saw Paris," MGM; Audrey Hepburn in "Sabrina," Paramount; Judy Garland in "A Star Is Born," Warners; Susan Hayward in "Untamed," 20th-Fox; June Allyson in "A Woman's World," 20th-Fox, and Doris Day in "Young At Heart," Warners.

The most promising new male personalities, according to the selection by the exhibitors, were Tab Hunter, John Ericson, Harry Belafonte, Russ Tamblyn, Jack Lemmon, Jack Palance, George Nader, Richard Egan, Brian Keith, and Gig Young; the most promising female personalities were Dorothy Malone, Dorothy Dandridge, Barbara Rush, Ann Bancroft, Kim Novak, Anne Francis, Rita Moreno, Lori Nelson, May Wynn, and Cleo Moore.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Buena Vista Schedules First Sales Convention

NEW YORK—The first sales convention of Buena Vista Film Distribution Company will be held in California starting Oct. 24, it was announced last week by Leo F. Samuels, president and general sales manager. The conferences will continue for a week, and the principal business sessions will be held at the Walt Disney Studios in Burbank.

The organization has established 22 branch offices covering the country, with plans under way at present to open nine more. The entire national sales and exploitation personnel of Buena Vista will attend the convention, with a contingent of executives from the New York home office leading the trek.

TV Boosts AB-PT Net

NEW YORK—The common shares of American Broadcasting-Paramount Theatres are expected to earn $2 each this year, with TV operations contributing 25 per cent of the figure, according to a bulletin issued last fortnight by J. R. Williston and Company, members of the New York Stock Exchange.

The Williston estimate points out that in TV operations, with a relatively high proportion of fixed charges, after the break-even point a large amount of additional revenue is carried through as net. AB-PT reached the break-even point last year.

Margolies To Direct B V Ad-Publicity Dept.

NEW YORK—Albert Margolies has been named director of advertising, publicity, and exploitation of Buena Vista Film Distribution Company, the Walt Disney releasing subsidiary, it was announced last week by Leo F. Samuels, president.

MARGOLIES

For the past two years, Margolies was active with the Disney organization as special consultant on publicity and advertising. As an independent publicist, he had been called in specifically for the campaigns on "The Living Desert" and "The Vanishing Prairie," Disney's first two True-Life Adventure features. Following these, his services were called upon for all Buena Vista feature releases.

Prior to launching his own publicity organization 14 years ago, Margolies held important posts with United Artists, Gaumont-British, and Fox.

RKO Theatres Income Down

NEW YORK—Consolidated net income of RKO Theatres Corporation for the second quarter of 1955 was $269,521 as compared with $418,666 for the second quarter of 1954 before deduction of special items. After deduction of special non-recurring loss items, the net income was $64,521 for the 1955 period. There were no special non-recurring loss items in the 1954 period.

Net income before deduction of special non-recurring loss items for the first six months of 1955 was $804,757 as compared with $955,118 for the first six months of 1954. After deduction of special non-recurring loss items the net income was $599,757 for the 1955 period as compared with a net income of $904,025 in 1954.

The special non-recurring loss items included a loss of $500,000 in connection with the cancellation of a lease in 1955, and a loss of $86,093 from the disposal of a theatre property in 1954, resulting in reductions of federal income taxes of $295,000 in 1955 and of $35,000 in 1954, which otherwise would have been payable on net income.

Distribution Costs Soar

NEW YORK—An increase upward of 30 per cent in domestic distribution costs since 1950 was reported last week in a study made by a leading industry economist, placing cost for the period at around $30 million, bringing the total distribution cost to above $155 million.

Higher salaries and wages, advances in film carrier rates, increases in the cost of supplies used by distribution, and higher taxes and insurance, are among the causes for the skyrocketing figures. According to the study, distribution overhead has increased at a rate well ahead of that of the cost of production. Foreign distribution costs, although they have moved upward, too, in the five-year period, have increased more slowly than the domestic ones.

NEW SCREEN EXCITEMENT THRU GREAT CREATIVE MANPOWER

THRU
UA

UA PRESENTS THE GREA

EXCITEMENT is the key-note of our industry... call it show business... call it entertainment... call it whatever you like, but EXCITEMENT is what it all boils down to.

United Artists has it!

The list of personalities and properties in this ad spells it out. There are RIGHT NOW, in some stage of actual preparation or production, over 100 top quality pictures. This guarantees to exhibitors throughout the world more than 30 films a year for the next 3 years—with a promise of even greater news to come, in quality and quantity.

Backed by a distribution and promotional staff that has more than doubled its world-wide personnel in the last few years, it is no exaggeration to state that UA is prepared to fulfill not just the greatest program in its 36 year history, but one of the greatest in the history of this industry.

ROBERT ALDRICH

Producer-Director (THE ASSOCIATES & ALDRICH CO.)

"THE BIG KNIFE"—starring JACK PALANCE, IDA LUPINO, SHELLEY WINTERS, WENDELL COREY, ROD STEIGER, JEAN HAGEN

ROBERT BASSLER-RICHARD SALE

Producer-Director

"GENTLEMEN MARRY BRUNETTES"—Technicolor CinemaScope—starring JANE RUSSELL, JEANNE CRAIN

"THE VIGIL"—Color—CinemaScope

JOAN CRAWFORD

Producer-Star

Six pictures in six years

CROWN PRODUCTIONS

Producers (ROBERT JACKS, ROBERT GOLDSTEIN, SPYROS SKOURAS, PLATO SKOURAS)

"STRANGER ON HORSEBACK"—Ansco Color starring JOEL McCREA

"ROBBERS ROOST"—De Luxe Color starring GEORGE MONTGOMERY

"A KISS BEFORE DYING"—Eastman Color CinemaScope—starring ROBERT WAGNER

"A KILLER IS LOOSE"

KIRK DOUGLAS

Producer-Star (BRYNA PRODUCTIONS)

Six pictures in three years

1. **"THE INDIAN FIGHTER"**—Color—CinemaScope
2. **"THE VIKING RAIDERS"**

ERROL FLYNN

Producer-Star (IN ASSOCIATION WITH HERBERT WILCOX)

"LET'S MAKE UP"—Eastman Color co-starring ANNA NEAGLE

"KING'S RHAPSODY"—co-starring ANNA NEAGLE

"WILLIAM TELL"—Color—CinemaScope

HENRY FONDA

Producer-Star

Six pictures in four years

1. **"THE CLOWN"**
2. **"TWELVE ANGRY MEN"**

BERT E. FRIEDLOB

Producer

"NEWS IS MADE AT NIGHT"—starring DANA ANDREWS, RHONDA FLEMING, IDA LUPINO, HOWARD DUFF, GEORGE SANDERS, THOMAS MITCHELL, LEE J. COBB

PRODUCING NEW SCREE

CREATIVE MANPOWER

SAMUEL GOLDWYN, JR.

Producer

"THE TROUBLESHOOTER"—starring ROBERT MITCHUM, JAN STERLING

"SHARKFIGHTERS"—Color

"THE DANCING DETECTIVE"

PAUL GREGORY-CHARLES LAUGHTON

Producer-Director

"THE NIGHT OF THE HUNTER"—starring ROBERT MITCHUM, SHELLEY WINTERS, LILLIAN GISH

JED HARRIS-MICHAEL MYERBERG

Producers

"PATTERNS"—starring VAN HEFLIN

DICK HAYMES-RITA HAYWORTH

Producer-Star (CRYSTAL BAY PROD.)

Two pictures in two years

HAROLD HECHT-BURT LANCASTER

Producer-Director-Star (HECHT-LANCASTER PROD.)

"THE KENTUCKIAN"—Technicolor—CinemaScope starring BURT LANCASTER with DIANNE FOSTER, DIANA LYNN

"MARTY"—starring ERNEST BORGNINE, BETSY BLAIR

"TRAPEZE"—starring BURT LANCASTER, GINA LOLLOBRIGIDA, TONY CURTIS

"THE WAY WEST"

"TOO MUCH MAN"

"ELEPHANT BILL"

"THE TALL DARK MAN"

"TELL IT ON THE DRUMS"

"UNTIL THEY SAIL"

"KITTY HAWK"

LEW KERNER

Producer

"STUDS LONIGAN"

STANLEY KRAMER

Producer-Director

"NOT AS A STRANGER"—starring OLIVIA de HAVILLAND, ROBERT MITCHUM, FRANK SINATRA, GLORIA GRAHAME, BRODERICK CRAWFORD, CHARLES BICKFORD

"THE PRIDE AND THE PASSION"—Technicolor VistaVision

NORMAN KRASNA

Producer-Director-Writer

"THE AMBASSADOR'S DAUGHTER"

"KIND SIR"

ANATOLE LITVAK

Producer-Director

Three pictures in four years

ILYA LOPERT

Producer

"SUMMERTIME"—Technicolor—starring KATHARINE HEPBURN, ROSSANO BRAZZI

In association with London Films

"RICHARD III" (IN ASSOCIATION WITH LAURENCE OLIVIER) Technicolor—VistaVision—starring LAURENCE OLIVIER, CLAIRE BLOOM, RALPH RICHARDSON, MICHAEL REDGRAVE, JOHN GIELGUD, JOHN MILLS

"THE LUCKY KID"—Eastman Color—starring CELIA JOHNSON

"THE MAN WHO LOVED REDHEADS"—Technicolor starring MOIRA SHEARER, JOHN JUSTIN

JOS. L. MANKIEWICZ

Producer-Director-Writer (FIGARO, INC.)

Four pictures in three years

VICTOR MATURE

Producer-Star

Six pictures in five years

DAVID MILLER

Producer-Director

"THE SHORT WEEK-END"

ROBERT MITCHUM

Producer-Star (DRM PRODUCTIONS)

Five productions in four years

1. **"FOREIGN INTRIGUE"** (IN ASSOCIATION WITH SHELDON REYNOLDS)
2. **"BANDITO"** (IN ASSOCIATION WITH ROBERT L. JACKS)

EXCITEMENT...

THRU UA

EDWARD and WILLIAM NASSOUR

Producers

"THE BEAST OF HOLLOW MOUNTAIN"
Eastman Color—CinemaScope—RegiScope
starring GUY MADISON, PATRICIA MEDINA

"RING AROUND SATURN"—Color—RegiScope

ROBERT PARRISH and TOM LEA

Producer-Director

"THE WONDERFUL COUNTRY"

PINE-THOMAS-SHANE

Producers

"LINCOLN McKEEVER"—starring JAMES CAGNEY
"MOUNTAINS HAVE NO SHADOWS"
"THE BIG CAPER"

OTTO PREMINGER

Producer-Director

Three pictures in three years

1. "THE MAN WITH THE GOLDEN ARM"
starring FRANK SINATRA

SHELDON REYNOLDS

Producer-Director-Writer (MANDEVILLE FILMS, S.A.)

"FOREIGN INTRIGUE" (IN ASSOCIATION WITH ROBERT MITCHUM)
starring ROBERT MITCHUM

ROBERT ROSSEN

Producer-Director-Writer

Two pictures in two years

1. "ALEXANDER THE GREAT"—Technicolor—CinemaScope
starring RICHARD BURTON, FREDRIC MARCH,
DANIELLE DARRIEUX, CLAIRE BLOOM

SABRE PRODUCTIONS

Producer-Director (FRANK SELTZER, VICTOR ORSATTI, JOSEPH NEWMAN)

"FLIGHT FROM HONG KONG"—starring ANTHONY QUINN
"THE BOSS"
"MR. TEX"

VICTOR SAVILLE

Producer-Director (PARKLANE PICTURES)

"KISS ME DEADLY"—starring RALPH MEEKER
"MY GUN IS QUICK"
"A MOST CONTAGIOUS GAME"
"ONE LONELY NIGHT"
"BIG KILL"

AUBREY SCHENCK and HOWARD W. KOCH

Producer-Director (BEL-AIR PROD.)

Six pictures in two years

1. "BIG HOUSE, U.S.A."—starring BRODERICK CRAWFO
RALPH MEEKER

2. "DESERT SANDS"—Technicolor—SuperScope
starring RALPH MEEKER, MARLA ENGLISH, J. CARROL NAIS

3. "FORT YUMA"—Technicolor—starring PETER GRAVES,
JOHN HUDSON

4. "REBEL IN TOWN"

5. "THREE BAD SISTERS"

FRANK SINATRA

Producer-Star (OXFORD PRODUCTIONS)

Five pictures in four years

1. "ONE WAY OUT"

EDWARD SMALL

Producer

"THE NAKED STREET"—starring ANTHONY QUINN,
FARLEY GRANGER, ANNE BANCROFT

"TOP GUN"—starring STERLING HAYDEN

"GOD IS IN MY CORNER"

"THE LAST NOTCH"

ROBERT WATERFIELD-JANE RUSSELL

Producer-Star (RUSS-FIELD CORP.)

"GENTLEMEN MARRY BRUNETTES"—Technicolor
CinemaScope—starring JANE RUSSELL, JEANNE CRAIN

"THE LAST MAN IN WAGON MOUND"—Color
Widescreen—starring CLARK GABLE

"RUN FOR THE SUN"—starring RICHARD WIDMARK

"THE GREAT MANHUNT"

"WAY OF AN EAGLE"

"OIL FIELD STORY" (Untitled)

ORSON WELLES

Producer-Director-Star

"OTHELLO"

CORNEL WILDE

Producer-Star (THEODORA PROD.)

"STORM FEAR"—co-starring JEAN WALLACE

CREATIVE MANPOWER!
SCREEN EXCITEMENT!

AND IT'S ALL BACKED UP BY

SELLING POWER!

THRU
UA

Konecoff

(Continued from page 4)

a world premiere will be held in a theatre owned by the star of the picture.

John Payne, owner, Park, Roanoke, Va., the actor's home town, is first in the field with a bid to stage the debut of "Tennessee Partner," in which he stars. Naturally, he would appear in person at the premiere-homecoming festivities, along with his co-stars, Ronald Reagan, Rhonda Fleming, and Collen Gray.

Wonder what the terms would be?

THE METROPOLITAN SCENE: Congratulations and best wishes to two of the Disney boys. We refer to Al Margolies, who recently was named advertising-publicity director of Buena Vista Films, and to Bob Dorfman, who was upped to the position of exploitation manager. They're both good men. . . . Charlie Moss is proud of the record chalked up by his Malverne, Malverne, L. I., one of the best art houses in the area, which came through with $4,360 for a three-day period on "To Paris With Love" with Alec Guinness. He took over the house in 1947. It has 670 seats and parking facilities for 500 cars. . . . Columbia insists the correct title on a forthcoming film is "Three Stripes In The Sun" and not "Three Strips In The Sun," although the latter would have its points of sale. . . . Okeh pressbooks are out on "How To Be Very, Very Popular," "Female On The Beach," "Special Delivery," "Quest For The Lost City," "The Virgin Queen," "Summertime," "The Night Holds Terror," "Bring Your Smile Along," "Wakamba," and some deluxe editions out on "Not As A Stranger," "The Seven Little Foys," "To Hell and Back," and "The Seven Year Itch."

Retired Executive Mourned

Fort Lauderdale, Fla.—Funeral services for Clayton E. Bond, 65, a retired film executive, were held last week at the Fairfield Chapel, with interment in Lauderdale Memorial Park, following his sudden death at home of a heart attack.

Bond was chief film buyer, Warner Brothers Theatres, New York, for 19 years, and was associated with the industry for 42 years. He is survived by his widow, a son, two daughters, a brother, and three sisters, as well as five grandchildren.

Global Exhibitor Unit Seen Goal As TOA Dispatches Levy To Europe

New York—In another move to achieve world-wide exhibition unity, Theatre Owners of America dispatched its general counsel, Herman M. Levy, to Europe last week to confer with exhibitors there in the interest of forming a global organization. Levy will meet with distribution heads abroad as well, following up the recent European visits of Alfred Starr, TOA executive committee chairman; Robert J. O'Donnell, Interstate Circuit general manager, and Walter Reade, Jr., TOA board chairman.

TOA executives have long advocated world cooperation between exhibitors, with the ultimate goal of international unity. Meetings with officers of the Cinematograph Exhibitors' Association of Great Britain and Ireland and with the Union Internationale de l'Exploitation Cinematographique have been arranged to that end. A complete survey will be conducted concerning film rental ceilings and other trade practices now in effect in various European countries, and discussions with British censors and Eady Fund directors are planned as well. Toward alleviating the American product shortage, European independent producers' facilities and product will be investigated.

Levy will address a special luncheon meeting of the Birmingham CEA on Aug. 24 and a meeting on industry people in Edinburgh on Aug. 31. He will hold further talks in Paris with UIEC executives to determine possible affiliation and membership. A complete report on his findings will be presented to the TOA directors and executive committee in Los Angeles on Oct. 5, prior to the opening of the annual convention in the Biltmore Hotel there.

A. Julian Brylawski, president, Motion Picture Association of Washington, and chairman, Committee on Traffic Safety for Metropolitan Washington, was honored recently by the presentation of a plaque from the National Safety Council for "outstanding achievement in public safety education." Brylawski has held the traffic post in Washington for the past 17 years.

New Columbia Unit To Handle Foreign Pix

New York—Columbia is establishing a special organization to handle the distribution of foreign-made motion pictures in the United States, according to a top spokesman for the film company last fortnight. The unit was slated to be in operation "within six to seven weeks." Columbia International vice-president and managing director for Europe and the Near East Nicholas P. Pery arrived in New York recently for discussions with top company executives, it was pointed out, to participate in the setting up of the new department. Foreign product will be handled in a manner similar to that of the U-I section handling J. Arthur Rank films here.

It was not determined whether Columbia would incorporate foreign pictures into its own domestic releasing schedule, as 20th-Fox does with independent foreign films, or distribute the pictures as separate features in addition to the regular Columbia releases.

This Was The Week When.......

San Antonio marked Heritage of Freedom Day with the gala world premiere of Republic's "The Last Command." . . . "Miss Air Force Of 1955," Captain Gloria Sauls, was set to spotlight the world premiere of Warners' "The McConnell Story" in San Francisco's Fox, Aug. 10. . . . United Artists revealed that Robert Aldrich's "The Big Knife" has been selected as the U. S. independent entry for the Venice Film Festival by SIMPP. . . . The New York State Censor passed the French film "Have You Anything To Declare," acquired by Brandon Films, banned as immoral 15 years ago.

Cary Grant started a grass roots tour for Paramount in behalf of Alfred Hitchcock's "To Catch A Thief," following the world premiere in Philadelphia's Trans-Lux. . . . Stanley Warner directors declared a dividend of 25 cents a share on common stock, payable Aug. 25 to holders of record Aug. 8. . . . 20th-Fox lined up an invitation preview for "Love Is A Many Splendored Thing" in New York's Roxy, Aug. 15. . . . The world premiere for U-I's "To Hell And Back" was slated for San Antonio's Majestic, Aug. 17. . . . A quarterly dividend of 37½ cents a share on outstanding preferred stock was declared by National Theatres, payable Sept. 1 to holders of record Aug. 15.

COMING TO NEW YORK?

Stay at this modern 25-story hotel. All rooms outside exposure. Large, beautifully furnished rooms with kitchenette, private bath, from $5.50 daily. Two room suites from $8.50

SPECIAL MONTHLY RATES!

Air-conditioning & television available

Hotel BEACON

Broadway at 75th St., New York
Oscar Wintrab, Managing Director

MANAGER WANTED
for theatre located in central Pennsylvania. State experience and salary to
BOX-171
M. P. EXHIBITOR, 246-48 N. Clarion St., Phila. 7, Pa.

WINNING ENTRY

"Strategic" Campaign Captures $100 For Syracuse, N. Y., Exhib

PHILADELPHIA—With a great campaign on Paramount's "Strategic Air Command," in which he outlines every step, veteran manager and exploiteer Sol Sorkin, RKO Keith's, Syracuse, N. Y., has copped MOTION PICTURE EXHIBITOR'S $100 prize money in the sixth SHOWMANSHIP SWEEPSTAKES.

Others might profit by following the detailed account of his cooperation with military authorities and the other facets of his selling of the film.

Sorkin's check is on the way to him; and there is plenty of other SWEEPSTAKES money still available for one and all.

Why not get your entry in and make an effort to cash in on your efforts.

STRATEGIC AIR COMMAND

Submitted by S. L. Sorkin
RKO Keith's, Syracuse, N. Y.

2239 seats • 75 cents top adult admission
General type of patronage.

Fifteen points were planned and executed with precision akin to that exemplified in our armed services by S. L. Sorkin and his staff for his premiere of this Paramount picture.

(1) RECEPTION. Held at the Hotel Onondaga with invitations reading as follows: "The USAF Recruiting Service, Detachment 103, Chimes Building, Syracuse, and RKO-Keith's Theatre, Syracuse, cordially invite you and a guest to Syracuse premiere of Paramount Pictures' "Strategic Air Command," (date) at RKO Keith's Theatre, Syracuse, N. Y. Reception at Hotel Onondaga. Courtesy A. W. Winkleman Company, Inc., 5:45 to 6:45 p.m. R.S.V.P. Please present this invitation at the door for both cocktail party and premiere."

After the reception guests were invited to the theatre to see the film. The most important people in Syracuse received invitations with the Mayor heading the list, representatives of banks, big business, including General Electric, Crucible Steel, Carrier, General Motors, Inc., in addition to ranking air, army and naval officers.

(2) LIGHTS. The Air Force furnished big lights on street in front of theatre on both sides of the street.

(3) VEHICLES. Fourteen Air Force vehicles including cars used for transporting invited guests plus high ranking officials.

(4) SAMPSON AIR FORCE BAND. The band reported to the front of the theatre at 6.30 p.m. in the evening and played during festivities. This is a 40-piece band.

(5) TELEVISION. Captain John J. Dillon, Jr., and Captain Willis McFadden covered both TV stations using stills from the picture supplied by the theatre and plugging the picture as well as Air Force Recruiting.

Television coverage on opening night had pictures taken in front of the theatre with the Air Force Band, celebrities arriving, all other activities including lights, vehicles, etc.

(6) RADIO. Personal talks by the same people as appeared on television; radio coverage the premiere night the same as television.

(7) COMPLETE COOPERATION OF THE U. S. AIR FORCE, SYRACUSE AIR RESERVE CENTER.

A special booklet and notice was mailed to every person in the Syracuse and Onondaga area who has ever been in the air force. The same people covered both newspapers with special stories on their own activities.

(8) THE MAYOR was presented with a model B-47, with presentation made by ranking Air Force Officer in Syracuse, with pictures taken for newspapers.

(9) MINIATURE AIRCRAFT DISPLAY in lobby of planes as used in the film.

(10) THE AIR FORCE RECRUITING SERVICE was furnished with 100 one-sheets to be used on their "A" boards in the area. Seventy special window cards were imprinted, and supplied to the U. S. Air Force Recruiting Service for distribution throughout the city by them.

(11) MUSIC. All disc jockeys were supplied with records from the picture; this music played with credit to theatre and playdate. Special displays were supplied seven music stores. These were posted in windows with records from the picture.

(12) MODEL B-47. A five foot model of the B-47, plus other air force material was obtained from the Air Force Museum at Sampson for a display in a department store window.

(13) JET MOTOR. An Air Force Jet Motor was delivered to the theatre and put on display.

(14) NEWSPAPERS. Special newspaper breaks prior to the opening were obtained and both papers cooperated in having "Strategic Air Command" run straight across the top of the drama pages using the full eight columns (for free).

(15) PLAQUE. Paramount Pictures supplied the local U. S. Air Force group with a plaque presented to a ranking General.

The following publicity and coordination schedule was followed: reservations to feed the Sampson AFB Band; coordination with police for parking reservations; coordination with radio-TV and newspaper publicity for reception; coordination for display in department store window, at theatre lobby and at hotel; cordinate with Major Damon, Sampson Air Base, for photographers, extra vehicles, publicity and transportation; presentation of B-47 model to Mayor; coordination to have Cadets act as ushers; Captain McFadden to arrange for recruiters and drivers; Sorkin to handle presentation of plaque to Major General Stowell; coordination with hotel for final arrangements for reception, parking facilities, etc.

A highlight of S. L. Sorkin, RKO Keith's, Syracuse, N. Y., campaign on Paramount's "Strategic Air Command" was this presentation of an award for "meritorius service" by Sorkin to Major General James Stowell, Commanding General Continental Division MATS. From left to right are seen Major General Stowell, Sorkin, and Major General Wycliff E. Steele, Commanding General, Sampson Air Force Base.

$$$-ADDITIONAL PRIZES-$$$

While $100.00-per-week will be awarded each and every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors will post from time to time additional CASH PRIZES to focus attention on a particular picture. Such CASH PRIZES must be posted until won, during a maximum period of 13 weekly issues, and if not won during that time will be withdrawn. To win these CASH PRIZES, the entrant must *first* win the $100.00 SHOWMANSHIP SWEEPSTAKES Award. Should the winning promotional effort involve a picture that has a CASH PRIZE posted, the winner gets this latter prize from the Film Distributor *as an added bonus.*

COLUMBIA PICTURES CORP.
$500.00 on—
"IT CAME FROM BENEATH THE SEA"
(This Prize Offer expires Oct. 5)

PARAMOUNT PICTURES
$500.00 on—
"WE'RE NO ANGELS"
(This Prize Offer expires Oct. 12)

UNIVERSAL-INTERNATIONAL
$500.00 on—
"THE PRIVATE WAR OF MAJOR BENSON"
(This Prize Offer expires Oct. 19)

$HOW
$WEEP
1955-56 SER

N$HIP
AKE$
lists In Contest No. 6

The schedule ran off as follows: 5:42 to 6:41 p.m., reception at Hotel Onondaga with the guest list reading like a local who's who; 6:45 p.m. to 7:20 p.m., Sampson AFB Band in front of Keith's playing while guests arrive and are escorted to reserved seats in lounge. 7:30 p.m., the premiere of "Strategic Air Command." The list of guests also read like a who's who of the area.

Sorkin has certainly outdone himself in working up a schedule for a premiere of a military film. It is one that might well be followed by others faced with a similar problem. The Recruiting branches of the various services can always be depended upon for full cooperation. Sorkin states that everything, including the reception and the invitations were promoted, the theatre paid nothing.

RUNNER-UP NUMBER 1

NEW CAR GIVEAWAY

Submitted by Dale Lee, manager
Panida, Sandpoint, Idaho

700 seats • 60 cents top adult admission
Lumbermen, farmers, rural patronage.

Fifteen local non-competing merchants were contacted and sold on the idea of giving away a brand new car. A charge of $125 was made to them for six weeks of screen advertising with all tickets and other advertising furnished by the theatre, and also the Motor Movie, a drive-in operated by the same firm, F. C. Weskil and Son Theatres, with a 300-car capacity, charging 50 cents for adults, and the smaller Lake Theatre, seating capacity 300, top adult admission 40 cents.

One coupon ticket good for one chance on the new car was given with each dollar purchase.

Seen is the happy winner of the 1955 Chevrolet given away recently in Dale Lee's merchants co-op promotion at F. C. Weskil and Son's Panida, Sandpoint, Idaho.

The promotion was spread over about a 10-week period and ended with the car giveaway. Each patron purchasing an adult ticket to any of the theatres involved also received a ticket coupon which helped increase attendance.

For the benefit of those who would be unable to attend the theatres on the night of the drawing, a person had to be present to win, courtesy registrations were available to those who attended any of the theatres the night before. All they had to do was attend and sign a registration slip. These slips were all filed in order and were used on the stage the night of the drawing.

All the theatres were filled to capacity on courtesy registration night. On drawing night, Republic's "The Atomic Kid" was played at all theatres. The theatres were all filled by 7:30 p.m. The Motor Movie had 527 cars in it before we could get the gate locked. We had two state patrolmen and a deputy sheriff out there to handle the over-flow and get them turned around so that they could return back to town. The street in front of the Panida and Lake was blocked off and there were hundreds of people waiting for the drawing which was held at nine p.m.

The drawing was held on the stage of the Panida with the other two theatres hooked up by direct line so that they could hear the drawing process through their own speakers. The Mayor and two other local businessmen acted as judges. The drawing went off without any hitches, the first name drawn by a little girl, was present at the Motor Movie. The winner was immediately rushed into town and brought to the Panida stage, where the judges proclaimed her the winner of the new car. The winner was a young girl, 18, one of a family of 12. Her parents had never owned a new car. She had eight tickets in the "drawing cage." Incidentally, there were over 200,000 tickets in the cage.

The 15 merchants and the new car dealer were extremely happy with the promotion and, needless to say, the theates were happy with the results for we did in two nights more than we usually do in a complete week, besides the extra business we did throughout the promotion by giving out coupons for the drawing, the same as the merchants.

Five thousand heralds plugging the contest were distributed by cooperating local merchants; and 50 window cards were also used.

The only restrictions put on the thousands of numbered coupons issued by the merchants and the theatres was that "the winner must be 16 years of age or elder and must be present to win."

The new car giveaway is one business stimulant that usually proves as sure-fire as it did for Lee. The only matter to watch is that such promotion is considered legal by authorities in your communities. In many states and cities we know it is frowned upon by the authorities; and has been stopped, not only in the cases of theatres; but by efforts of hospitals, fire companies and other civic intended money raising attempts as well.

RUNNER-UP NUMBER 2

PERSONAL APPEARANCE OF KIDS TV FAVORITE

Submitted by Dick Kline, manager
SW Liberty, New Kensington, Pa.

999 seats • 65 cents top adult admission
General patronage.

A tieup was made with Tip Top Bakery whereby Marty Wolfson, sketch pad artist and star of the Tip-Top Musical Sketchpad TV program over KDKA-TV Channel 2, every Friday at 5:30 p.m., whereby he would make a personal appearance on stage at a special morning show held on a Saturday morning and starting at noon with a cartoon carnival the other attraction.

It was arranged with the local newspaper, Daily Dispatch, to have some local organization find a child who needed cheering up. By putting this in the newspapers' hands we received plenty of space that money could not buy, mostly front page. Two children were found through the Salvation Army, one a boy who has been dying with cancer for four years; and the other a boy who has spent 12 years in a wheel chair. Wolfson visited both, one at his home and the other at Citizens General Hospital, after his stage appearance; drew some sketches for the unfortunates, and garnered two photos and favorable captions on page one.

As a build up to Marty's personal appearance he was announced as coming several weeks in advance at the Saturday kiddy shows; a trailer was used in advance; window cards were used in advance; 3,000 heralds were passed out in grocery stores and at the theatre and other spots; underlined ads were used in advance and special ads also were used to herald Wolfson's appearance.

A display of bread was used in the theatre lobby. Signs were placed on bread trucks. Radio spot announcements concentrated on Wolfson's appearance.

Not only did nice business result; but we received plenty of good relations with the Salvation Army, the hospital, and the newspaper, which normally is very tough to accomplish.

This is one of many displays used to promote the personal appearance of the kids TV favorite Marty Wolfson at Dick Kline's Liberty, New Kensington, Pa., in a stunt arranged in cooperation with Tip Top bread.

RUNNER-UP NUMBER 3

"APPROVED" VACATION MATINEES

Submitted by Dale Smiley, manager
Del Paso, North Sacramento, Cal.

1280 seats • $1.10 top adult admission
General patronage.

The third annual "approved" Summer Vacation Movies are now being held at this theatre through the cooperation of local Parent-Teachers Associations, school principals, and Youth Service Councils, and is offering all children from kindergarten through high school a selection of "approved" movies for summer vacation entertainment.

All films shown are rated highly for children and teen-agers. Season tickets cost the children only $1. The low price is made possible by the cooperating organizations. The shows are held every Wednesday for 12 weeks.

The 12 features this year comprise "The Lion And The Horse," "Here Come The Nelsons," "White Stallion," "Enchanted Forest," "Look Who's Laughing," "He's A Cockeyed Wonder," "Denver And Rio Grande," "Captain Kidd," "The Palomino," "Barefoot Mailman," "Kansas Pacific," and "Sierra Passage." In addition there are cartoons, comedies, travelogs, other short subjects and free ice cream, courtesy of Owl and College Cleaners.

Season tickets are sold at local schools, P.T.A.'s, or at the theatre.

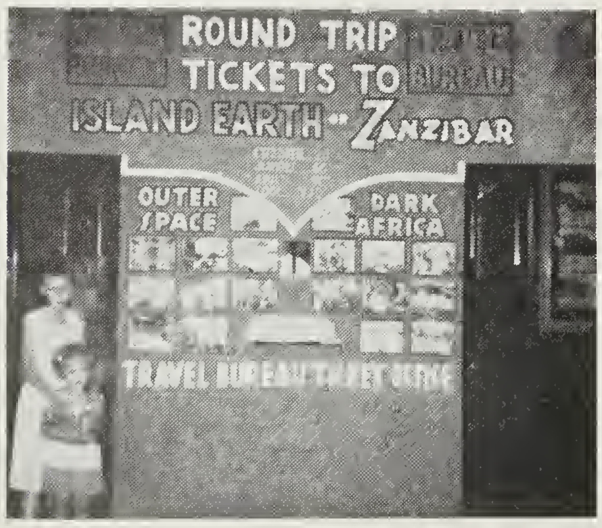
Smiley states that the matinees have been so successful that the local P.T.A. honored and thought so highly of them that they presented him with an honorary life membership in the California Congress of Parents and Teachers, Inc.

The good part of it is, the advance sale of tickets in the local schools does not hurt the grosses at the boxoffice on these days. The schools give out the heralds, of which 10,000 were printed; also sell all tickets.

Getting the matinees in operation requires a lot of planning and leg work the first year, Smiley says; but future work is made easier because all vice-presidents one year move up to presidencies the following year and are familiar with the procedure.

Strip tickets are used for the "approved" vacation matinees, with children requested to "just tear off coupon and bring it each Wednesday." The strip tickets also get in the plug that one is receiving from $2.40 to $7.20 value for just $1.00.

In addition to this activity, Smiley reports that he happens to be fortunate to be able to do all of his own art work, which cuts down the expense of having some artist do it. In the illustration is shown a recent front he made on U-I's "This Island Earth" and "West Of Zanzibar" transferring the boxoffice into a travel ticket office.


ROUND TRIP TICKETS TO ISLAND EARTH — ZANZIBAR
TRAVEL BUREAU
OUTER SPACE
DARK AFRICA
TRAVEL BUREAU TICKET OFFICE

RUNNER-UP NUMBER 4

Civic Good Will Gained by Turning Theatre Into City Auditorium

Submitted by Bruce K. Young
Saenger, Pine Bluff, Ark.

1500 seats • 50 cents top adult admission
General, upper bracket type of audience.

Since our city does not have an auditorium and there is a general feeling that such a building is necessary, I have done everything possible to furnish the city with the use of the theatre for any worth while entertainment that they plan. This places the theatre in a very good civic light and at the same time soft pedals the mounting feeling that a civic auditorium is a necessity.

The City has just started what is to them a very big event, the annual selection of the Fleur de Leis Queen, similar to the Rose Queen of Little Rock. All the local flower clubs and merchants sponsor a girl for the event and therefore from 20 to 30 of our loveliest girls take part in the contest.

The first year the contest was held in the High School Auditorium and then the hotel dining room. However, upon talking it over with the heads of the organizations, I got them to put it on at the Saenger. They agreed to this, and we paid the expenses involved in staging it; but, in return, charged admission and showed a film.

The result was a packed house and added money in the boxoffice. The local clubs were very happy since they had a really "royal" affair and plenty of people to see the event, our capacity being larger than that of other available places; and it received added publicity since the affair was presented with theatre-wise showmanship and publicity.

Besides having the crowning of the queen, we also had visiting queens, etc., present for the occasion. The High School Choir came into the theatre on side aisles and sang by candlelight; and a dance number and two vocal numbers enhanced proceedings.

All of the important city officials took part or attended the affair. The Queen is also known as "Miss Pine Bluff" in our State "Miss Arkansas" contest.

BETTER MANAGEMENT

DEPARTMENT

George Nonamaker
Editor

Another angle of SHOWMANSHIP SWEEPSTAKES and, perhaps, its most important purpose is that so far in only six contests you should now have accumulated a total of 30 stunts of inestimable value to you in the merchandising of your product, bettering public relations, winning back your "lost audience," etc.

Nonamaker

These 30 stunts, were they worked out and executed by an advertising-publicity man on your staff, would have proven well nigh prohibitive as to cost on his salary alone.

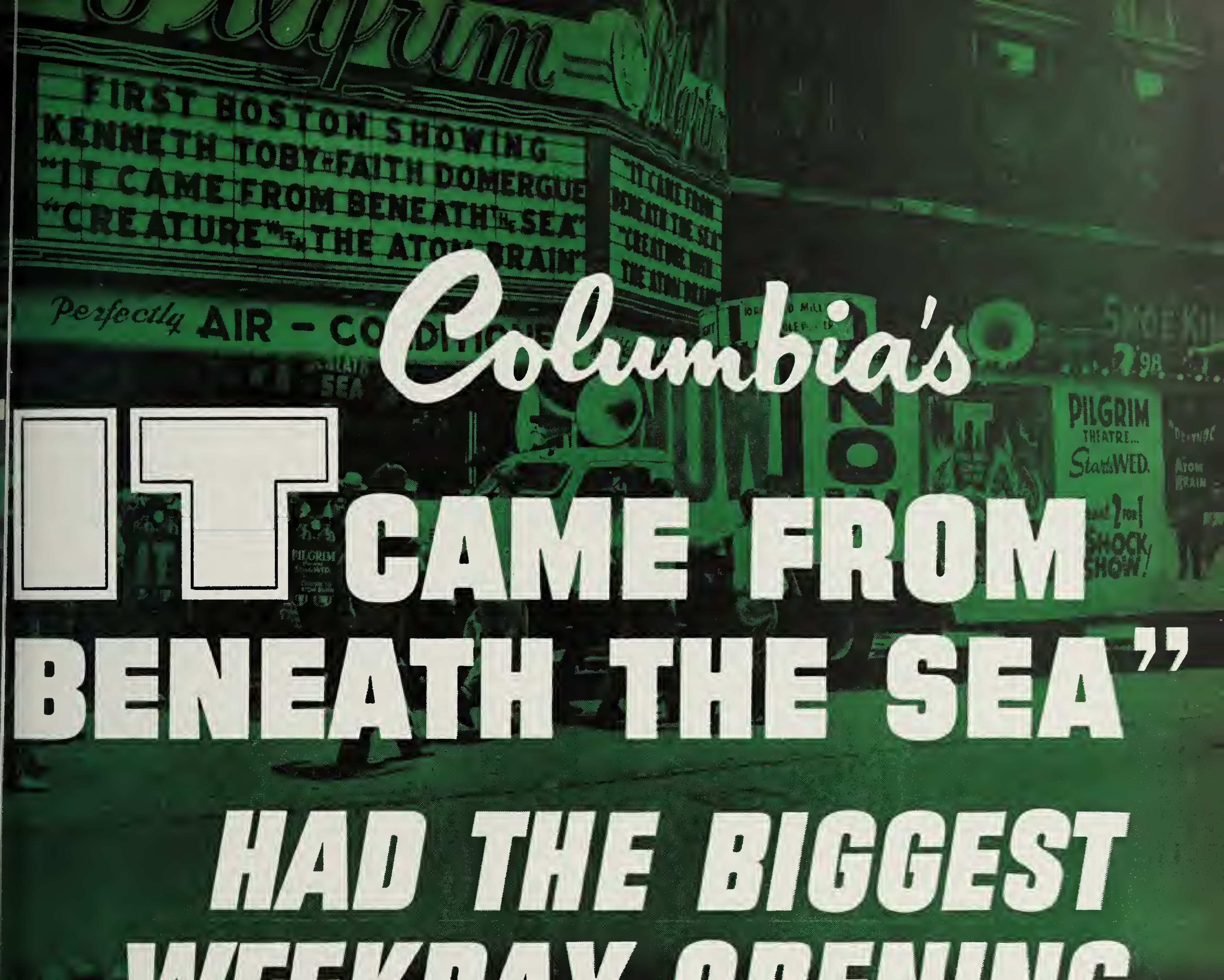
Here, for no extra charge other than your regular subscription to the magazine you are getting week after week, the cream of the ideas from exploiteers all over the country (and Canada).

Their ideas are readily adaptable. All you have to do is apply them. In honest competition, they are willingly offering the best ideas they have for the weekly $100 prize, plus the prize money, now totaling $1,500 as posted by the film companies, who are convinced, as is one of our 56 judges, Royce E. Blankenship, Wallace Theatres, Inc., Lubbock, Tex., operating 27 theatres, that "the entries are getting better and SHOWMANSHIP SWEEPSTAKES is getting really wonderful!"

Already the talk of the industry, this feature is fast becoming known for its value to contestants, and value to other exhibitors, who try some of the many ideas advanced.

C'mon, get with it!

Bill Burke, manager, Capitol, Brantford, Ont., Canada, winner of Showmanship Sweepstakes contest number five, with his "Treasure Hunt" campaign.


Pilgrim
FIRST BOSTON SHOWING
KENNETH TOBY–FAITH DOMERGUE
"IT CAME FROM BENEATH THE SEA"
"CREATURE" WITH THE ATOM BRAIN"
Perfectly AIR-CONDITIONED
PILGRIM THEATRE... Starts WED.
2 for 1 SHOCK SHOW!

Columbia's "IT CAME FROM BENEATH THE SEA"

HAD THE BIGGEST WEEKDAY OPENING IN THE HISTORY OF BOSTON'S PILGRIM THEATRE!

KENNETH TOBEY · FAITH DOMERGUE with **DONALD CURTIS**

Screen Play by GEORGE WORTHING YATES and HAL SMITH • Technical Effects Created by RAY HARRYHAUSEN • Executive Producer-SAM KATZMAN

Produced by CHARLES H. SCHNEER • Directed by ROBERT GORDON • A COLUMBIA PICTURE

NEWS OF THE TERRITORIES . . .

Salesmen Concentrate On COMPO Dues

ALBANY—Every theatre in the district, big or small, should contribute to the COMPO dues campaign, because without that organization there would have been no federal admission tax reduction, keeping "a lot of us in business and preventing a lot more from going out," Harry Lamont, Lamont Theatres head, declared at a meeting of branch managers and salesmen called by distributor chairman Ray Smith at the 20th-Fox exchange. Smith, who prophesied that the COMPO Audience Awards Poll would be highly beneficial to the industry, introduced Lamont.

"I would not take 'No' from an exhibitor on the dues collection drive," Lamont declared, praising COMPO accomplishments for exhibition.

When a salesman asked about accepting less than the minimum $7.50, as in the previous drive, Lamont replied, "You are the best judges, but don't let the practice become common. Most exhibitors can afford to pay the $7.50 or $10 rate."

Each branch manager has been given a circuit to contact, while every salesman has a unit of accounts to contact. If a group operation does not respond, the assignment is transferred to a division manager. "Additional costs, including those for the Poll, is the answer to an exhibitor who asks, 'Why dues?'," Smith said.

Radio Executive Attacks Toll-TV As Threat To System

ATLANTA—"Toll-TV backers plan to make $4,500,000 annually producing fewer shows than the public now views free," according to a statement made by John H. Reese, station manager, WATE-TV and WROL, Knoxville, Tenn., speaking before the Rotary Club here.

"In a recent survey," Reese said, "only 27 per cent of all people polled were interested in toll-TV if only one channel charged a fee, while this dropped to seven per cent when they were asked if they would be interested in it if all stations charged."

Reese stated that toll-TV is a threat to the American free enterprise system, and predicted the "vigorous opinion of the American public will defeat the vicious minority who wants to undermine the best TV service in the world."

Drive-Ins To Join Audience Poll Plan

ALBANY—Believing it wise to have drive-in patrons participate in the Audience Awards Poll on an unofficial basis, Harry Lamont laid plans to mimeograph several thousand ballots for distribution at the Riverview, the Rotterdam, N. Y., the Vail Mills, Vail Mills, N. Y., and possibly the Sunset, Kingston, N. Y., the situations likely to remain open longest. The veteran exhibitor, who operates five ozoners, decided on this course following an interchange of letters with Robert W. Coyne, COMPO special counsel. Coyne had suggested it would be best for drive-ins closing "in advance of Thanksgiving Day this year" to pass up the Poll. However, Coyne saw no reason why such operations should not proceed with their elections prior to the national slate, if drive-ins could be serviced with material and if they were willing to forego national publicity.

Lamont contemplates prizes, perhaps season passes, for those patrons coming closest to the national choices. He holds that the Audience Awards will generate a raft of publicity, and wants drive-ins to capitalize on it. The boxoffice results will not be important to automobilers, according to Lamont, because they will all be closed by the time the national winners are announced. But if the Poll helps the industry, it will benefit drive-ins, concluded Lamont. The welfare of the two are indivisible.

Albany

Joe Agresta added the Star-Lite Drive-In, Watertown, N. Y., to his other holdings. He had recently taken over Rialto, Massena, N. Y., from Elmart Theatres, and assumed buying and booking for the Crandell, Chatham, N. Y., which Elmart had handled. . . . The Royal, Harrisville, N. Y., was scheduled to close Aug. 13. Managers Mr. and Mrs. George Holtrey plan to sell the house and go to California. . . . The Falls, Brasure Falls, N. Y., operated by Jack Lazar, went dark. . . . Thomas A. Shea, husband of Mrs. Kitty Shea, for years MGM branch manager's secretary, died in St. Peter's Hospital following a long illness.

Atlanta

As a surprise for Bob Moscow, general manager, Rialto Theatre Company, on his birthday, a group of friends went to a modeling school, hired a fetching model, dressed her in a brief bathing suit, wrapped her in cellophane and red ribbon, which required three hours, and gave her to Moscow as a birthday present. . . . Arthur C. Bromberg, Allied Artists branch manager, returned home ofter an operation.

C. T. Jordan, Jr., has been named manager, Howco Exchange, Inc., serving theatres in the Atlanta and Jacksonville exchange areas, succeeding Roy J. Nicaud, who resigned. Previous to joining Howco, Jordan headed the Warners exchange in Jacksonville, and more recently managed that company's exchange in Atlanta.

Florida will be the location of a new motion picture production center, it was announced following a meeting of executives from Shamrock Pictures, Winter Park, Fla., and a delegation of Florida business men meeting at New Smyrna Beach. Among them was W. C. Pedersen, Florida State Advertising Commission. The company will start with "Swamp Angel," tentatively slated for release this year by a major company. Other feature pictures to be made in Florida by the new company are now in early production stages. The films will be shot exclusively in Florida locales, using Florida technicians and personnel. . . . Mrs. Stella Poulnot, newly-elected WOMPI president, presided at the luncheon at the Atlanta Variety Club. Plans are underway for a tea Aug. 21 at the home of Mrs. Jackie Cowart, in honor of three national officers: Mrs. Laura Kenny, recording secretary, Mrs. Nell Middleton, treasurer, and Mrs. Franklin English, regional director. The club project for July was a generous contribution to the Formwalt Mission to help defray expenses of sending a number of girls to summer camp.

Mr. and Mrs. Simon F. Summerlin have taken over the Capital, Homerville, Ga., from Mr. and Mrs. David Shapiro, who operated it since 1953. The new owners come from Washington. . . . The city commission of Tuscaloosa, Ala., voted to refuse a permit to a drive-in being constructed near a residential area. The commission took action after 20 residents protested. . . . P. E. McCoy, manager, Weis, Savannah, Ga., has resigned to return to his former home in Augusta, Ga., where he will have charge of the drive-in owned by Georgia Theatres. . . . The Dixie Drive-In, Deland, Fla., is undergoing complete modernization. Everything will be reconditioned, according to the owners, Mr. and Mrs. Eugene Wulfekuhler.

Pierce E. McCoy, long-time Augusta theatre executive, has been named operations manager, Skyview, Hilltop, and Forest Hills Drive-Ins.

Boston

A special meeting of all drive-in owners, managers, and personnel was held by chairman James Mahoney at the Jimmy Building. Mahoney, chairman of the drive-in Jimmy Fund drive, was high in his praise for the efforts expended by managers in previous drive-in collections. Jimmy Fund kits for drive-ins were given out. . . . A gay reception and dinner was held on the estate of E. M. Loew, honoring his office manager of 25 years, Gertrude Rittenburg Finn, retiring to private life. A year ago she became the wife of Max Finn, general manager, E. M. Loew Theatres..

A request for a permit which would approve the showing of free motion pictures in Hub bars and cafes was taken under advisement by the Boston Licensing Board. The request, believed to be the first of its kind ever heard by the board, was made by the management of the Trimount Cafe. One of the chief objectors to the request was Police Commissioner Thomas Sullivan, who informed the board it would be extremely difficult to properly police the taverns and cafes showing the free 35mm. films. Attorney Leonard Paretsky, representing United World Films, added that the films would not be in competition with theatres because they are "old, old films." Frank Lydon, in opposition to the request said, "It would

(*Continued on page 22*)

IT'S FOR YOU...

AND FOR EVERY FUN-LOVING MOVIEGOER
IN THE LAND...

TO: STATE DEPARTMENT
WASHINGTON, D.C.

SIR: BABY ABANDONED IN OUR GARDEN.
HAVE NAMED HIM SAM, AFTER UNCLE.
SECRET AGENTS FURIOUS...AND HAVE SENT
BEAUTIFUL BABY-SITTER TO GET
INFANT BACK. RUSH INSTRUCTIONS.

FROM: CHARGE D'AFFAIRES
U.S. EMBASSY,
SOMEWHERE IN EUROPE

MOST HILARIOUS INTERNATIONAL INCIDENT that ever burned the cables ...or sizzled the screen!

TO: CHARGE D'AFFAIRES U.S. EMBASSY,
SOMEWHERE IN EUROPE

SIR: CHANGE BABY, CHARM BABE,
STALL SECRET AGENTS. "OPERATION
DIAPER" UNDERWAY!

FROM: STATE DEPARTMENT
WASHINGTON, D.C.

COLUMBIA PICTURES presents

SPECIAL DELIVERY

STARRING **JOSEPH COTTEN** **EVA BARTOK**

with Niall MacGINNIS · Rene DELTGEN · Robert CUNNINGHAM · Don HANMER · Lexford RICHARDS

Screen Play by PHIL REISMAN, Jr. and DWIGHT TAYLOR · Produced by STUART SCHULBERG and GILBERT de GOLDSCHMIDT

Directed by JOHN BRAHM · An N. PETER RATHVON Production

SEALED WITH LAUGHS 'N' KISSES
FROM *Columbia*

"Not As A Stranger" Makes Friends

Promotion Pays Off For Kramer Production; UA Sees "Stranger" As Top Moneymaker

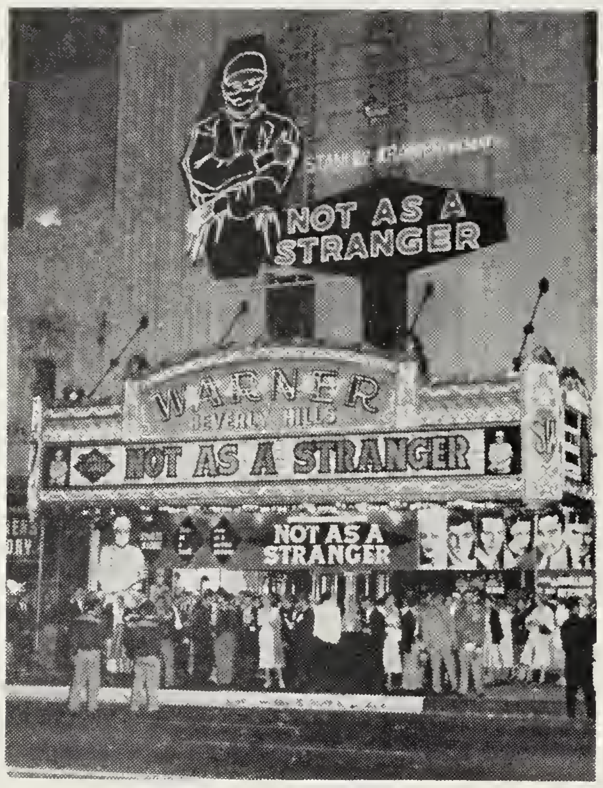
IN January, 1954, United Artists rolled up its sleeves and pitched into the biggest and longest promotion in its history, a $1,200,000 campaign designed to blanket the United States and Canada with news about Stanley Kramer's production of "Not As A Stranger."

Determined to make the ballyhoo drums roll as they never had before, UA blueprinted the record program and put it in motion eight months before Kramer began shooting the all-star film version of the best-selling novel by Morton Thompson. In one unique feature of the hoopla, United Artists inaugurated the full-scale, pre-filming promotion of a book by a motion picture company. Its efforts played a big part in boosting book sales of "Not As A Stranger" over the 3,000,000 mark.

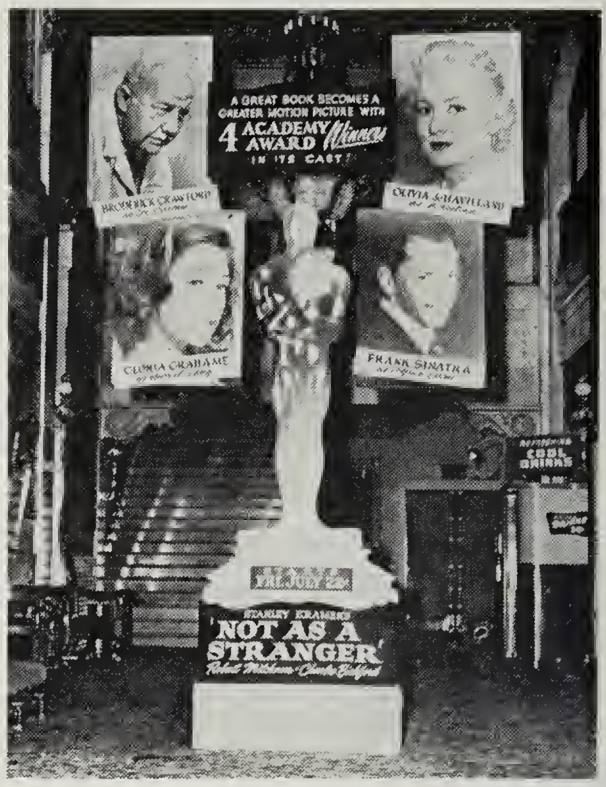
To really exploit the potential of this jumbo pre-sold audience, Fran Winikus and his promotion people shot the works. Two hundred and seventy-two thousand dollars worth of magazine ads told the "Not As A Stranger" story with multiple insertions in the top mass-media publications. A pioneering highway billboard campaign spotted luminous 24-sheets at key locations across the country.

The message was sustained on the local level with a slate of advance full-page and teaser newspaper insertions. And backing the ad barrage that piled up millions of reader impressions was a long-haul TV and radio campaign that fanfared the Kramer production with plugs on hundreds of programs.

With "Not As A Stranger" in release, the big towns and hamlets are getting the benefit of as robust a round of exploitation as ever made friends for a first-line feature. A field force of 50 sharp-shooting UA exploiteers is making the most of a slue of national tie-ups and hot selling angles slanted for the widest possible penetration. Retail store support, contests, street action, and community drives are bringing whole towns into the promotional orbit.



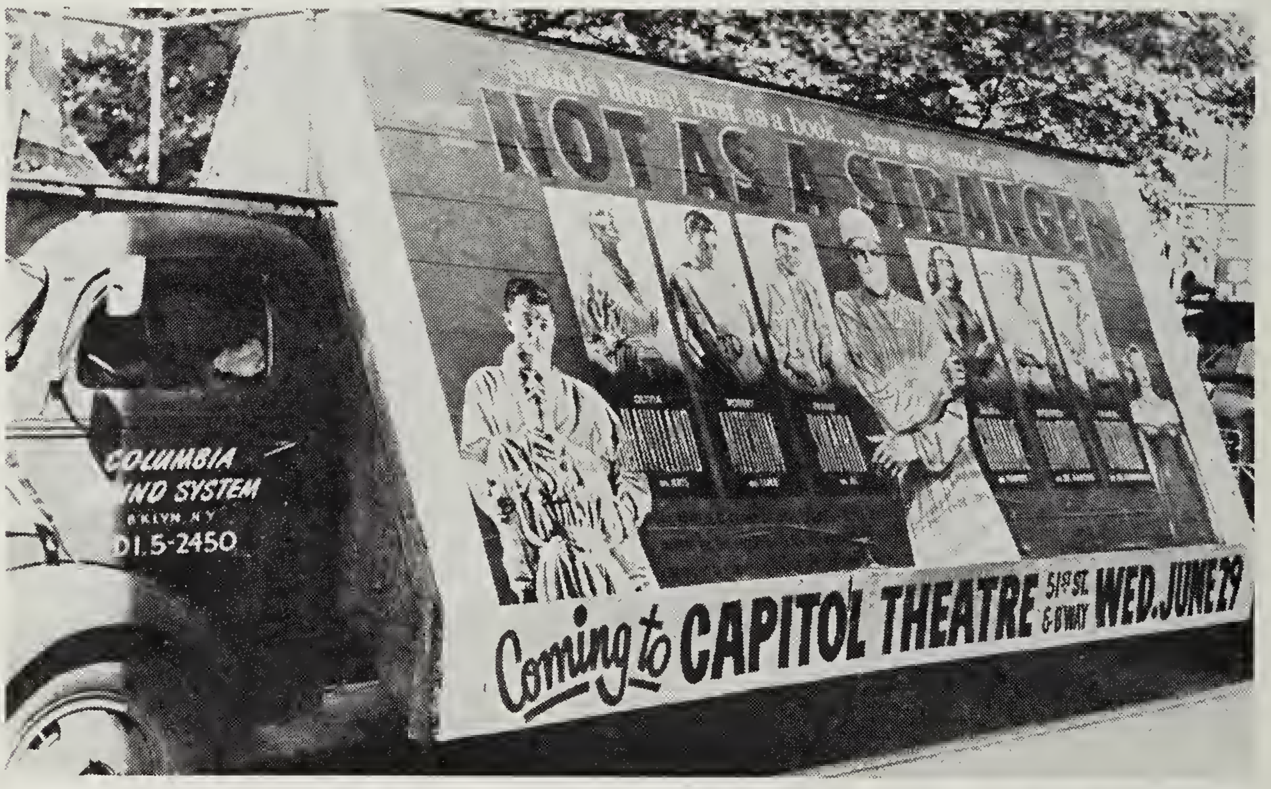
A dramatic neon figure of a surgeon was erected at the Stanley Warner, Beverly Hills, typifying the flash spotlighting "Not As A Stranger" across the country. The same art piece trademarked the top-budget ad campaign.



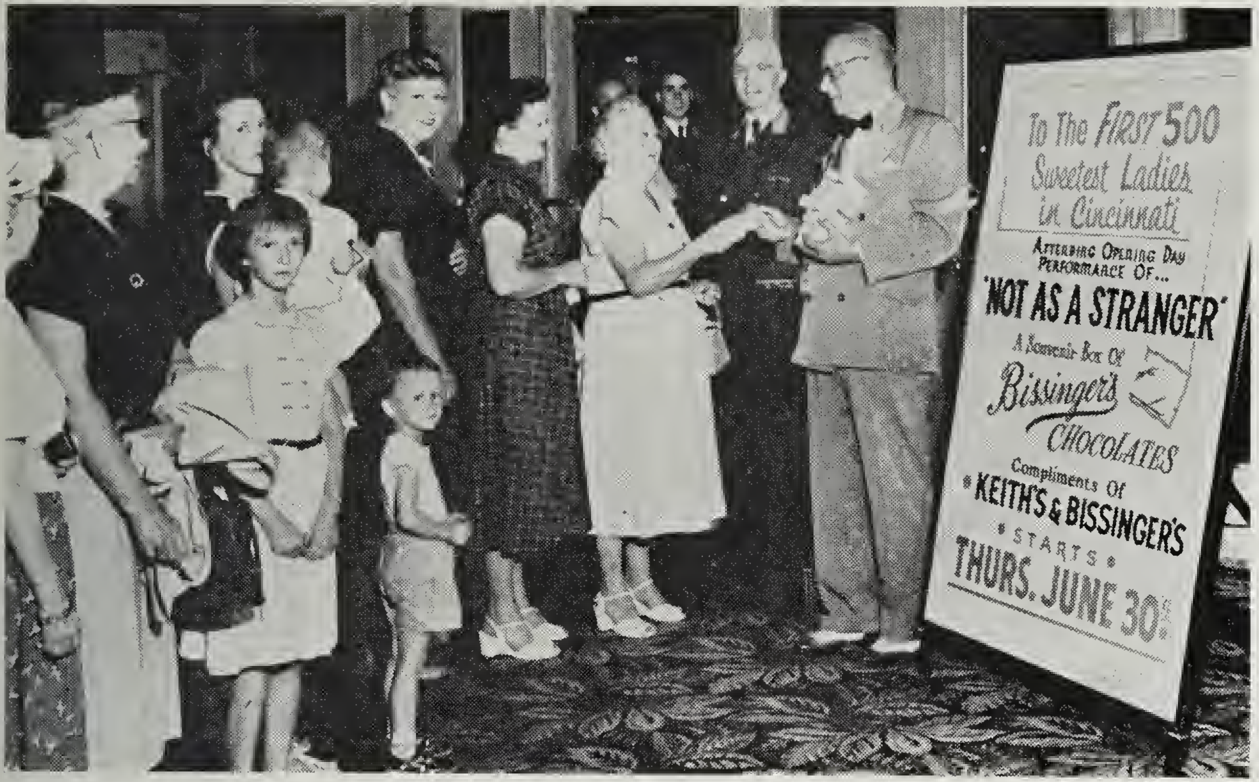
A massive display promoted "Not As A Stranger" in the lobby of Loew's, Rochester, N. Y., spotlighting the quartet of Academy Award winners starred in the Stanley Kramer production for United Artists. Oscar theme also keyed special set pieces and lobby standees.

Manager Harry Boesel, Fox Palace, Milwaukee, sent two models on a patrol of the shopping district to alert crowds to his engagement of the United Artists release for Stanley Kramer. Promotions drew record returns in engagements across the country.

Mayor Thomas D'Alesandro, Baltimore, presents Anne Theisen the "Not As A Stranger" Award as the city's outstanding nurse of the year.

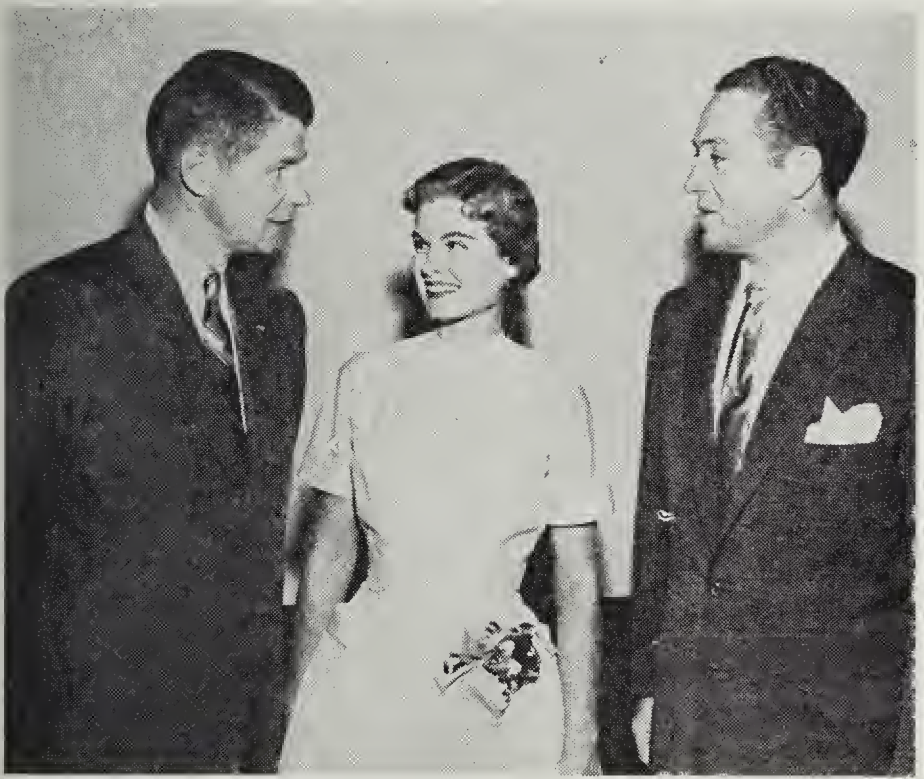


A caravan of five sound trucks, each carrying twin 24-sheets, toured New York's five boroughs to alert thoroughfarers to the Capital opening of "Not As A Stranger." The high-gear campaign combined a slate of full page newspaper ads, city-wide retail tie-ins, and a radio-TV barrage.



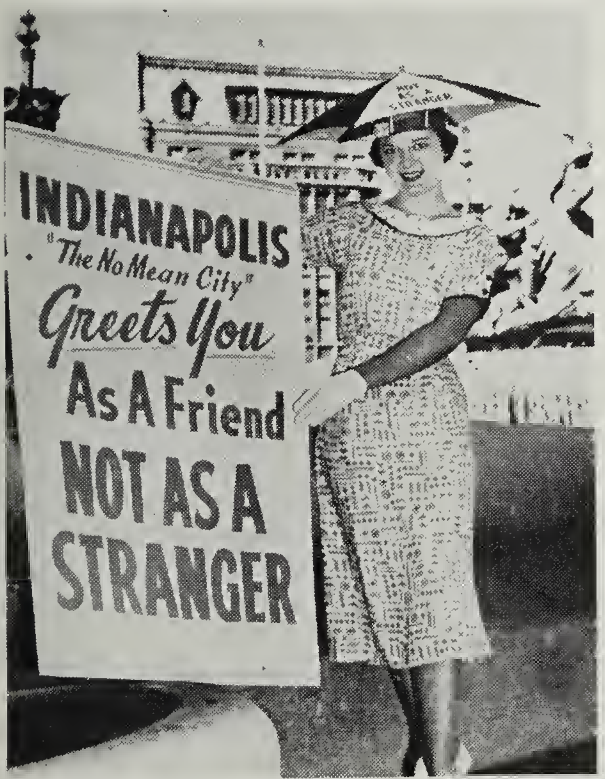
Manager Carl Ferrazza, Keith's, Cincinnati, drew the feminine trade with a give-away of 500 boxes of candy to the city's "sweetest ladies." Such local tie-ups have supplemented national coops.

Manager Herman Comer, Viking, Philadelphia, spotted 400 posters along midtown streets.



Minnesota Governor Orville Freeman, left, attended the premiere of "Not As A Stranger" at the World, Minneapolis, and presented Mary Gower with an award as Nurse of the Year. Owner Ted Mann, right, participated in the ceremony. United Artists field men lined up impressive support.

A publicity girl with a candy-stuffed box prowled New York's Fifth Avenue to pass out chocolates imprinted with the Capital playdate for "Not As A Stranger." The Barricini chain donated 1200 boxes of candy and additionally hypoed the Kramer production with lively store window displays.



Miss Indianapolis of 1954 donned an umbrella hat and carried a poster drumbeating the engagement there of "Not As A Stranger" at Loew's.

A trio of pretty models dressed as nurses provided eye-appeal and stressed the medical drama of "Not As A Stranger" in a bally cruise through the Chicago shopping district to drumbeat the **engagement at the United Artists.**

CARY GRANT
T
THE ATTRACT
ACADEMY AW
with JE

NEW EXPLOSION OF BOXOFFICE POWER
PARAMOUNT'S RECORD-SHATTERING
CCESSION OF BOXOFFICE BLOCKBUSTERS!

H EVERYTHING TO ATTRACT CROWDS, TOPPED BY 1955's
CTRESS IN THE ARMS OF HER MOST ROMANTIC CO-STAR..

lling with that famous Hitchcock suspense—blazing with
most daringly projected love-affair of the decade—
red with unmatched marquee strength. Pulse-pounding
y . . . heart-quickening romance . . . all in a dazzlingly
lent setting that transports your audience to the fabulous
ch Riviera where the VistaVision cameras captured all
plendor right on the spot!

CE LANDIS • JOHN WILLIAMS • Directed by ALFRED HITCHCOCK
y by JOHN MICHAEL HAYES • Based on the novel by David Dodge
Color by TECHNICOLOR

Heat Fails To Daunt B-K Golfing Fanatics

CHICAGO—The 99-degree weather didn't daunt Balaban and Katz personnel on their annual golf outing at Nordic Hills Country Club. Seventy-six braved the heat on the course, others enjoyed bingo in the shade of the trees, and 150 had a rollicking dinner at the end of the day's festivities, when 20 door prizes were awarded.

Al Bordie won the first golf prize with a low of 68. Special prizes went to Jack De Wiggins, the longest drive, David Balch, closest to pin, and Murray Richardson, longest putt on the 18th green. Winners in the blind bogey were J. Rose, R. Petersen, Ken Blewett, David Kopulks, B. Fisher, Ray Thompson, and Murray Richardson.

Women golf winners were Lana Woods, Mrs. H. Lustgarten, Doris De Wiggins, June Reglin, Minnie Tiggs, and Bernice Davidson. Winners in the Peoria Handicap System group were J. A. Roberts, David Balch, S. W. Preston, J. Fisher, L. Aurelio, J. Hayes, Wm. H. Holden, Jack Eckhardt, Charles Davidson, Ben Adelman, R. Stein, and Jack Garber.

Credit for the outing was given to committeemen Jack De Wiggins, Charles Davidson, Pack Garger, Charles McBreen, Ted Regelin, and special members Abe Platt and Myron Mandy.

Boston

(*Continued from page 16*)

be sheer folly for movie owners to ask for a license to sell beer and liquor. We're in the entertainment business and consider this petition a vicious and moral hazard." He also contended that many films for barroom showing might not meet the standards of those for theatres.

A sale of property of the Family Drive-In, Somerset, Mass., has transferred the title from Morris Safner, Ted Rosenblatt, and Joseph Schwartz to Yamins Theatres, Fall River. This acquisition marks the seventh drive-in under the Yamins banner. . . . Merril Gordon, Unity, Unity, Maine, is closing the theatre on Sept. 1 when his lease expires, removing the equipment at the same time. He has operated the theatre for the past three years. . . . More than 200 exhibitors and friends turned out at the unusual hour of 11:30 p.m. to view a trade screening of Alfred Hitchcock's "To Catch A Thief," at the Astor. . . . Ernest M. Hughes, 30, a driver for the Aroostook Film Transportation Company, was burned to death in a head-on collision in Maine. The driver of the other vehicle was also killed. Hughes was trapped in his truck when it overturned and caught fire. The films stored in metal cans in the truck did not burn, according to police. . . . William Sheldon, Times Film Company of New York, came on to attend the press screening and luncheon for "Came Of Love" which opened at the Beacon Hill. Owner Benjamin Sack was host. Harry Harding, manager, Beacon Hill, was in charge of arrangements.

George Caron, 56, manager, Scenic Keene, N. H., died at his home there after a long period of failing health. He formerly managed the Strand, Fitchburg, Mass., and went to Keene in 1925. He is survived by his widow, a son, George J., Jr., Brandon, Vt., a brother, Henry, and a sister, Mrs. Bertha Baudette, both of Gardena, Cal.

HAYCO COVERS
Custom made for all makes and models of theatre chairs.
JACK HAYES SEATING SERVICE
R. D. No. 2 CATO, N. Y.

United Artists' president Arthur B. Krim, left, and chairman of the board Robert S. Benjamin recently finalized a new agreement with Stanley Kramer, right, under which the producer-director will make two new films for UA release.

Buffalo

The annual summer outing of the Paramount staff was held Aug. 8 at Evangola, on Lake Erie. . . . John Moore, eastern division manager, Paramount, was in for conferences with branch manager Edmund C. DeBerry, both of whom conferred at the week-end with Dipson executives in Batavia. . . . Harold Bennett, branch manager, National Screen Service, who was confined in a hospital for several weeks following a heart attack, is back on the job, part time, and well on the way to a complete recovery. . . . "This Is Cinerama," riding high with about 145,000 patrons to its credit, will continue into November, in the opinion of Paul Swater, managing director, Teck. . . . A search for Buffalo's "Outdoor Girl" was conducted by Bill Brereton, Basil circuit publicity chief, in conjunction with the premiere of Columbia's "The Man From Laramie," current at the Lafayette. The contest offered the winners a $100 U. S. Savings Bond, and a complete travel wardrobe. . . . A deed filed in the Erie County Clerk's office discloses that Michael D. Perna, former owner, Academy, has bought the Keith, at the reported price of $65,000. The seller is Michaels-Keith, Inc. The Academy recently was sold by Mr. Perna to the Marine Trust Company, which plans to use the site for expansion purposes.

Ben Felcher, branch manager, Columbia, is chairman of the area committee in charge of the COMPO dues collection drive. . . . Art Moger, Warners exploitation staff, Boston, was in conferring with Arthur Krolick and Charles B. Taylor at the UPT executive offices on plans for the reception here on Aug. 13 for Jack Webb, who will appear on the Paramount stage to bally his new picture, "Pete Kelly's Blues." . . . Drive-ins may start checking automobile trunks for "smuggled" patrons; there was a kidnapping scare in Cheektowaga, N. Y., the other evening because of one family's scheme. En route to the Aero Drive-In, the family stopped to hide a woman rider in the trunk. A passing motorist called police and furnished the license number. Checking at the listed West Seneca home, police learned from neighbors the family had gone. They found seven persons, including children, parked in the outdoorer enjoying the film.

Commissioner Seeks Sunday Censorship

BOSTON—In an attempt to restore the Sunday license fees for theatres in the Commonwealth which were eliminated earlier this month by the decision of the Supreme Judicial Court, Otis M. Whitney, Commissioner of Public Safety, has filed a House Bill in the Legislature.

He asks first to have Section 3 of Chapter 136 of the General Laws amended by striking out "in keeping with the character of the day and not inconsistant with its due observance thereof" so as to read, "Whoever offers to view, sets up, establishes or maintains or attempts to establish any public entertainment on the Lord's Day, unless such entertainment is fully licensed as provided in Section 4, shall be punished by a fine of $500."

He also seeks to have Section 4 of the General Laws stricken out and inserted in its place the following section, "The Mayor of a city or the selectmen of a town may, upon written application describing the proposed entertainment, grant a license to hold public entertainment on the Lord's Day upon such terms or conditions as they may prescribe. The entertainment may be musical provided by mechanical or electrical means, whether or not admission is to be obtained upon payment of money or other valuable consideration. If the entertainment is solely for the use of television, radio or musical entertainment, the mayor or selectmen may grant an annual license, provided that no such license shall have effect before one o'clock in the afternoon. Each application shall be accompanied by a fee of $2 for the use of the city or town, or in the case of an annual license, by a fee of $50 which shall be forwarded to the office of the Commissioner. If at or before the time of ordering such suspension, a hearing must be held within 7 days upon the question of revoking or further suspending such license."

Charlotte

The WOMPI held their regular monthly luncheon at Thacker's Restaurant on July 27. Mrs. Myrtle Parker, president, presided over the session. Extra special was the address given by Rev. C. C. Benton, Pastor of Central Avenue Methodist Church, which was inspiring and beneficial. The Club will be represented by Mrs. Parker and Mrs. Gladys Hawkins, Wilby-Kincey, at the national convention to be held in New Orleans starting Sept. 30. Mrs. Lois Neil, inspectress, Paramount, was introduced and welcomed as a new member. Mrs. Mildred Sewell, Para-

(*Continued on page 24*)

INTERNATIONAL WORLD PREMIERE AUG. 17th

in **NEW YORK** and **SINGAPORE!**

She was Han Suyin, the fascinating Eurasian...
He was Mark Elliott, the American correspondent...

This is the true story of their forbidden romance as Han Suyin herself tells it... sweeping aside 5000 years of tradition in the most enchanted love-making the screen has seen in a long time!

The price they pay when they come out of their secret garden and face the world in modern-day Hong Kong—makes this one of the screen's unforgettable experiences.

20th Century-Fox captures all the beauty and rapture of Han Suyin's true best-seller.

"It's a pleasure to do business with 20th!"

William Holden · Jennifer Jones

Love is a Many-Splendored Thing

with TORIN THATCHER · CINEMASCOPE · COLOR by DE LUXE

PRODUCED BY BUDDY ADLER · DIRECTED BY HENRY KING · SCREEN PLAY BY JOHN PATRICK

Audio-Visual Meeting Largest, Draws 2,500

CHICAGO—The Audio-Visual Association's 10th annual convention was its largest, attracting 500 dealers, producers, and manufacturers, and 2,500 delegates.

The new NAVA president is Alan B. Twyman, Twyman Films, Inc., Dayton, O., formerly first vice-president. Other new officers are: first vice-president, Ainslie R. Davis, Davis Audio-Visual Company, Denver; second vice-president, William W. Birchfield, Alabama Photo Supply, Montgomery, Ala.; secretary, P. H. Jaffarian, Audio-Visual Center, Inc., Seattle, and treasurer, W. G. Kirtley, D. T. Davis Company, Louisville, Ky.

Directors-at-large are Frank S. Bangs. Frank Bangs Company, Wichita, Kans., and Jasper Ewing, Jr., Jasper Ewing and Sons, New Orleans. Regional directors are New England states, Mrs. Rita M. Tremble, Valley Cinema, Inc., Springfield, Mass.; southeastern states, James J. Howell, Visual Education Company, Nashville, Tenn.; plains states, Harvey Marks, Visual Aid Center, Denver, and western states, W. H. Utz, Coast Visual Education Company, Hollywood.

Six members of the 1955-56 NAVA board whose terms do not expire until July, 1956, will serve on the 1955-56 board. The directors-at-large are Ray Swank, Swank Motion Pictures, Inc., St. Louis, and Jerome W. Kintner, Photo and Sound Company, San Francisco. The regional directors are: middle Atlantic region, L. C. Vath, L. C. Vath Audio-Visual Aids, Sharpsville, Pa.; midwestern region, Harold Newman, Newman Visual Education Company, Kalamazoo, Mich.; southwestern region, R. R. Riley, Audio-Visual Services, Houston, and Canadian region, William H. Faulkes, Associated Visual Services, Vancouver, B. C.

Members elected to the Advisory Members' Liaison Committee include: Martin Myers, Charles Beseler Company, East Orange, N. J.; Hy Feldman, Radiant Manufacturing Corporation, Chicago; Carl Nater, Walt Disney Productions, Burbank, Cal.; Victor Growcock, Concordia Publishing House, St. Louis; Howard Marx, Ampro Corporation, Chicago, and Robert Gilboy, The Instructor Magazine.

Charlotte

(*Continued from page* 22)

mount, was also introduced as a special guest and prospective member.

C. A. Turnage, owner, Reita and Turnage, Washington, N. C., announced that he has sold the controlling interest of the houses to the Stewart and Everett Theatre Company, Charlotte. Turnage retained one-third interest in the theatres. . . . Dave Williams, branch manager, IFE, has been notified to attend a special meeting in New York Aug. 17 at the home office. . . . Woodrow Fussell, former exhibitor, Wonet, Bradenboro, N. C., has taken a position as salesman for Alexander Films, Colorado Springs, Colo. . . . Pete Lassiter, former exhibitor, has become associated with Charles Myers, exhibitor, and will soon become manager of one of the drive-ins owned by Myers.

Harry M. Warner and Jack Warner recently welcomed "The Lone Ranger" and Jack D. Wrather, "Lone Ranger's " president, to the Warners studios. The famed masked rider will star in a feature based on the top western thriller of TV, radio, and comic strip. Tonto joins in a smiling greeting.

. . . Mrs. Margie Thomas, Queen City Booking Agency, states that Jesse Simmons, Holliday Drive-In, Shallotte, N. C., has turned over his theatre to them for buying and booking. Mr. Barney Ross, MGM salesman, has taken a position as sales supervisor, Warners, Atlanta.

Chicago

The Radiant Manufacturing Company held its annual popular dancing and refreshment party at the Hotel Sherman, this time with a Davy Crockett motif. Screen entertainment portrayed the company's screen products. . . . John Marlow, general manager, Marlow Amusement Company, plans to have the Liberty, Murphysboro, Ill., ready for reopening in the middle of August. The house was heavily damaged by fire last October. . . . The Air Park Drive-In, Highland, Ill., is now being operated by R. I. Costilow, a teacher in the Highland High School. . . . Oscar Kuschner, 61, former head of the Indianapolis Cooperative and a retired exhibitor, died. . . . Appointed by Jack Kirsch, chairman, National Allied Convention, to be held at the Morrison Hotel, Nov. 7-9, Abner I. Klein and Van A. Nomikos are working on attendance from Illinois, as are William Carroll and Roy Kalver in Indiana. . . . The Fort Dearborn district rehabilitation plan, which will improve the North Side theatre area, has reached proposed expenditure proportions of $228,100,000. The improvement of 147 acres will include apartment-type homes for 4,600 families. . . . V. F. Helling, St. Charles, Mo., was named manager, Frisina Theatres, Taylorville, Ill.

Danny Newman, Astor owner, will return shortly from Israel to take final steps for the razing of the theatre, which will be part of the site for the new Chicago Loop Orthodox Synagogue. . . . Ed Cassin was named State Lake assistant manager. . . . Spade-work by the American Film Assembly here last year has culminated in the formation of the American Federation of Film Societies, New York. . . . Roy C. McMullen observed his 22nd year in continuous management of the B and K Granada. . . . Samuel C. Levin, State Lake manager, who is a lieutenant colonel in the Army Reserves, is attending annual maneuvers at Camp McCoy. . . . Harry Coleman and William Wunderlich plan to make a $12,000 improvement in the American, Evansville, Ind., which they took over from the Fine circuit. . . . Les Stepner, manager, newly-opened Evanston, secured a large parking space, free to patrons, a block from the theatre.

Bookers are complaining that a nearby meadow movie which pays percentage of gross receipts has tickets which read "Movie, 75 cents, Golf, 50 cents." The outdoor has a golf course on the property. Instead of getting a percentage on $1.25, the film companies collect only on 75 cents. . . . Tom Dowd, Ziegfeld manager, wasn't pleased when the newspapers refused to run ads on "Intimate Relations" and "The Facts Of Love," in combination. . . . The Times Film Corporation, through attorney Abner J. Mikva, sent "The Game Of Love" direct to Police Commissioner O'Connor for a personal review. The picture was rejected by the police censor board. Jean Goldwurm says he will take the censorship issue, if necessary, to the Supreme Court. . . . Norman Pyle, MGM publicist, won golf honors in a Thorngate Country Club tournament. . . . Clyde Brant temporarily closed his Virginia, Terre Haute, Ind. . . . Joe McClain, Skyline Drive-In manager, successfully overcame auto injuries. . . . The Illinois, Belleville, Ill., will reopen after a summer closing. . . . John Manta reopened the Arena, damaged by fire two years ago. . . . Leo A. Stahr, 67, Balaban and Katz art director for many years until his retirement, died leaving three daughters and two sisters. . . . Adam Goelz reopened his Outdoor, Frankfort, Ind.. after replacements to the tower and screen, damaged by a storm last May.

Ohio's Gov. Lausche Keeps Censors Alive

COLUMBUS, O.—Governor Frank Lausche approved a suggestion by Rep. Edmund James, Republican, Caldwell, O., that the advisory board on film censorship be retained pending future attempts to enact a prior censorship law. Fred C. Slager, Mrs. Mildred Bickel and Wilfred Eberhart, all of Columbus, are the board members, all active in educational circles. Members of the advisory board have been called in by the state censor board in cases of questionable pictures.

James, who was chairman of the subcommittee of the House Judiciary committee which drafted the administration's censorship bill defeated in the past legislative session, pointed out that it may be possible to enact a prior censorship law at a special session of the Legislature in January, 1956. It is expected that the Legislature will meet at that time to pass appropriate legislation to implement a $150 million bond issue for state mental hospitals and other institutions which will be submitted to the voters in the coming November election.

If the movie censorship issue does not come up in the special session, it is regarded as a foregone conclusion that the matter will be pressed at the next regular session in January, 1957.

Cincinnati

Because of the excessive heat, area movie houses, especially the nabe locations, have enjoyed good boxoffice as thousands sought relief from their livingrooms. . . . Home from hospitals and reported improving in health were Robert McNab, 20th-Fox branch manager, whose left leg was amputated, and Rube Shor, S and S Amusement Company president, who suffered a heart ailment. . . . Tent 3, Variety Club, will stage its annual outing Aug. 29 at the Summit Hills Country Club, in nearby Kentucky. . . . Star Glow Drive-In, Monroe, O., owned by Charles Purvis, opened July 30, and is equipped with all the latest conveniences. . . . The Guild is staging its annual Art Film Festival, with screenings of the most popular films of former years. . . . The RKO Paramount is staging a series of Friday Talent Nights with Bob Braun, local TV personality, as emcee.

COLUMBUS O., NEWS—Hopalong Cassidy (William Boyd) and Lassie will appear at the Ohio State Fair here on opening day, Aug. 26. The two celebrities will be guests of honor at Youth Day ceremonies. Cassidy will bring along Topper, his horse. . . . Jackie Cooper stopped off to visit a friend, Robert Fergus, sports car enthusiast and racer. The two plan to enter several races next season. . . . Robert Wile, secretary, Independent Theatre Owners of Ohio, announced the signing of the Robins circuit as a new member of the association.

Cleveland

Eugene Rosenbluth, who used to own the Strok, a neighborhood house that has been dismantled, died. Surviving are his wife, one daughter, and six sons. . . . Herbert Ochs, head, Ochs Drive-In Theatres, Inc., with drive-ins in Canada, Port Huron, Mich., and Cleveland, is extending his newly formed chain of Florida theatres with the purchase of three units, the Dania Drive-In, Dania; Auto Park, Tampa, and 40th Street Drive-In, Tampa. He also announced the purchase of the Siesta Drive-In, Sarasota, and plans to build a new ozoner in St. Petersburg. The Sarasota theatre was purchased from Hugh Thomas, now associated with Hal Makelim. . . . More than 100 industryites met to say farewell to Art Young, Paramount booker, at a testimonial luncheon held in the Theatrical Grill. Young, who has been in the motion picture business for 50 years, the past 14 years with Paramount, the previous 33 years with U-I, and three years with Richard Rowland's Pittsburgh Calcium Light Company, Rochester, is retiring and moving to St. Petersburg. M. B. Horwitz, Washington Circuit, was toastmaster.

Lynn Hogue, secretary, Academy Film Service, Inc., was married to Dennis Trammell. . . . Ben Fish, personal representative of Samuel Goldwyn, was in calling on the exchanges through which Goldwyn pictures are distributed. . . . Harry Rice, Columbia home office publicity representative, is covering the area on "The Man From Laramie." . . . Cary Grant comes to town next week for personal appearances at Loew's State selling his newest, Paramount's "To Catch A Thief." . . . James Watson, Modern Theatres Circuit, and Mrs. Watson returned from Hawaii. . . . Mrs. Jerome Steel, wife of the owner, Apollo, Oberlin, O., who recently underwent major surgery at a Cleveland clinic, has returned to her home to convalesce.

Among the top brass at the recent convention of the eastern division of National Theatres, Denver, were, left to right, David M. Idzal, managing director, Fox, Detroit; Robert W. Selig, Inter-Mountain division manager, Denver; William Moclair, managing director, Roxy, New York City, and Harold W. Seidenberg, managing director, Fox, Philadelphia.

Denver

John Denman, manager, Denver, has been promoted to city manager, Salt Lake City, for Fox Inter-Mountain Theatres. The company has just bought six theatres there. Denman will also have charge of the company houses in Provo, Utah. . . . William Harrison, Republic salesman, Salt Lake City, has moved to Denver as a salesman, U-I. . . . After trying to pay for an admission with a $20 bill, a young thug got not only the $20 back, but $50 in addition, when the cashier at the Colorado, Margaret Batliff, picked up a bundle with $50 in it to make change. The youth grabbed both the bill and the bundle and ran. . . . Fred Wade, manager, Dogie, Newcastle, Wyo., is on an extended leave of absence due to a heart attack. Gayle Poland, city manager, Hot Springs, S. D., also a Black Hills Amusement Company town, is looking after the theatre in Newcastle until a manager can be hired.

Tom Kemp, assistant manager, Tower, Kansas City, Mo.; Joel McCrea, star, Allied Artists' "Wichita"; and Roy Hill, manager, Tower, are seen recently in front of the theatre where McCrea made personal appearances on opening.

Wetsman To Head Audience Awards Unit

DETROIT—William Wetsman, W and W Theatres, has been named chairman, Detroit Theatre Committee, for the COMPO Audience Awards Poll.

Theatre men will meet this week to map plans for the local Poll. The committee will include David M. Idzal, Fox; Dillon Krepps, United Artists Theatre; Norman F. Meyers, Adams; Harold H. Brown, president, United Detroit Theatres; Irving Goldberg, Community Theatres; Dick Sloan, Mercury; Elliot Cohen, Cohen Theatres; Bernard L. Kilbride, Hillier-Kilbride Theatres; Sol Korman, Korman Theatres; Arthur Weisberg, Sterling Theatres; C. L. Buermele, General Theatres Service Corporation; James Nederlander, Riviera; Lou Lutz, Six Mile Uptown; William Flemion, Studio; Arthur Robinson, Robinson Theatres; Dan Lewis and Alden Smith, Co-Operative Theatres of Michigan, and Nick George, George Theatres.

Members of COMPO's national theatre committee are Lou Wisper, W and W Theatres; M. F. Gowthorpe, president, Butterfield Theatres of Michigan, and Joseph B. Rosen, U-I branch manager.

Des Moines

A. C. Schuneman, 72, former theatre owner, died after a week's illness at Webster City, Ia. Schuneman, with his wife, operateed the Isis, Webster City, until his retirement. . . . V. E. Hazlehoff leased the Lyric from F. V. Rafferty, Coon Rapids, Ia. The house had been closed since June. . . . George M. Lindsley has closed the Tripoli, Tripoli, Ia., because of business conditions. . . . Neal Houtz has been named manager, Odeon, Marshalltown, Ia., replacing Bob Gilbert, who resigned. . . . C. A. Clark has sold his half interest in the Hillcrest Drive-In, near Cedar Falls, Ia., to his partner, Glen Heckroth. Clark has been associated with the ozoner since it was built in 1950. . . . Bob Miller, Alton, Ia., has leased the Palace, Orange City, Ia., from Carl Harriman.

Detroit

The RKO exchange will celebrate George W. Sampson Week, Sept. 25 to Oct. 1, it was announced by Frank manager Otto N. Eberts. The veteran salesman will be feted on his 35th anniversary in the film business in Detroit. . . . William Clark, Clark Theatre Service, announced the addition of three new accounts, Bel Air Drive-In, Jackson, Mich., owned by Jay and Jack Phillips, the Dixie Drive-In, Monroe, Mich., operated by Jack Phillips and associates, and the State, Olivet, Mich., now under the new ownership of Richard L. Pier. . . . Carl Zide, 44, brother of Jack Zide, owner, Allied Film Exchange, died recently. . . . Mrs. Norma Richards, secretary, Paramount, became the mother of a daughter, Lisa Gale.

Daniel J. Lewis has been appointed head film buyer, Co-Operative Theatres of Michigan, it was announced by Fred DeLodder, Jr., president. Lewis replaced James F. Sharkey, who has been con-

Shain Named To Head Omaha Awards Unit

OMAHA—Don Shain, Tri-States Orpheum, has been named permanent chairman, Omaha Audience Awards committee, Robert W. Coyne, special counsel, COMPO, announced last week. Sixty Omaha industry representatives held a meeting called by Robert Livingston and Elmer Hunke, TOA and Allied, respectively, with Ralph Goldberg, R. D. Goldberg Theatres, temporary chairman. They were addressed by Pat McGee, Audience Awards committee member.

The Nebraska attorney general has been asked for an opinion on the legality of the committee awarding prizes to the winner of a guessing or other contest, similar to those previously decided upon in the Denver and Oklahoma City areas. As soon as a ruling is received, another meeting of the committee will be called to perfect plans for the campaign.

In addition to Shain and Goldberg, members of the Omaha committee are Ed Force, RKO Brandeis, Bernard Dudgeon, 76th and Dodge Drive-In, Carl Hoffman, Omaha, and Vince Flynn, MGM branch manager. Nearly 40 of the state's theatres were represented at the meeting,

Arthur Heads Committee To Map Audience Awards

LOS ANGELES — An exhibitors' committee to coordinate plans for the Audience Awards program sponsored by COMPO has been formed here with Harry C. Arthur, Jr., as southern California chairman, it was announced last week. Serving on the committee are Seymour Borde, Sherrill C. Corwin, Burton Jones, Pete Iatsis, M. Spencer Leve, Thornton Sargent, and Bernie Wolf.

First item on the agenda for the newly-formed committee was to work out details for the mass meeting of exhibitors held Aug. 2 in the Fox Boulevard. The group adopted the slogan, "Each vote is an admission at your boxoffice," to spur the casting of ballots.

Reade Circuit Starts "Jack Harris Drive"

OAKHURST, N. J.—With an anticipated total of more than $4,000 in prize money, the Walter Reade Circuit launched the "Jack Harris Drive," it was announced by president Walter Reade, Jr. The drive, running from Aug. 2 through Sept. 7, will honor Jack Harris, buyer for the chain. Harris, one of the key executives of the circuit, has been associated with the Reade organization more than 10 years.

Managers will be awarded points weekly for their efforts in improving theatre grosses, increased attendance, advertising and promotion, theatre operation, and sales in each theatre's refreshery. Judges for the drive will be Edwin Gage, circuit vice-president; Rose Deutsch, asssitant film buyer; Nick Schermerhorn, general manager; Paul Petersen, assistant general manager, and Sheldon Gunsberg, advertising and publicity director.

There will be weekly cash awards and a special prize at the end of the drive. Winner of last year's drive, honoring Walter Reade, Jr., was Ann De Ragon, Paramount, Plainfield, N. J. Her cash award was $1,000.

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valescing for several months following a serious illness which struck just as Co-Operative was absorbing most of the 60 theatres formerly booked by Mutual Theatres of Michigan, which went out of existance. Co-Operative now handles approximately 165 theatres. Lewis was with the Wisper and Wetsman Circuit for many years as buyer. . . . A special meeting will be held in the Fox, where Elmer C. Rhoden, president, National Theatres, and national chairman, COMPO Audience Awards Poll, will address a group of executives representing more than 200 area theatres. Local members of the COMPO national committee are Lou Wisper, W and W Theatres; M. F. Gowthorpe, president, Butterfield Theatres of Michigan; Joseph B. Rosen, U-I branch manager, and Alice N. Gorham, publicity and advertising director, United Detroit Theatres.

Jacksonville

The importance of COMPO's Audience Awards Poll brought forth an appeal from Horace Denning, board chairman, Motion Picture Exhibitors of Florida, to all exhibitors in the area to make a contribution to COMPO during August. . . . All theatre managers, district managers, and home office executives of Florida State Theatres are now members of the National Conference of Christians and Jews, stated FST vice-president LaMar Sarra. . . . Roy Williams resigned as manager, Lake Haines Drive-In, Haines City, Fla. . . . C. H. Deaver, chief barker, Variety, notified members that the club's bar will close for the summer vacation season.

RKO executives Dave Prince, Atlanta, and Nat Levy, New York, were at the office of R. Cam Price, branch manager. . . . A fire was quickly extinguished at the Edgewood after the theatre had been struck by lightning, reported manager Hal Stanton. . . . WOMPI members delegated president Janice Claxton and Maggie Gardner to represent them at the national convention in New Orleans, Sept. 30-Oct. 2. . . . Local men named to serve on the convention committee of the Motion Picture Exhibitors of Florida are Bob Heekin, Bob Anderson, Bob Cornwall, Carl Carter, George Krevo, Sheldon Mandell, and Bill Beck. The committee was named by Louis Gold of Pahokee, acting for his brother Jerry Gold, MPEOF president, who was unable to be present. The group's annual meetings are set for the Hotel Roosevelt, November 6-8.

Los Angeles

Ben Taylor, former salesman, Favorite Films, joined the Allied Artists office as salesman, to succeed Henry Balk, who resigned to go into the real estate field in San Francisco. . . . Bill Jenkins, Western Amusement Company booker, has reopened the long-shuttered Dale. The house was formerly operated by Max Laemmle, who has the Los Feliz and Park. . . . The Everett Cummings Circuit transferred R. V. Cundiff manager, Norwalk, Norwalk, Cal., to Ridgecrest, Cal., to supervise operations of an indoor and drive-in there. Taking over for Cundiff in Norwalk is Bob E. Marseilles, for the past 12 years a Fox West Coast manager. . . . The annual Film Row Club outing was attended by more than 300 people. . . . Gordon West sold his Fillmore, Fillmore, Cal., to Harry Ulsh. . . . Wayne Hawkins, manager, Vogue, Oxnard, Cal., will be on crutches for some time as a result of having been struck by a passing car in front of the Vogue.

Golf and dinner committee members look over some of the many prizes awarded at the recent annual Motion Pictures Theatre Owners of Connecticut tournament at the Racebrook Country Club, Orange, Conn. Left to right are Sam Weber, treasurer; Harry F. Shaw; Herman Levy, secretary; co-chairmen Harry Feinstein and George H. Wilkenson, Jr., and Ted Jacocks.

Sid Pink, theatre operator, has broken ground in West Covina, Cal., for an 1100-seat conventional house plus a large shopping center. . . . Marcal, Inc., headed by Tom Muchmore, is buying the Plaza Square, Hawthorns, Cal., from the Income Syndicate. . . . Irving Levin, Filmakers head, planed out to Manhattan for a series of conferences. . . . Bill Farrell, National Theatre Supply, has been named resident salesman for the company office in Phoenix, Ariz. . . . The Variety Club held its sixth annual golf tournament at the Inglewood Country Club, with Bill Srere in charge of the event. . . . Celebrating his 65th birthday and 50th year in show business was Carl Young, Empire.

Memphis

Sam B. Kirby, owner and operator, the Nabor, Little Rock, Ark., has been named executive director, Arkansas Publicity and Parks Commission. . . . The Palace, West Helena, Ark., has been permanently closed, it was announced by operator J. F. Daugherty.

New Haven

The Pix Drive-In, Bridgeport, Conn., opened recently. A full page advertisement appeared in the papers, outlined all of the features, including baby bottle warming equipment, mosquito control, numbered speaker stations, for professional people, and other angles. Sam Rosen and L. Gordon were on hand for the opening. . . . The opening of the new Summit Drive-In, Branford, Conn., was held up several days because a new set of septic tanks had to be installed. . . . The Wolcott Skyline Drive-In, Wolcott, Conn., began construction on a plot of land opposite the Post Auction Rooms,

A curtain raiser to the world premiere opening of Rodgers and Hammerstein's "Oklahoma!" produced in TODD-AO, is the "Oklahoma Song Fest," sponsored by the New York Summer Festival Committee and to be staged at Central Park Mall on August 21. While workmen inside the Rivoli are busy refurbishing the famous Broadway showcase, the front has been turned over to the festival committee, who are sponsoring the show, and free tickets are now available.

on Route 69. Michael De Florio, who owns the land, is president of the corporation. . . . Branch managers and salesmen gathered at the 20th-Fox screening room to discuss plans for the Will Rogers Memorial Hospital Drive. Shep Bloom, 20th-Fox, was one of the speakers. . . . Lou Brown, Loew Poli publicity chief, and Mrs. Brown were guests of Walter Nielson on the Yankee Pedlar show over WNHC-TV. . . . Ralph Mauro, National Theatre Supply, has been one of the busiest men in the area with the new installations at the Watertown Drive-In, Clinton Drive-In, and Summit Drive-In, among others.

HARTFORD, CONN., NEWS—The Pix Drive-In, latest addition to the Lockwood and Gordon interests in Connecticut, opened July 29 at Bridgeport. The $200,000 project is first outdoor theatre for that city. John O'Sullivan, heretofore manager, Danbury Drive-In, will function as general manager of the Danbury and Bridgeport Drive-Ins, with Don McPhee as resident manager, Danbury. Opening night guests included circuit executives Arthur Lockwood, Sam Rosen, and Doug Amos, Hartford division manager. . . . Sam Cornish, manager and partner, Niantic, Niantic, Conn., is marking his 43rd year in the film industry. . . . Albert M. Pickus, owner-operator of the Stratford Theatre, Stratford, and a TOA vice-president, has filed a certificate of incorporation for a new Connecticut corporation, Stratford Enterprises, Inc., with the Secretary of State's office, listing authorized capital, $50,000; beginning business, $2,000; 500 shares, par $100; incorporators, Pickus, Mary Grubb, and Leonard Levy.

Lockwood and Gordon shifts included Harry Sullivan to manager, East Windsor Drive-In, and Bill Daugherty to the Norwalk Drive-In, replacing Bill Hayes. . . . M. J. Daly, veteran theatre executive, has concluded his term as probation officer with the Hartford Police Department. Daly is associated with the Blue Hills Drive-In Theatre Corporation. . . . Sam Goldstein, president, Western Massachusetts Theatres, Inc., Springfield, Mass., is home from a trip to Panama City, Panama, but has declined to comment on reported business plans there.

Bidding Attacked In Suit Against Major Distributors

PHILADELPHIA—Competitive bidding to secure film rentals was attacked again last fortnight when the Colonial Amusement Company filed an anti-trust suit in U. S. District Court for Eastern Pennsylvania seeking injunctive relief and damages of an unspecified amount from eight major distributors and the Stanley Warner Management Corporation. The complaint asserts that the defendants have used competitive bidding to take unfair advantage of the plaintiff and its Colonial Theatre to exact excessive rentals and to prevent the Colonial from playing regularly on a "first neighborhood run."

New Orleans

Southern Amusement has postponed reopening date of the Round-Up Drive-In, Lake Charles, La., to Aug. 14. . . . L. W. Stephens closed the American Legion Drive-In, Coushatta, La. . . . R. E. Hook, Hook Theatres, Aliceville, Ala., has reverted all buying and booking to New Orleans territory, which for the past few years was done in Atlanta territory. Transportation service will be handled by Transway to a designated spot in Livingston, Ala. From there Hook will provide his own delivery and pick-up of consignments. . . . Arthur Schwartz, general manager, and Arthur Barnett, film buyer and booker, have vacated their posts at United Theatres, Schwartz, who has been with the firm for about three years, has taken over the managerial reins of his brother's theatre in Lexington, Ky. Barnett's association dates back to the 1930's with the exception of the war years when he served with the Army Air Force. He hasn't as yet revealed his new connections. . . . Liz Mann, 20th-Fox, and Nettie Cusimano are new WOMPI members. . . . Theatre Service Company assumed the buying and booking for the 19 theatres in the local United Circuit. . . . Milton Dureau, president, Masterpiece Pictures, announced that they have acquired the distribution rights of the Gilbraltar Motion Picture Distributors, Inc., New York, new releases, which include four feature length movies, and an 18-minute featurette in color.

A windstorm recently demolished the screen in the Auto-Vue Drive-In, Lorman, Miss., causing damage estimated at $10,000. Mrs. Mary Ann Ewing and her son Sam, Jr., are the owners. . . . Rain cut a large slice out of theatre business in and around Lake Charles, La., by pouring for 22 consecutive days. . . . Edgar G. Doery acquired the controlling interest in the Arabi, Arabi, La., from his partner Joseph Cutrera, naming Dominick Olister as manager . . . . The Do Drive-In, Mobile, Ala., marked its fifth anniversary with a Davy Crockett Day.

New York

Twins, a son and daughter, were born to Mr. and Mrs. Elias Schwartz recently. Schwartz is with Sargoy and Stein. . . . Gertrude Bayne, formerly a partner, Bayne and Zussman, a publicity firm, last week announced the formation of Gertrude Bayne Associates, with offices at 471 Park Avenue.

Len Gruenberg, George Waldman, and Larry Morris, left to right, recently turned actors for a day at the Variety Club Clinic for Children with Epilepsy at the Columbia-Presbyterian Medical Center. They are seen with three clinic patients in a scene for the motion picture VCI is producing to encompass the charitable activities of all Tents throughout the world. The Variety Club Clinic for Children with Epilepsy is sponsored by Tent 35, New York.

Sydney S. Kulick, Bell Films, recently returned from a trip through the Buffalo and Syracuse territories. . . . RKO switchboard operator June Jacobson recently became an aunt.

Sarah Henig is a new switchboard operator at Island Theatre Circuit. . . . Irving Pensker, secretary-treasurer, Island, announced the birth of a grandson. . . . Eastern Drive-In has moved their offices to 570 North Broad St., Elizabeth, N. J. . . . Sonny Robbins, secretary, Island Theatre Circuit, is booking reservations for her Green Valley Ranch, Middletown, N. Y. . . . Sidney Stein, new president, New Jersey Allied, has inaugurated a periodic newsletter which is being sent out to members.

Booker Ben Levine, formerly Realart, is now working at Columbia. . . . Dave Kalich is a new mail clerk at Columbia. . . . Finlanda Ramirez is a new stenographer at 20th-Fox. . . . 20th-Fox sales manager Bill Gehring will be honored with a sales drive in his name the week of Sept. 4 through 10. . . . RKO office manager Frank Drum recently became a grandfather.

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Philadelphia

Dave Weinstein recently became the father of Zelda, six and one-half pounds. He is general manager, Sam Frank Enterprises. The mother is the former Margaret Vigna, manager, Roxy, Camden, N. J., and already back at work. . . . William Gehring, 20th-Fox executive sales manager, is being honored on his birthday week, Sept. 4-10. The local branch hopes for a booking in his honor in every theatre every day that week.

Elmer Hirth, formerly buyer and booker, Stanley Warner and William Goldman, is now associated with A. Boyd Enterprises in an executive capacity. . . . John Schaeffer has moved his exchange into newer and larger quarters at 235 North 13th Street. He handles Realart and other independent products.

Paramount's "To Catch A Thief" had its world premiere in the home town of Grace Kelly, one of its stars, at the Trans-Lux, where seats were scaled to yield more than $22,000 for the benefit of Woman's Medical College of Pennsylvania. . . . Miss Kelly and Cary Grant were on hand for the Hollywood-style opening. The premiere was followed by a supper-party at the Drake. Barney Balaban, president, Paramount, headed a contingent of company executives who came from New York by special train to attend. Present were Russell Holman, eastern production manager; Jerry Pickman, advertising-publicity vice-president; Howard G. Minsky, mid-east division manager; Ulrick F. Smith, branch manager, and Richard Brandt, vice-president, Trans-Lux circuit.

READING, PA., NEWS—A clue to the policy of the enormous new Sinking Spring Drive-In, opened last week, was afforded by the management's opening bill, "Many Rivers To Cross" and "Prisoner Of War," instead of first-run product, as had been reported in some quarters. City theatre managers were worried about their own operations, and one had decided if first-runs were shown at Sinking Spring city theatres might as well go out of business. Frank C. Kennedy is manager of the elaborate new ozoner, which is owned by Pavilion Drive-Ins, Inc., a New York corporation associated with Dipson Theatres, Inc., Buffalo and Batavia. Officials of both companies here for the opening included Richard T. Kemper, secretary, Pavilion, William Dipson, executive vice-president, Pavilion, and Leo Bauman and B. R. DeWitt. Others on hand were Leo Katz, president, Western Automatic Vending Corporation, Buffalo, which has the refreshment concession at the situation, and Joseph Denzak and Kenneth Hamilton, Automatic Vending district supervisors. Orchid corsages flown from Hawaii were given to the first 1,000 women attending the opening shows.

Pittsburgh

Closed for three months for extensive renovations and modernization, the former Strand was recently reopened under the name of the Aliquippa, under the management of Pete J. Loschiavo. . . . V. L. Wadkins has severed his relationship with the Manos circuit and will return south to go into another business. . . . Leonard Allison, who buys and books for the Hollywood, Johnstown, Pa., and Realty, Robertsdale, Pa., is in the Veterans Hospital, Altoona, Pa. . . . Floyd Klinginsmith, Columbia, salesman, has resigned to give more attention to his drive-in, Tarentum, Pa. . . . Sam Yakish, Jr., has purchased the Auto Drive-In, Titusville, Pa., from Art Kunes.

The Roosevelt, Republic, Pa., has closed. . . . The Orpheum, Connellsville, Pa., has closed midweek, and will operate weekends. . . . Wm. G. Serrao, New Kensington, Pa., exhibitor, is now at the Citizens General Hospital suffering from nervous exhaustion. . . . Alice Ziegler, who entered the film industry 35 years ago, and who served for the past 13 years as secretary, Variety Club Tent No. 1, died in her home recently after a long illness. . . . If the proposed 5 per cent sport tax is enacted by the Pennsylvania Legislature, the September boxing show for the closed circuit telecast will not be licensed for theatres in this state. . . . Wilkensburgh, Pa., American Legion Post 305, assisting the Stanley Warner circuit in seeking Sunday movies for the Rowland there, will receive 10 per cent of the receipts from Sunday shows for six months if the issue wins. Legion members will secure the signatures required.

Theatre TV Fight Tax Dropped From Boxing Code

HARRISBURG, PA.—A proposal for a five per cent tax on the gross receipts of closed circuit theatres televising boxing bouts in Pennsylvania has been dropped from the administration's proposed boxing code. The levy was written out of the final draft of the bill before it was submitted to both State Assembly branches, it was announced by Henry Leader, Governor George Leader's legislative secretary.

When the provisions of the proposed code were spelled out by chairman James H. Crowley, State Athletic Commission, the closed circuit television tax was listed as a major feature. Leader said the levy was considered until the last minute, when the Justice Department decided it didn't fit properly into the measure.

St. Louis

Funeral services for William Smith, 87, who with his brothers, John and Robert, built the old Wellston, were conducted at the Bopp Chapel last fortnight. Burial was in Valhalla Cemetery. . . . The State, Hamilton, Ill., owned and operated by Francis David, was closed because of lack of business. David said that he may reopen in the fall, but that is not a certainty. . . . The Fox was closed when its air-conditioning machinery broke down. It remained dark five days until the necessary repairs had been made. . . . A 29-year-old Curtiss Fledgling airplane has been sold by its owner, Carl Stockstrom, Imperial, Mo., to be used in the production of the motion picture, "The Spirit Of St. Louis." Charles A. Lindbergh's book about his historic flight from New York to Paris. The plane is the type that was used by Lindbergh in carrying mail between St. Louis and Chicago. . . . Funeral services for John Zickos, 62, one-time exhibitor, were held at the Fulton Christian Church last fortnight.

The old DeSoto, DeSoto, Mo., is being converted into a store building. Owner Bill Collins presently is operating the Collins, and the Skyview Drive-In to serve residents of that city. . . . Dick Fitzmaurice, formerly manager, Rivoli, has joined the Jablonow-Komm Theatres organization as manager, Mounds Drive-In, between East St. Louis and Collinsville, Ill. . . . John Olson is the new manager of the Rivoli, and Micky Mansker is assistant manager. Olson is a newcomer to the business, but Mansker has been on the theatre staff for some years. . . . George Gaughan, field representative, Theatre Owners of America, was here for several days conferring with members of the Missouri-Illinois Theatre Owners, TOA affiliate, at the MITO headquarters. . . .

Pennsylvania Broadcasters Seek Toll-TV Approval

READING, PA.—The Penn-Allen Broadcasting Company, Allentown, Pa., has asked the FCC for immediate permission to try out toll-TV.

Penn-Allen wants the permit to resume TV operations as a "pilot station" for pay TV to enable it to get factual knowledge about the proposed new system. The company has an ultra-high frequency station, WFMZ-TV, which can be adapted to the plan. The station suspended operations in April because of heavy losses.

Distribs Ask Dismissal Of $300,000 Suit

ST. LOUIS—The film distributing company defendants in the $300,000 anti-trust damage suit filed in the United States District Court here on April 5, 1955, by Pauline C. and Earl E. Williams, formerly owners and operators of the Venita, Herculaneum, Mo., in separate answers filed with Clerk of the Court James J. O'Connor have requested that the case be dismissed on the grounds that there is no basis to support such action and also that in part, at least, the legal action is barred by the statute of limitations.

The Williams had charged in the petition that they were forced to close the house in June, 1952, because the film companies named as defendants had "illegally refused" to give them first run motion pictures for exhibition at the Venita.

The defendants that have filed the separate and individual answers seeking the dismissal of the case and requesting, also, that they be recompensed for the costs in connection with the litigation, include Paramount, Columbia, Warners, 20th-Fox, Universal, Loew's, RKO, United Artists, and Republic.

Other defendants that were named in the petition as filed on behalf of the Williams included Monogram Pictures, Inc., and Miller Theatre, Inc., owners and operators of theatres in Festus and Crystal City, Mo.

The petition sought actual damages, allegedly suffered, of $100,000, or a total of $300,000 under the treble damages provisions of the Federal anti-trust acts.

Old Theatre Organ To Chime On Campus

SEATTLE—The 41-year-old Wurlitzer pipe organ that was installed back in 1914 in the Liberty, which is now being torn down, has a new lease on life. It has been transported to the campus of Pacific Lutheran College, where it will be heard once again.

Before the wrecking of the condemned theatre began, faculty members and students worked six days to dismantle the 32-ranks organ and then hauled it in 15 truck loads to the Parkland campus. Music faculty members and students will install the 1800 pipes and sound effects in the PLC gymnasium.

The organ was a magnificent instrument, with pipes and sound effects housed in four chambers above the proscenium arch of the theatre, four stories high. Designed to furnish the "sound track" for silent films, it contains, in addition to the pipes, a number of unusual stops for sound effects, including snare drums, six xylophones, steamboat and train whistles, steam sound, canary birds, thunder, and others.

The new life of the Liberty organ, one of the few remaining old theare organs, was achieved through negotiations with Will J. Conner, executive vice-president, Hamrick Theatres, who offered it to the college at a reasonable figure.

Harry H. Haas, Paramount Pictures' branch manager, returned from New York, where he and Wayne Thiriot, Portland, Ore., branch manager, visited various sections of the home offices and participated in a series of conferences. . . . The Amythis was closed July 20 by Barney Diamond, owner. . . . Mr. and Mrs. Stanley R. Kent, with the financial support of a number of Chrisman, Ill., business and professional men, have entered into a deal with George Barber, Tuscola, Ill., for the purchase of the Empire. Mrs. Edna Calhoun, manager for the past three years, wants to be relieved of the post, but has continued on to aid the Kents in becoming familiar with the operation of the house.

San Antonio

Funeral services were held at Dallas for Hal C. Norfleet, 69, former manager, the now-defunct Zoe and Liberty, Houston. He managed the two Interstate Theatres from the time they were opened, about 1918, until 1930, then became a publicity director, Interstate, Dallas. . . . The Chief Drive-In, Abilene, Tex., is expected to be opened within the next several weeks. The drive-in is being built for Clarence NcNeil and will cost about $100,000. . . . The Rose Garden Drive-In, Tyler, Tex., suffered damages to its screen tower and 150 feet of fencing following a recent wind storm. Robert A. Fry is manager.

A new drive-in is under construction at Columbus, Tex., for Lester Miller, owner, Miller Industries, San Antonio. Miller formerly operated the Osage Drive-In, Corpus Christi, Tex. The new ozoner will be known as the Ono . . . Barney Holt, manager, Ford, Rankin, Tex., announced that work has been resumed on a drive-in which started more than a year ago but stopped when it was believed business did not justify the situation. . . . Mr. and Mrs. Emil Grunwald sold their Moulton, Moulton, Tex., to Mr. and Mrs. Bill Reeves. The Moulton will be reopened after the new owners make minor remodeling changes and repaint the theatre. . . . Lindsey Theatres, Lubbock, Tex., have purchased a site in the downtown section with no immediate plans for development of the property announced as yet. . . . New manager and buyer for the Tower, Wichita Falls, Tex., is Johnny Ryan. . . . Danny Botkin has switched from the post of assistant manager, Yale, Houston, to assistant manager, Almeda, Houston.

MAJESTIC
WORLD PREMIERE COLUMBIA PICTURES PRESENTS
JAMES STEWART THE MAN FROM LARAMIE
CINEMASCOPE COLOR

Columbia and the Interstate Circuit combined recently to launch "The Man From Laramie" with a giant four-city premiere festival in Texas. Above is the scene at the Majestic, San Antonio.

Jack Webb was in last fortnight for the opening of Warners' "Pete Kelly's Blues" at the Majestic. Preparing the way for the star and his group was Al Burks, Warners, Lynn Krueger, Majestic manager, and Jack Chalman, director of publicity, Interstate Theatres. . . . Sympathy is being extended to Emil Kupca, assistant manager, Texas, whose mother died recently. . . . Richard Landsman, general manager, Statewide Drive-In Theatres, has announced that four drive-ins would continue operation despite picketing by members of the projectionist Local 407. Picketed were the Alamo, Rigsby, South Loop 13, and the Mission. . . . The Airport Drive-In has been opened at Robstown, Tex., by Roy and Gilbert Garza, who will feature Spanish language films. . . . The new owner and operator of the Duke, Gustine, Tex., is Bobby W. Couch. . . . Robert E. Sollock has purchased the Heights, Fort Worth, Tex. . . . Jack Needham is opening the Bluff View Drive-In, Brownwood, Tex., where he operates the Camp Bowie. Equipment was furnished by Hardin Theatre Supply Company.

The promotion of a "Far Horizons" trip providing the winner with $50 in cash, the title of "Queen Of Diamonds," and making her eligible for the national prize of $1,000 and a free trip to Hollywood, was used recently at the SW Stanley, Baltimore, Md., for Paramount's "The Far Horizons." Left to right are Rodney Collier, manager of the theatre; Phyllis Thatcher, the winner; and Jack Bishow, general manager, Roberts Jewelry Company, co-sponsors of the contest.

Maryland Censor Rebuked In Catholic Editorial

BALTIMORE, MD.—As the new chairman of the Maryland State Board of Motion Picture Censors, G. Morton Goldstein was rebuked in an editorial in last week's issue of the Baltimore Catholic Review. The publication charges Goldstein with being "grossly negligent" in office and with fostering a policy which appears to be "anything goes." It names three motion pictures which have been approved since Mr. Goldstein took office May 2 and states those films had been previously rejected in whole or in part. Those films are "Companions Of The Night," "La Plaisir," and "Son Of Sinbad." The Review's editorial states: "If you have no sympathy for the cause of censorship, Mr. Goldstein, and no stomach for the fight you must wage against the secular press if you do the job well, then why not resign?"

Washington

The five outstanding managers in the area who competed for $250 in prizes for the best boxoffice campaigns during June were announced last week by George A. Crouch, general zone manager, Stanley Warner Theatres. The prizes were part of the Spring Movie Festival Drive. The winners for June were Lamar Keen, Capitol, Winchester, Va., $100; Edward Purcell, Virginia, Harrisonburg, Va., $50; George Payette, Maryland, Hagerstown, Md., $50; E. C. Costello, Beverly, $25, and Frank Shaffer, Dixie, Staunton, Va., $25. The prize committee, headed by Crouch, included Frank LaFalce, Harry Lohmeyer, C. E. McGowan, Charles Grimes, Louis Ribnitzki, and James Root.

Newest associate members approved by the Variety Club board of governors are Dr. Maurice J. Kossow, a physician, and David J. Weltman, president, Weltman's, Inc. . . . Tent No. 11, Variety Club, will hold its annual Golf Tournament and Dinner Dance at Manor Country Club, Norbeck, Md., on Aug. 26. . . . Cinerama management played host to 35 visiting German high school students at a "This Is Cinerama" matinee at the Warner.

BALTIMORE, MD., News—In the controversy raised by the recent editorial in the Baltimore Catholic Review asserting that the newly-installed chairman of the Maryland State Board of Motion Picture Censors, G. Morton Goldstein, has been "grossly negligent" in his duties, Goldstein replied that standards defined by law, and not what is dictated by the conscience of censors or anyone else, are the guide posts in determining the action of the Board.

The International Scene.........

Canada

Plenty Of Competition For Leisure Dollar

Toronto—The Canadian theatre manager is faced with other competition besides that of TV. There are many diversions to keep the average Mr. and Mrs. Moviegoer at home. These are diversions not considered when totalling the boxoffice grosses. They are diversions that can be met, in the opinion of many exhibitors, with good pictures and proper exploitation.

Most have grown since World War II. All sorts of annual affairs soliciting the patronage of thousands have come into existence, as well as an extension of sports and entertainment formerly known only to large cities. For instance, there is hardly a village or a town in Canada that does not boast of a local arena, or isn't soliciting funds to build one.

These arenas are always a hive of activity, whether it is a community concert, a presentation by the local or imported dramatic group, live entertainment in some manner or other, or a sports activity in which the home-town team demands the support of the whole community.

And not only have there come arenas on the scene, but there has been an expansion of the high school auditorium.

Another form of activity which has spread into the small towns include speedboat racing, wrestling, stock car races nightly or thrice-weekly, bingo, liquor lounges, and night baseball. There are more small circuses, as well, to divert the attention of the entertainment-seeker.

Fairs of one form or another have grown in multiplicity and diversity. From the Canadian National Exhibition, the largest annual fair in the world, to the Royal Winter Fair, a giant size agricultural fair to Sportsmen's Shows, home shows, furniture shows, hobby shows, trade fairs, and even mammoth bazaars. Personalities are used to draw the crowds. Competition aplenty, it might be said.

Good roads and a dollar down and months to pay on a new car has pulled many patrons away from their homes. Heck, why go to the drive-in, just as easy to drive up to the cottage and put together one of those prefab jobs. Competition—and how.

John J. Fitzgibbons, left, head, Famous Players Canadian Circuit; and Robert M. Weitman, right, vice-president, ABC-Paramount Theatres, recently had lunch in the studio commissary with executives, from left, Y. Frank Freeman, Paramount vice-president in charge of the studio; star Cary Grant; Don Hartman, executive producer; and Louis A. Novins, partly hidden by Weitman, vice-president of International Telemeter and secretary of Paramount.

Then there are the importations of the Metropolitan Opera to Toronto for a one week stand, or the Shakespeare Festival featuring some of the best names in theatre. These are all competitions that didn't exist before World War II, all of which have helped to decrease the number of dollars spent at the movie boxoffices in Canada.

Canadian Comment

Irving Herman, ad pub chief for Warners in Canada, pulled one of his best publicity stunts when he attempted to induce the Mayor of Toronto and the Metro chairman to meet Jack Webb who was to visit Toronto on a personal appearance tour for "Pete Kelly's Blues." The Mayor became suspicious of the invite, strictly, a publicity stunt. Irving just cringed with delight. Both the Mayor and the Metro chairman declare publicly they will have not part of it. The papers became excited with a good news story in the middle of the summer dog days. Enough confusion and consternation was started to create editorials commenting as: "It was one of the oldest strategies in the publicity repertory—the reason it has lasted into maturity being that it never fails."

Arnold M. Picker, seated, second from left, UA vice-president in charge of foreign distribution; and vice-president Max E. Youngstein, to his right, recently presided at the company's first international convention to be held in Tokyo, which set record distribution and promotion plans for the Far East and Australasia for the coming year. On the dais with the UA leaders are Andy Albeck, right, home office foreign administrative staff and Milton Schneiderman, managing director in Japan. Delegates and exhibitor-distribution executives present at the conference are shown standing.

CINE CHATTER: First building to present movies in Ottawa, the Lakeside Gardens, later an amusement pavilion, was recently destroyed by fire. The building was erected in the late 1890's as a vaudeville house, and was used as a dance-hall. . . . Dawson Exley will represent 20th-Fox in Saint John, N.B. . . . The Elmwood, London, Ont., 620-seater, was closed pending a lease renewal. Originally an independent house, it was recently operated by National Theatre Services, Toronto, and later acquired by 20th Century Theatres. . . . Final standings in Canada for the Fifth Charles J. Feldman Annual 1955 Drive saw Jack Bellamy at the top of the heap, with Joe Garfin, Calgary, and Mickey Isman, Montreal, in second and third places, respectively. . . . Excellent publicity was given the Variety Village when The Canadian Press mailed out a special feature on the organization to some 90 dailies in the country. Variety has a baseball game coming up in August.

—Harry Allen, Jr.

England

London—Eady levy returns went down another 3600 pounds in the four weeks ended June 25, making the 35-week total 1,777,712, compared with 1,823,390 in the same period of 1954. Collections in the 47 weeks ended June 25 totaled 2,359,235, compared with 2,463,444 for the comparable period last year.

TOA Safety Campaign Launched By Lockwood

New York—A campaign launched to increase safety in motion picture theatres was reported to the Theatre Owners of America membership last week in a bulletin, a step taken on the recommendation of the insurance committee formed at the February directors' meeting. Committee chairman Arthur H. Lockwood was charged with the responsibility of determining what measures could be taken concerning insurance problems in the operation of theatres. The bulletin promised that pertinent information about the drive will be forwarded to members shortly, and that field men will offer instruction to exhibitors.

The bulletin went on to say that the National Bureau of Casualty Underwriters has revised its regulations on public liability rates for drive-ins with the result that the charge for the purchase of limits in excess of $5000 for each person and $10,000 for each accident has been reduced. Basic liability rates have been raised for drive-ins and conventional theatres in California, Colorado, Connecticut, Florida, Indiana, Maryland, Massachusetts, Pennsylvania, Washington, and Wisconsin, while they have been reduced in Missouri, Montana, Nebraska, Tennessee, Texas, and West Virginia. However, it was pointed out that the "decreases are small while the increases are substantial."

MOTION PICTURE
EXHIBITOR
SERVISECTION
The original Pink Section evaluations of features and shorts

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SECTION TWO
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ALLIED ARTISTS

Betrayed Women (5524)

MELODRAMA
70M.

ESTIMATE: For the lower half.

CAST: Tom Drake, Beverly Michaels, Carole Mathews, Petty Knudson, Esther Dale, Paul Savage, Sara Haden, John Dierkes, John Damler, Darlene Field, G. Pat Collins. Produced by William F. Broidy; directed by Eddie Cahn.

STORY: Cruelties inflicted on inmates at a reformatory for women by veteran head of the prison Esther Dale, other sadistic matrons, and guard Sara Haden finally comes to the attention of the authorities, and Tom Drake, young lawyer, is assigned to make an investigation. Inmate Peggy Knudson, once engaged to Drake, a stool pigeon, joins in with the escape-conscious and bitter Carole Mathews and Beverly Michaels, after Mathews was unsuccessful in making a getaway by being "nice" to John Dierkes, moronic brother of Dale, who is keeper of the reformatory's bloodhounds. The break finally comes off under leadership of Mathews and Michaels, who take Dale and Drake as hostages. Knowing Mathews will go to where she had hidden $50,000, her boy friend, John Damler, gets there ahead of her. The police close in as the escapees are trying to get through a swamp. Dale dies of a heart attack. Mathews is killed by gunfire. Michaels is still defiant, but Knudson and Drake persuade her to surrender rather than try to fight it out with the police.

X-RAY: This cliche laden prison meller unfolds in the usual fashion. There is nothing new or different about it with direction, performances, dialogue, and story all on the mediocre side. The yarn, while it does contain a sufficiency of action for the action spots and lower half, is on the sordid side. The story is by Paul Peil, with screen play by Steve Fisher.

AD LINES: "Love Starved Gun Molls Make A Break For Freedom"; "What Goes On Inside A Women's Reformatory"; "These Babes Were Plenty Tough; But Did They Deserve The Sadistic Treatment Afforded Them By Brutal, Inhuman Prison Guards?"

Fingerman (5519)

MELODRAMA
82M.

ESTIMATE: Satisfactory program entry.

CAST: Frank Lovejoy, Forrest Tucker, Peggie Castle, Timothy Carey, John Cliff, William Leicester, Glen Gordon, John Close, Hugh Sanders, Evelynne Eaton, Charles Maxwell, Lewis Charles. Produced by Lindsley Parsons; directed by Harold Schuster.

STORY: Permitted to choose between a life sentence in prison or turning informer, Frank Lovejoy, professional alcohol hijacker, agrees to work with the International Revenue Bureau. Lovejoy is to obtain evidence for a conviction on Forrest Tucker, an underworld boss. Assisting Lovejoy in his dangerous mission will be I. R. B. chief Hugh Sanders and agents John Cliff, Charles Maxwell, and William Leicester. Through his pal Lewis Charles, Lovejoy meets Peggie Castle. She introduces Lovejoy to Tucker. Soon Lovejoy rises to a position where he is trusted by Tucker and able to learn of the vast illicit whiskey syndicate. One of Tucker's triggermen murders Castle. Lovejoy, who had become romantically attached to her, gives the murderer a going over. Lovejoy will transport a truckload of bootlegged whiskey to a contact man. He is equipped with a portable radio so that his whereabouts can be followed by the bureau. Tucker learns of the plan. The I. R. B. men arrive in time to rescue Lovejoy, kill off most of Tucker's gang, and take the big boss into custody.

X-RAY: This entry retains a degree of interest throughout and will serve as a fairly well constructed programmer. The story, although not highly original, moves along at a fast pace and is presented with satisfactory performances and direction. Written by Warren Douglas; based on a story by Morris Lipsius and John Lardner, this bears a Legion of Decency "B" rating.

AD LINES: "He Had To Choose Between Life In Prison Or Certain Death"; "His Job . . . Buck The Underworld And Live To Tell Of It"; "They Called Him The King Of The Underworld."

Skabenga (5517)

NATURE STUDY
60M.

(Eastman Color)

ESTIMATE: Excellent African wild life film.

CAST: George Michael, natives of Bechuanaland, Rhodesia, and Mozambique. Produced by George Michael; associate producer, Lester A. Sansom.

STORY: A man-killing leopard, "skabenga" to the natives, has been terrorizing native villages, ravaging herds in an area of South Africa. George Michael, government hunter, tracks down and slays the beast, meeting all sorts of other wild animal life, including an elephant herd, on his way.

X-RAY: This presents some of the most beautifully photographed color shots of wild animals yet to be seen. For the most part the film is merely George Michael, government hunter in real life, on a trek after a leopard. There are many side shots of other animals, including an awe inspiring shot of an elephant herd. Side excursions show native villages and life. At some spots, suspense mounts high. Were it not, however, for the brilliant photography, this would be pretty routine. The photographers were John B. Kennard and George Michael. This has narration written by Edward Bernds and is based on a novel, "African Fury," by Michael. It is narrated by Michael Pate. This sustains interest and there isn't a single objectionable thing in the entire footage.

AD LINES: "Government Hunter Tracks Killer Leopard To Its Death"; "All The Thrill Of The Hunt; The Majesty Of African Wild Animals in Gorgeous Eastman Color"; "Man Against Beast In The Wilds Of Africa."

COLUMBIA

Special Delivery

COMEDY DRAMA
86M.

(Made in Germany)

ESTIMATE: Okeh program entry.

CAST: Joseph Cotton, Eva Bartok, Niall MacGinnis, Rene Deltgen, Robert Cunningham, Bruni Loebel, Don Hanmer, Gert Froebe, Lexford Richards, Ursula Herking. Produced by Stuart Schulberg and Gilbert de Goldschmidt; directed by John Brahm. An N. Peter Rathvon Production.

STORY: The yard of the U. S. Embassy in a Soviet satellite country is often used as a mailbox in the dead of night by those who would get messages to the free world, provide information, or seek assistance. An abandoned baby is found among other items "delivered" with a request that he grow up an American. Embassy charge d'affairs Joseph Cotton resists the advice of counselor Niall MacGinnis to hand him over to local Communist bigwig Rene Deltgen and instead grants the youngster asylum. Deltgen offers the services of a trained nurse, Eva Bartok, which Cotton accepts, fully aware that she may be a spy. She makes the baby happy and also manages to cook some edible meals for the staff. On her day off, she is ques-

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tioned by Deltgen and reveals the baby has a birthmark. He shows up with a woman claiming to be the mother and wanting her child, with the birthmark correctly identified. Bartok, realizing what she has done, manages to hide the mark with some special cream. At a Washington's Birthday party, Deltgen tries again, even offering to make a deal which is recorded and can be used against him if necessary. Cotton and Bartok realize they are in love with each other. Deltgen shows up with former embassy maid Bruni Loebel and claims she is the real mother, and she and the child are reunited; before Deltgen can cart them off it develops that she and embassy cook Gert Freebe had been married and separated. Since he is a Swede, Deltgen can do nothing and retreats.

X-Ray: There are a few chuckles to be found in this entry and a fairly interesting yarn, okeh performances, and average direction and production with the whole shaping up as satisfactory program fare. The fact that this was made abroad carries little significance as most of the action is interior. The screen play is by Phil Reisman, Jr., and Dwight Taylor, based on an idea by Geva Radvanyi.

Tip On Bidding: Program rates.

Ad Lines: "Little Sam Was The Cause Of An International Incident And Loved Every Minute Of It"; "He Was A Smooth Diplomat . . . She Was A Lovely Nurse . . . Between Them They Took Good Care Of A Baby . . . Not Theirs."

DCA

I Am A Camera

Comedy Drama 98m.

(English-made)

Estimate: Uneven filmization of play will have some appeal for art house and sophisticated audiences.

Cast: Julie Harris, Laurence Harvey, Shelley Winters, Ron Randell, Lea Seidl, Anton Diffring, David Kossoff, Ina De-LaHaye, Jeans Gargoet, Stanley Maxted, Alexis Bobrinskoy, Andre Mikhelson, Zoe Newton, Paddy Smith, Bill Brandon, Ann Elsden, Stanley Morrell, Bill Billington, Anita Douglas, Charles Sayner, Vincent Edward, Tutti Lemkow, Frederick Valk, Henry Purvis, Geoffrey Dunn, Patrick MacGoohan, Peter Prowse. Associate producer, Jack Clayton; director, Henry Cornelius; a Remus production.

Story: Author Laurence (Christopher Isherwood) Harvey, struggling in 1931 Berlin, with Hitlerism on the rise, and his friend, Anton Diffring, meet charming but stranded Julie Harris, whom Harvey takes to his apartment. It is clear that Harris has plenty of experience with men, but Harvey maintains a platonic relationship. Harvey's novel gets nowhere and Harris can't find work. Diffring begins to pursue Jewess Shelley Winters whose father owns a department store. Harris loves luxury and is bored with Harvey's frugal ways. They meet playboy Ron Randell who rushes Harris and shows both her and Harvey a gay time before deserting them. Diffring, admitting he is Jewish, decides to marry Winters and flee to Switzerland. Harris becomes convinced she is to have a child by Randell, and Harvey offers to marry her, ruining his chances at an excellent job. The pregnancy is an error, however, and the two part, only to meet again years later, with an older Harvey again taking Harris, an authoress (unsuccessful) now, home with him.

X-Ray: This filmization of the John Van Druten play, based on the Isherwood stories, would seem to have its best chances in art and specialty spots. It is slow moving at times and contains some frank dialogue and situations, but there is also considerable humor, particularly in a party scene that is a gem. Editing appears uneven but performances are excellent, with Harris a particular delight recreating her stage role. Like the play, the picture seems sure to create comment and controversy, with viewer opinions divided. The screen play is by John Collier.

Ad Lines: "See The Broadway Sensation On The Screen"; "Bohemian Life Was Mad And Gay But Hitler's Shadow Darkened The Streets Of Troubled Berlin"; "Delightful Julie Harris, No Better Than She Should Be, Recreates Her Award Winning Stage Triumph."

LIPPERT

King Dinosaur (5418)

Melodrama 59m.

Estimate: Fair lower half entry.

Cast: Bill Bryant, Wanda Curtis, Douglas Henderson, Patti Gallagher. Produced by Al Zimbalist and Bert I. Gordon; directed by Bert I. Gordon.

Story: When a new planet settles in the solar system within view of earth, a rocket flight with Dr. Bill Bryant, chemist Wanda Curtis, botanist Douglas Henderson, and Patti Gallagher, mineralogist, finds the terrain is similar to earth but inhabited by large animals and reptiles of prehistoric nature similar to the early days on earth. Henderson and Gallagher are trapped by some of the animals, with Bryant and Curtis assisting in their rescue. They manage to get back to their ship and prepare for the takeoff back to earth after getting their information.

X-Ray: Using loads of library and stock footage on atomic and rocket tests, etc., this entry shapes up as a fair lower half entry with one or two exciting moments that should please the youngsters who may not be too critical of the fair story, average acting, and sub-standard production. The screen play is by Tom Gries.

Ad Lines: "Terror Strikes As Horror Stalks A New Planet"; "Terrifying, Fantastic, Startling . . . "; "Prehistoric, Fantastic Adventure Comes To Life."

MGM

Trial

Drama 105m.

Estimate: High rating, powerful dramatic fare.

Cast: Glenn Ford, Dorothy McGuire, Arthur Kennedy, John Hodiak, Katy Jurado, Rafael Campos, Juano Hernandez, Robert Middleton. Directed by Mark Robson; produced by Charles Schnee.

Story: Along the bank of a river in California on a hot night, people are alarmed and startled by the cry of help. Young Rafael Campos is seen standing over the body of a girl. Arrested and charged with her murder, his deed sets off the bigots and rabble rousers who cry for vengeance. Glenn Ford, law instructor at the university whose job is imperiled unless he can get some courtroom experience, calls on alumnus Arthur Kennedy to see whether he can use anyone in his criminal law practice. Kennedy agrees and gets the defense of Campos by persuading jailer Robert Middleton to let him see the boy and his mother, Katy Jurado. A lynch mob storms the jail but is dissuaded by Middleton. Kennedy turns over the actual defense to Ford, who is assisted by secretary Dorothy McGuire, while he and Jurado go east to raise money for the defense fund. The trial judge is Negro Juano Hernandez. Kennedy orders Ford east for an appearance at a rally to raise funds which he learns too late is sponsored by Communists. Leaving in disgust, Ford returns to ask McGuire why she didn't warn him. She reveals that she was a "fellow-traveler" back in her school days, that Kennedy is a Red, and that Campos has been chosen to become a martyr so that it will be fine with them if he is sentenced to hang. Ford knocks the prosecutor's case apart, and it seems as though Campos will go free until Kennedy shows up, takes over, and all but assists in getting a guilty verdict. Ford, however, checks the law with regard to minors and shows how a milder sentence than death can be given with the prosecutor's assent which would punish and instruct the boy at a school and defeat the purpose of the Reds and Kennedy. Hernandez adopts the suggestion, and almost everyone is pleased except Kennedy, Middleton, and a few malcontents.

X-Ray: This highly-dramatic entry holds audiences in a tight grip from start to finish with its absorbing story unveiling and character and situation development proceeding so that it seems that the pace cannot be maintained, which it is to a high degree. There is savagery, anger, amazement, a touch of romance, heart-touching moments of sorrow, and an expose in the behind-the-scenes methods used by Communists and their sympathizers. It shows the agony, too, that a boy and his mother endure during the trial for his life and the work that goes into such a procedure. It's the type of film that won't soon be forgotten by adult viewers. Everyone does a fine acting job, but special credit should be given to Ford and Kennedy whose dramatic revelations add much to making the effort realistic. Robson's direction is in the better category. This is high-rating in all departments and could garner much attention, with word-of-mouth doing much of the work. The screen play is by Don M. Mankiewicz, based on his Harper's Prize Novel.

Tip On Bidding: Higher bracket depending on situation.

Ad Lines: "A Taut Drama Of Humans And Their Emotions Not To Be Forgotten"; "An Expose Of The Communists And Their Methods As Shown In A Boy's Fight For His Life"; "'Trial'—An Adventure In Drama."

REPUBLIC

The Last Command (5407)

Outdoor Drama 110m.

(Trucolor)

Estimate: Well-made, interesting outdoor drama.

Cast: Sterling Hayden, Anna Maria Alberghetti, Richard Carlson, Arthur Hunnicutt, Ernest Borgnine, J. Carrol Naish, Ben Cooper, John Russell, Virginia Grey, Jim Davis, Eduard Franz, Otto Kruger, Russell Simpson, Roy Roberts, Slim Pickens, Hugh Sanders. Associate producer and director, Frank Lloyd.

Story: Sterling (Jim Bowie) Hayden is neutral as bitter feeling mounts between Mexico and Texas, with insurgent Texans being led by Richard Carlson, Ernest Borgnine, and others. Hayden meets Anna Maria Alberghetti, daughter of Mexican Eduard Franz, whose sense of justice puts him on the side of the Texans, and she fancies herself in love with him. Returning to his Mexican home, Hayden finds that his wife and child have been killed by the plague, and a conversation with J. Carrol (Santa Anna) Naish convinces him that Texas must fight for its independence. The war begins and Texas forces, joined by Arthur (Davy Crockett) Hunnicutt, are forced to hole up in the Alamo, where Naish orders them to surrender. Realizing that reinforcements will not arrive in time, the band decides to fight, giving Hugh (Sam Houston) Sanders a chance to raise men. Naish attacks and the bloody battle sees all in the fort killed, but not without a great cost of Mexican lives. Alberghetti joins young Ben Cooper to carry on the fight and eventually find happiness together.

X-Ray: This one appears headed for excellent public response. An intelligent screen play pays close attention to development of character, with even Santa Anna being portrayed as a man instead of a monster. Action sequences are particularly well handled by director Frank Lloyd with the climax at the Alamo giving an impression of vast scope and real power. Trucolor is good, and sharp editing adds to the effectiveness of battle sequences. Arthur Hunnicutt portrays Davy Crockett as history would have him, an uncouth, aging, delightful character with more than a little sham, and the young set may well take offense at seeing their current hero in this light. However, he, too, dies bravely, and we can't ask more of a man than that. Performances are uniformly good. The screen play is by Warren Duff. Gordon MacRae sings the title song and Anna Marie Alberghetti also renders several numbers.

Ad Lines: "Independence Their Goal . . . Battle Their Life . . . Death With Honor Their Reward"; "Thrill As The Mighty Battle Of The Alamo Comes To Savage Life"; "A Knife, A Gun, A Girl, But First His 'Last Command'."

20TH-FOX

The Virgin Queen (519)

Historical Drama
92m.

(CinemaScope)

(Color by DeLuxe)

Estimate: Highly interesting entry.

Cast: Bette Davis, Richard Todd, Joan Collins, Jay Robinson, Herbert Marshall, Dan O'Herlihy, Robert Douglas, Romney Brent, Marjorie Hellen, Lisa Daniels, Lisa Davis, Barry Bernard, Robert Adler, Noel Drayton, Ian Murray, Margery Weston. Produced by Charles Brackett; directed by Henry Koster.

Story: Richard Todd as Walter Raleigh makes the most of an encounter with court official Herbert Marshall to win an audience with Bette Davis as Queen Elizabeth to expand on his project of building vessels to sail into the new world to seek riches. He and his friend, Dan O'Herlihy, are jealously viewed by the other nobles at court, and when Todd so impresses the queen that she makes him captain of her guard, it enrages Jay Robinson and Robert Douglas, who were her favorites. Todd also wins the admiration of lady-in-waiting Joan Collins. He refuses to become the Queen's lap dog, not hesitating to speak up when he deems it necessary, which gains both her respect and annoyance. He and Collins decide to get married but knowing that no clergyman would perform the ceremony make their own vows with witnesses. They keep it secret knowing how jealous Davis is. She eventually grants his wish for a ship and knights him. Preparing the ship, he is told he is in disfavor when Davis learns that Collins is pregnant. Before they can sail, they are arrested. He is to hang. Davis visits him in jail where, instead of mercy, he asks that she sail her ships into the new world and that he be permitted to see Collins again. She softens before hanging time and lets him sail to America with Collins.

X-Ray: Lots of interest is generated by this entry dealing with historic characters and situations so that this romantic adventure drama should please most viewers. Davis turns in a wonderful job as the virgin queen, who played her favorites as she saw them, adding fire and zest to the film in sequences in which she appears. She is ably assisted by the balance of the cast, with Todd and Collins making particular impressions. The story is interesting and the direction and production good. It could do better than average with a little effort. The screen play is by Harry Brown and Mindret Lord.

Tip On Bidding: Higher bracket.

Ad Lines: "The Little-Known Love Story Of Sir Walter Raleigh And The Virgin Queen"; "An Inside View Of History's Most Violent Court And Its Secret Romances And Intrigues"; "A Thrill-Packed Adventure Yarn Of A Queen Who Took What And Who She Wanted."

WARNERS

The McConnell Story (501)

Biographical Drama
107m.

(CinemaScope) (WarnerColor)

Estimate: Names will help average service biography.

Cast: Alan Ladd, June Allyson, James Whitmore, Frank Faylen, Robert Ellis, Willis Bouchey, Sarah Selby, Gregory Walcott, Frank Ferguson. Produced by Henry Blanke; directed by Gordon Douglas.

Story: Alan Ladd as Joseph McConnell, Jr., and wife June Allyson are in a Texas Army camp where Ladd, in love with flying, manages to get a transfer as an air cadet from medical training, which he disliked. To his disappointment, he graduates as a navigator instead of a flyer and distinguishes himself in European World War II action. After the war, he stays in service, takes a desk job, and lives the placid life of husband and father with the desire to fly still there. War buddy James Whitmore, now a jet squadron head, easily persuades Ladd to transfer to jet training with Allyson convinced that is what he wants. Ladd becomes the nation's leading jet ace in the Korean conflict and returns to the United States to train jet fliers. Grateful neighbors in Apple Valley, Cal., present Ladd and family with the house of their dreams. Family life is again broken when Whitmore explains the need for an experienced test pilot for the new jet fighter being developed. Against Allyson's wishes, Ladd accepts the post and is killed in a subsequent test flight. Whitmore brings the news which crushes Allyson until she is made to realize that he did not die in vain as his knowledge and skill made possible the development of the Sabre-Jet.

X-Ray: This story of a man who was born to fly shapes up as average biographical film fare. The story is fairly slow-moving, with the flying sequences being the most interesting. The names will help in the selling although Ladd fans are likely to be disappointed at the lack of action. Many of the roles seem stereotypes with Allyson walking through a role she has played so many times before it must be second nature. The CinemaScope photography is good; and the major weakness of the film appears to be the fact that America's only triple jet ace lived a pretty routine life when not flying, a life not conducive to screen adaptation for entertainment purposes. The screen play is by Ted Sherdeman and Sam Rolfe.

Ad Lines: "The True Story Of Joseph McConnell, America's Triple Jet Ace—His Life And His Love"; "Their Love Was Strong—But His Love Of The Air Was Stronger"; "Tender Romance—Jet Powered Action In A Story With The Sky The Limit."

Pete Kelly's Blues (421)

Dramatic Musical
95m.

(CinemeScope) (WarnerColor)
(Print by Technicolor)

Estimate: Highly entertaining jazz-age melodrama.

Cast: Jack Webb, Janet Leigh, Edmond O'Brien, Peggy Lee, Andy Devine, Lee Marvin, Ella Fitzgerald, Martin Milner, Than Wyenn, Herb Ellis, John Dennis, Jayne Mansfield, Mort Marshall, and Pete Kelly and his Big Seven. Directed by Jack Webb.

Story: During the jazz era, Jack Webb as Pete Kelly and his small band play mostly in a speakeasy operated by Than Wyenn, when racketeer Edmond O'Brien announces he is going into the agency business and wants a cut from the band. Drummer Martin Milner objects during a vote session. Janet Leigh, wealthy playgirl, is in love with Webb and tries to attract his attention in all ways, even to hiring the band to play at a private party. When they leave, one of O'Brien's cars forces them off the road. Milner beats up O'Brien's lieutenant John Dennis and is later machine-gunned to death. A meeting of bandsmen is held but breaks up after Webb informs them he is going along with O'Brien rather than see more trouble break out. Detective Andy Devine is out to get O'Brien, but Webb refuses to help him. O'Brien forces Webb to take on singer Peggy Lee, his girl friend addicted to drink, and when she can't stay away from the stuff she is beaten and winds up in a mental institution. Webb is convinced that something must be done about O'Brien, sees Lee and gets a clue as to the whereabouts of Dennis, who offers the hiding place of papers that will put O'Brien away. Webb is surprised by Leigh, who trails him to a deserted ballroom where O'Brien, Dennis, and another hoodlum show up. A fight to the finish sees O'Brien and Dennis dead and the other giving up. Webb and Leigh stumble out into the fresh air now able to think about a future together.

X-Ray: An interesting and at times absorbing story is well mounted here and framed by jazz and tunes with a beat that should catch on with oldsters as well as the teen set, given a bit of selling. The film is different but in a way that adds to the entertainment value, with a special bit of praise for the color and camera work. Performances are good and Webb shows he has talents in the directorial department as well as in front of the camera. The screen play is by Richard L. Breen. The music heard includes "Pete Kelly's Blues," "Just A Closer Walk With Thee," "Oh Didn't He Ramble," "Smiles," "Sugar," "Somebody Loves Me," "I'm Gonna Meet My Sweetie Now," "I Never Knew," "Breezin' Along With The Breeze," "Bye, Bye, Blackbird," "After I Say I'm Sorry," "Hard Hearted Hannah," "He Needs Me," "Sing A Rainbow."

Tip On Bidding: Higher bracket.

Ad Lines: "He Had A Way With A Trumpet And A Gal"; "An Entertainment Treat—Lots Of Music, Romance, And A

Fast Moving Yarn About Men With Guns Who Had A Yen For Music."

ENGLISH FILMS

Court Martial

DRAMA
105M.

(Kingsley International)
(English-made)

ESTIMATE: Well made and highly interesting entry for art and specialty spots.

CAST: David Niven, Margaret Leighton, Noelle Middleton, Allan Cuthbertson, Victor Maddern, Raymond Francis, Geoffrey Keen, Newton Blick, Mark Dignam, Robert Bishop, Maurice Denham, Laurence Naismith, Clive Morton, Michael Bates, Stuart Saunders, John Glyn-Jones. Produced by Teddy Baird; directed by Anthony Asquith.

STORY: British Army Major David Niven is hard pressed for money. Pressured by his emotionally unstable wife, Margaret Leighton, to demand the back pay the army owes him, Niven appeals to his commanding officer, Allan Cuthbertson. Cuthbertson hates Niven and refuses to aid in the collection of the money. Niven tells Cuthberson that he will take money from the Battery safe as a gesture to advertise his grievance. Cuthbertson refuses to aid him and further denies Niven permission to ride in the Gold Cup race. Niven takes money from the safe and goes AWOL to ride in the race. Noelle Middleton of the Women's Royal Army Corps, in love with Niven, learns what has transpired. She goes to warn him, and is followed by Cuthbertson. Cuthbertson now has a court martial case against Niven, based on the charges that the major stole regiment funds, went AWOL, and entertained Middleton in his room. Niven bases his defense on the fact that Cuthbertson was forewarmed that the money would be taken and therefore the taking of the money was not a theft. Cuthbertson denies the forewarning. Niven had told his wife over the phone that he intended to take the money, but she denies the conversation when she learns of a one-night affair between Niven and Middleton. The court finds Niven guilty. His marriage is over and he is out of the Army. At first he refuses to appeal the decision, but finally agrees to an appeal when he learns of his regiment's devotion and Middleton's love for him. It is learned that a telephone operator had heard the crucial conversation between Niven and his wife. This will act as favorable evidence at a new trial.

X-RAY: This entry should prove fine entertainment for art and specialty audiences, although it could also serve as part of the program in other spots. The story maintains a high degree of interest throughout and is presented in a realistic and thoroughly convincing manner. Excellent performances and direction add. Screen play is by John Hunter, based on the play "Carrington, V.C." by Dorothy and Campbell Christie. This bears a Legion of Decency "B" rating.

AD LINES: "Now The Famous Stage Hit Is Brought To The Screen"; "A Film You Will Remember For A Long Time To Come"; "His Career At Stake . . . He Must Rely On An Emotionally Unbalanced Woman To Prove His Innocence."

FOREIGN

The Bed

COMEDY DRAMA
101M.

(Getz-Kingsley)
(Italian-French-English language)
(English titles)

ESTIMATE: Well made and highly exploitable import for the art spots.

CAST: Richard Todd, Jeanne Moreau, Martine Carol, Bernard Blier, Francois Perier, Marcel Mouloudji, Francoise Arnoul, Vittorio de Sica, Dawn Addams.

STORY: Three foreign diplomats and their chauffeur relate past experiences. The first takes place during the war in a small French village. Captain Richard Todd takes refuge for the night in the home of Jeanne Moreau, a pregnant woman whose husband is in the Army. Todd eats supper and prepares to sleep when the shriek of Moreau is heard. She is having premature labor pains which result in Todd finally having to deliver the child. The second experience deals with a bed reputed to belong to Mme. Pompadour. Bernard Blier, a Consul-President, decides to send his mistress the state-owned bed. Through a mistake, it is delivered to Martine Carol, a pretty but poor demimondaine. With acquisition of the bed, Carol's fortune changes. Lieutenant Francois Perier takes a liking to Carol. Next the Consul-President becomes enthralled with Carol. Their fortunes are rudely shattered by the fall of the regime and the carting away of the bed. But a new Consul-President appears on the scene, the bed is returned to Carol's bedroom, and she is once again a prosperous woman. The next story deals with Marcel Mouloudji, truck driver. He encounters Francoise Arnoul. She accuses him of road-hogging. When Arnoul gets a flat, Mouloudji assists her in fixing it. Arnoul invites the truck driver to her home. She fills him with champagne and finally crawls into bed with him. Mouloudji awakens in his truck to find that the interlude has been nothing but a dream. The last episode involves Italian diplomat Vittorio de Sica, who registers for room in a New York hotel with Dawn Addams, a professional divorce correspondent who will spend the night with de Sica so that he can gain a divorce. At first they are business-like and only embrace for the benefit of the hotel staff who may testify at the divorce proceedings. Addams and de Sica soon cultivate a friendship that develops into something stronger as the night progresses.

X-RAY: This spicy import is highly entertaining for art and specialty audiences. Fine performances and direction add merit to the film. "The Billet" was written by Maurice Auberge and Jacques Fano; "The Pompadour Bed" by Rolland Laudenbach, Jean Delannoy, Antoine Blondin, and Carlo Rim; "Riviera Express" by Jacques Fano and Andreota, and "The Divorce," written by Janet Wolfe, Sergio Amidei, and Niccolo Theodoli. This bears a Legion of Decency "C" rating.

AD LINES: "A Naughty Dish Of Humor"; "The Lowdown On The Boudoir Set"; "A Spicy Treat Guaranteed To Jolt Your Funnybone."

MISCELLANEOUS

Brevities Of 1955

BURLESQUE
52M.

(Union Films)

ESTIMATE: Fair Colored burlesque entry.

CAST: Taylorettes, Dick Baron, Baby Banks, Pigmeat Markam, Slip and Slide, Tarza.

STORY: A revue with negro performers. The Taylorettes appear in a chorus line dance. A comedienne then takes over, followed by a male singer. Next on the program is a strip dance. Dick Baron sings a blues song. Baby Banks performs an exotic dance, a female singer goes into her act, and comedy, songs, and strips round out the bill.

X-RAY: This entry will be acceptable in burlesque spots. It contains some variety, but its performers, songs, and comedy routines are mediocre.

AD LINES: "The Picture That's Loaded With Gals"; "They Strip To Please."

The Shorts Parade

TWO REEL

Autobiographical

THE GLORY AROUND US. Warners—Classics of the Screen. 20m. The story of Luther Burbank, the famous naturalist, is revealed through scenes of his varied creations in the world of plants and vegetables. The work of Burbank, who died in 1926, is carried on at the Burbank gardens by Joseph Keil. Burbank lies buried at the foot of a Lebanon Cedar, one of his impressive creations. We visit the underwater world where we glimpse unusual types of fish including poisonous rays, the pilot fish, the archer fish. Examining the world of birds we observe the sedge warbler, the white stork, the barn swallow, the kerstrol, and the titmouse. A mother bear and her cubs are shown frisking about. In the city of Bangkok, Siam, we view shining temples, serene gardens, and tinkling bells. The majestic Falls of Yosemite are seen. FAIR. (2106).

Color Novelty

URANIUM FEVER. Warners—Specials. 17m. Raymond Taylor joins in the uranium hunt that is sweeping the nation and making wealthy men of a lucky few. Taylor journeys to territories of hot desert and ice and snow in his quest for the valuable ore. He travels on foot with only his electronic instruments to help him locate the hidden wealth. After finding and staking his claim, Taylor must obtain expensive equipment for the actual mining of the rock. This is in WarnerColor. GOOD. (2012).

Color Cartoon

REPORT ON LOVE. Kingsley International. 13m. This color cartoon presents some of the findings of Dr. Alfred C. Kinsey and his associates in regard to their research into the sexual behavior of the American male and female. The film tactfully and humorously reviews the facts and figures contained in the Kinsey books. The reaction to the Kinsey volumes is also discussed. Although this short is very entertaining, its adult subject matter might make it more playable in some houses than in others. EXCELLENT.

CinemaScope Musical

THE SORCERER'S APPRENTICE. 20th-Fox—CinemaScope Specials. 13m. The music of von Goethe is presented by The Symphonic Orchestra of Nordwestdeutsche Radio Hamburg and the classical legend is presented in ballet form with Sonia Arova as prima ballerina. The story deals with an assistant sorcerer who decides to concoct some magic of his own. When the master leaves, the apprentice animates a broom and directs it to fetch water for him. The broom complies with the command. When a sufficient amount of water has been drawn, the apprentice orders the broom to cease its activities but to no avail. A flood is soon in the making. The sorcerer returns and saves the day. This is particularly suited for art and specialty houses. EXCELLENT. (7514).

Musical

EDDIE HOWARD AND HIS ORCHESTRA. Universal-International—Featurettes. 14m. "Carless" and "To Each His Own" are sung by Eddy Howard. Kay Brown vocalizes "Two Miles Out Of Tucson." The Skylarks harmonize with "I'm Sitting On Top Of The World" and "Yes Indeed." The short concludes with Eddy Howard singing "When The Saints Go Marching In." GOOD. (1310).

ROUNDUP OF RHYTHM. Universal-International—Featurettes. 16m. Anita Gordon vocalizes "I'll Remember April." The Crew Cuts harmonize with "Crazy 'Bout Ya Baby." Gene Boyd and Karel Wagner sing "Happy Go Lucky." "Crazy, Man Crazy," "Straight Jacket," and "Shake, Rattle And Roll" are performed by Bill Haley's Comets in vocal-instrumental renditions. GOOD. (1309).

Serial

KING OF THE CARNIVAL. Republic serial in 12 episodes. Harry Lauter, Fran Bennett, Keith Richards, Robert Shayne, Gregory Gay, Rick Vallin, Robert Clarke, Terry Frost, Mauritz Hugo, Lee Roberts, Chris Mitchell, Stuart Whitman, Tom Steele, George DeNormand. Associate producer and director, Franklin Adreon. Episode One, "Daredevils Of The Air," 20m. Mixing the circus atmosphere with counterfeiters makes this actionful from start to finish. Harry Lauter and Fran Bennett are trapeze artists with Robert Shayne's circus. Treasury Department operative Rick Vallin enlists their aid in tracking down persons on the lot passing queer money. Keith Richards and Terry Frost, riggers with the show, are exposed as part of the gang of crooks, as is Shayne. Their press is in the water-tight cabin of a submerged wreck just off shore with Gregory Gay operator of the press. The first chapter ends with attempted sabotage to the aerial act performing high over a cage of lions. The action is here, if little else, although the combination of the tanbark with counterfeiting activities is a curious one to say the least. This was written by Ronald Davidson. Serial spots should find it okeh. FAIR. (5485).

ONE REEL

Color Cartoons

DOUBLE OR MUTTON. Warners—Merrie Melodies Cartoons. 7m. Ralph wolf and George sheepdog head for their respective jobs in the morning. George has the task of protecting the sheep from the ever aggressive Ralph. The wolf tries many ingenious methods to overcome the vigilant dog, but each effort ends in frustration and failure. At the end of the day, Ralph and George punch out on the time clock and go their separate ways. EXCELLENT. (2720).

FLEA FOR TWO. Universal-International—Walter Lantz Cartunes. 6m. A square dance is being held on a dog's back by a group of country fleas in celebration of the forthcoming marriage of a boy and girl flea. The villain flea joins the party and spirits the girl flea away to the big city. Her boyfriend decides to go after her. In the big city he finally finds her after searching high and low. She is in the villain's penthouse apartment. A struggle ensues between the country boy flea and the city-slicker flea. The country boy emerges triumphant and takes his girl back home. GOOD. (1330).

FLYING GAUCHITO. RKO—Walt Disney Cartoon Re-releases. 8m. In an Argentine ranch yard the narrator tells a story about himself when he was a boy going hunting for condors. Instead of a condor, the boy discovers and captures a flying donkey. The donkey with wings is secretly trained by the boy, and entered in a horse race. The other Gauchos and their horses laugh at the pint size jockey and his donkey. The race starts and the flying gauchito is left far behind. The donkey's wings have been tied down; and when they are unleased, the boy and his mount come home winners. The donkey now takes to the air. The boy realizes that the jig is up, and follows the flying animal by hanging onto its rope. (This was first reviewed as part of the feature, "Three Caballeros," in December, 1944). EXCELLENT. (54113).

JUMPIN' JUPITER. Warners—Merrie Melodies Cartoons. 7m. Porky Pig and Sylvester cat, out on a camping trip, are visited by a flying saucer from Jupiter. The saucer's inhabitants capture the pair without their knowledge and transport them to an alien planet. They drive off in their car through the strange surroundings, still ignorant of the fact that they are no longer on earth. GOOD. (2721).

SQUARE SHOOTING SQUARE. Universal-International—Walter Lantz Cartunes. 6m. A western bank robber makes a getaway and hides his loot in a tree. Woody Woodpecker pops out of the tree with the bag containing the money. Woody takes off with the money, the robber in close pursuit. The chase leads into town where the bandit makes various attempts to get the dough from the woodpecker. Woody always outsmarts the crook. A posse arrives on the scene and Woody delivers both the bandit and the loot into the hands of the Sheriff. GOOD. (1331).

CinemaScope Color Novelties

CHILDREN OF THE SUN. 20th-Fox—CinemaScope Specials. Color. 7m. Peru, once the land of the Incas, is now a simple land of simple people. Remnants of the mighty Inca empire still remain in Cuzco, once a city of gold, the fortress of Saccsahuaman, and the lost city of Machu Picchu. GOOD. (7512).

NAUGHTY MERMAIDS. 20th-Fox—CinemaScope Specials. 7m. At Weeki Wachee, Florida, underwater performers enact a ballet in one of the deepest and clearest springs in the world. The girls perform in front of an audience which watches from behind plate glass windows. FAIR. (7515).

SURVIVAL CITY. 20th-Fox—CinemaScope Specials. Color. 10m. At Yucca Flat, Nevada, a mock town is constructed for the purpose of testing its resistance to a possible atomic attack. The town's buildings are composed of a variety of materials including bricks, mortar, aluminum, steel, and wood. Dummies are placed in the houses and empty cars put in the empty streets. At the designated time the A-bomb is detonated. The damage caused by the blast is later evaluated by scientists and from their findings it can be ascertained what our chances for survival would be in the event of an atomic attack. EXCELLENT. (7519).

VOLCANIC VIOLENCE. 20th-Fox—CinemaScope Specials. 9m. Hawaii is the scene of a violent volcanic eruption. Streams of boiling lava travel down the mountainside, destroying everything in their path. Neighboring farms are speedily evacuated. From a plane, the volcano is observed hurling red hot rocks thousands of feet into the sky. The lava flow continues on its devistating journey to the sea, where it mingles with the water and forms clouds of steam. EXCELLENT. (7517).

WINTER JAMBOREE. 20th-Fox—CinemaScope Specials. 10m. The traditional winter carnivals week-end at Dartmouth College is shown. Students and their dates engage in various winter sports including snow sculpture and ski jumping. The Dartmouth College Glee Club supplies the week-end music with their rendition of old fashioned college songs. GOOD. (7516).

Color Novelties

KING SALMON. Universal-International—Color Parades. 9m. The Pacific Northwest is the place where salmon fishing is a popular sport. The Indians net the fish as they make their way upstream. Clyde and Lily Jackson find their cabin cruiser unsuitable to the task of angling for the salmon. Buzz Fiorini, one of the Northwest's well-known guides and fishermen, supplies his motor-boat and the Jacksons finally make a catch. FAIR. (1385).

SWING HI-SWING LO. Universal-International—Color Parades. 9m. Paul Hahn, golfdom's trick shot artist, is seen on the fairway of one of Texas' famous golf courses as he demonstrates his skill with varied-sized tees, unusual clubs, and multiple golf ball setups. A model assists in the performance of his unique stunts. FAIR. (1386).

Novelty

GADGETS GALORE, Warners—Varieties. 10m. At the turn of the century the auto first came into popular use. Weird types of cars could be seen on the roads, some of them getting out of control and creating havoc. Soon the horseless carriage replaced the horse. Barney Oldfield contributed to the changing mode of transportation by establishing auto records. Authentic pictures of the Vanderbilt Cup Race of 1906 are shown. Dirt track racing became a national sport almost overnight and culminated in the start of the Indianapolis "Five Hundred" in 1911. 1916 saw the birth of the Pike's Peak Climb, a test that helped to develop the dependability of cars. EXCELLENT. (2607).

Color Sports

ITALIAN HOLIDAY. Warners—Sports Parades. 70m. The highlights of Italy are shown in WarnerColor. They include the canals of Venice; St. Mark's Square; the world-renowned water carnival on the Grand Canal; costumed peasants performing traditional dances in the Alps; the waters of Montecatini, world famous spa; the Leaning Tower of Pisa; the marble mountain in Carrara; the Italian Riviera where water sports are a natural pastime, and the beaches of Viareggio, where we witness the annual winter carnival with its huge, elaborate floats. GOOD. (2509).

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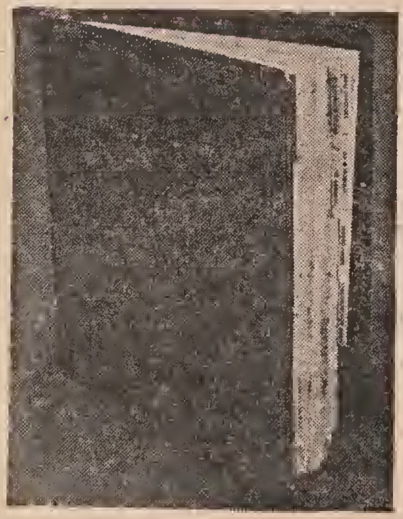

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(The running time carried in this listing represents the latest corrected time of each feature. While every effort is made to keep the listing accurate, features are often subject to editing after being reviewed. Readers are advised to check the time with the local exchange—Ed.)

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I

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O

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P

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Q

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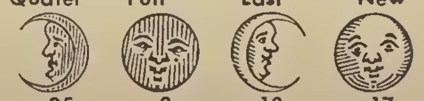
	ALLIED ARTISTS	COLUMBIA	LIPPERT	METRO	PARAMOUNT	RKO	REPUBLIC	20th-FOX	UNITED ARTISTS	U.-INT.	WARNERS
JULY	**Wichita** J. McCrea, V. Miles, L. Bridges **Spy Chasers** L. Gorcey, H. Hall, L. Davis **Betrayed Women** C. Matthews, P. Knudsen, B. Michaels, T. Drake	**It Came From Beneath The Sea** K. Tobey, F. Domergue, D. Curtis **Creature With The Atom Brain** R. Denning, A. Stevens **Chicago Syndicate** D. O'Keefe, A. Lene, P. Stewart, X. Cugat & Orch.	**The Lonesome Trail** W. Morris, J. Agar, M. Dean, E. Buchanan	**Interrupted Melody** E. Parker, G. Ford (Eastman Color) (CinemaScope) **The Cobweb** L. Bacall, C. Boyer, R. Widmark (Eastman Color) (CinemaScope) **The Wizard Of Oz** Re-issue	**The Seven Little Foys** B. Hope, M. Vitale, A. Clark, G. Tobias (Technicolor) (VistaVision) **We're No Angels** H. Bogart, A. Ray, P. Ustinov, J. Bennett (Technicolor) (VistaVision)	**Pearl Of The South Pacific** V. Mayo, D. Morgan, D. Farrar (Technicolor) (Superscope)	**Lay That Rifle Down** J. Canova, R. Lowery **Mystery Of The Black Jungle** L. Barker, J. Maxwell **The Green Buddah** W. Morris M. Germaine (English-made) **Magic Fire** Y. DeCarlo, C. Thompson, R. Gam, V. Cortese (Trucolor) **Secret Venture** K. Taylor, J. Hylton	**A Life In The Balance** R. Montalban, A. Bancroft, L. Marvin (Made in Mexico) **The Living Swamp** Okenfenokee Swamp nature study (DeLuxe Color) (CinemaScope) **How To Be Very, Very Popular** B. Grable, R. Cummings, S. North (DeLuxe Color) (CinemaScope) **Houso Of Bamboo** R. Stack, S. Yamaguchi, R. Ryan (DeLuxe Color) (CinemaScope) (Made in Japan)	**Othello** O. Welles, S. Cloutier, M. MacLiammoir (Made in Europe) (Welles) **Not As A Stranger** R. Mitchum, O. DeHavilland, F. Sinatra, G. Grahame (Kramer)	**Ain't Misbehavin'** R. Calhoun, P. Laurie, J. Carson (Technicolor) **Foxfire** J. Chandler, J. Russell, D. Duryea (Technicolor) **The Purple Mask** T. Curtis, C. Miller, D. O'Herlihy (Technicolor) (CinemaScope)	**Land Of The Pharaohs** J. Hawkins, J. Collins (WarnerColor) (CinemaScope) **The Dam Busters** R. Todd, M. Redgrave (English made) **Mister Roberts** H. Fonda, J. Cagney, B. Palmer (WarnerColor) (CinemaScope)
AUGUST	**The Warriors** E. Flynn, J. Dru, P. Finch (Technicolor) (CinemaScope) **The Phenix City Story** R. Kiley, J. McIntyre, K. Grant	**The Man From Laramie** J. Stewart, C. O'Donnell, D. Crisp (Technicolor) (CinemaScope) **Bring Your Smile Along** F. Laine, K. Braselle, C. Towers (Technicolor) **The Night Holds Terror** J. Kelly, H. Parks	**Simba** D. Bogarde (Eastman Color)	**The King's Thief** E. Purdom, A. Blyth, D. Niven (Eastman Color) (CinemaScope) **The Scarlet Coat** C. Wilde, M. Wilding, G. Sanders, A. Francis (Eastman Color) (CinemaScope)	**You're Never Too Young** D. Martin, J. Lewis, D. Lynn (Technicolor) (VistaVision	**Bengazi** R. Conte, V. McLaglen, M. Powers (SuperScope)	**The Last Command** S. Hayden, A. M. Alberghetti, R. Carlson (Trucolor) **Flame Of The Islands** Y. DeCarlo, H. Duff, Z. Scott (Trucolor) **Twinkle In God's Eye** M. Rooney, C. Gray, H. O'Brian **Cross Channel** W. Morris, Y. Furneaux **The Divided Heart** C. Borchers, Y. Mitchell, A. Dahlen	**The Virgin Queen** B. Davis, R. Todd, H. Marshall (Color by DeLuxe) (CinemaScope)	**The Man Who Loved Redheads** M. Shearer, J. Justin, R. Culver (Technicolor) (Lopert) **Shadow Of The Eagle** R. Greene, V. Cortesa, G. Gynt (English-made) (Valiant)	**One Desire** A. Baxter, R. Hudson, J. Adams (Technicolor) **The Private War Of Major Benson** C. Heston, J. Adams, W. Demarest (Technicolor) **Francis In The Navy** D. O'Connor, M. Hyer	**Pete Kelly's Blues** J. Webb, P. Lee, E. O'Brien (WarnerColor) (CinemaScope)
SEPTEMBER		**Footsteps In The Fog** S. Granger, J. Simmons (Technicolor) (Made in England) **Special Delivery** J. Cotton, E. Bartok (Made in Germany) **The Gun That Won The West** D. Morgan, R. Denning, P. Raymond (Technicolor) **Apache Ambush** B. Williams, A. August, T. Ritter		**It's Always Fair Weather** G. Kelly, C. Charisse, D. Dailey (Eastman Color) (CinemaScope) **Svengali** H. Neff, D. Wolfit, T. Morgan (Eastman Color) (English-made) **The Bar Sinister** J. Richards, J. Lewis, E. Gwenn (Color) (CinemaScope)	**The Girl Rush** R. Russell, F. Lamas, E. Albert (VistaVision) (Technicolor) **To Catch A Thief** C. Grant, G. Kelly (VistaVision) (Technicolor) **Ulysses** K. Douglas, S. Mangano, A. Quinn (Technicolor)	**Tennessee's Partner** J. Payne, R. Reagan, R. Fleming (SuperScope) (Technicolor)	**A Man Alone** R. Milland, M. Murphy, W. Bond (Trucolor) **The Vanishing American** S. Brady, A. Totter, F. Tucker (Trucolor) **Man To Man** R. Cameron, J. London, B. Cooper **Jaguar** Sabu, Chiquita, B. MacLane **Track The Man Down** K. Taylor, P. Clark	**Love Is A Many Splendored Thing** W. Holden, J. Jones (CinemaScope) (Color by De Luxe) **The Left Hand Of God** H. Bogart, G. Tierney, L. J. Cobb (CinemaScope) (Color by De Luxe)		**The Shrike** J. Ferrer, J. Allyson, K. Clark **Female On The Beach** J. Crawford, J. Chandler, J. Sterling **The Naked Dawn** A. Kennedy, B. St. John (Technicolor)	**The McConnell Story** A. Ladd, J. Allyson (WarnerColor) (CinemaScope) **The River Changes** R. Rory, H. Marish (Made in Germany)

HOLIDAYS

Sept. 4—Labor Day
Sept. 17-18—Rosh Hashanah
Sept. 26—Yom Kippur



MOON PHASES	1 Quater	2 Full	3 Last	4 New
AUGUST	25	3	10	17

MOTION PICTURE

EXHIBITOR

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FIRST . . . *(and still the only)* industry trade paper to specially pr print and distribute *free* to any theatreman requesting *all-on-one-sheet Booking Calendar.*

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FIRST . . . *(and still the only)* industry trade paper to create *the inim* *Check-Up index* of all facts about every feature and reviewed—including aspect ratio, available sound, one line review, tip on biddin

FIRST . . . *(and still the only)* industry trade paper to actually r *ALL Features and ALL Shorts,* whether domestic or f that are offered for booking to the nation's theatres.

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MOTION PICTURE EXHIBITOR

AUGUST 17, 1955 VOLUME 54 NUMBER 16
IN TWO SECTIONS • THIS IS SECTION ONE

$1600.00 IN SHOWMANSHIP PRIZE MONEY THIS WEEK

(page 12)

Litchman Attacks Exhibitors Lack Of COMPO Support

(page 10)

America's Fearless Fast Buck Showman

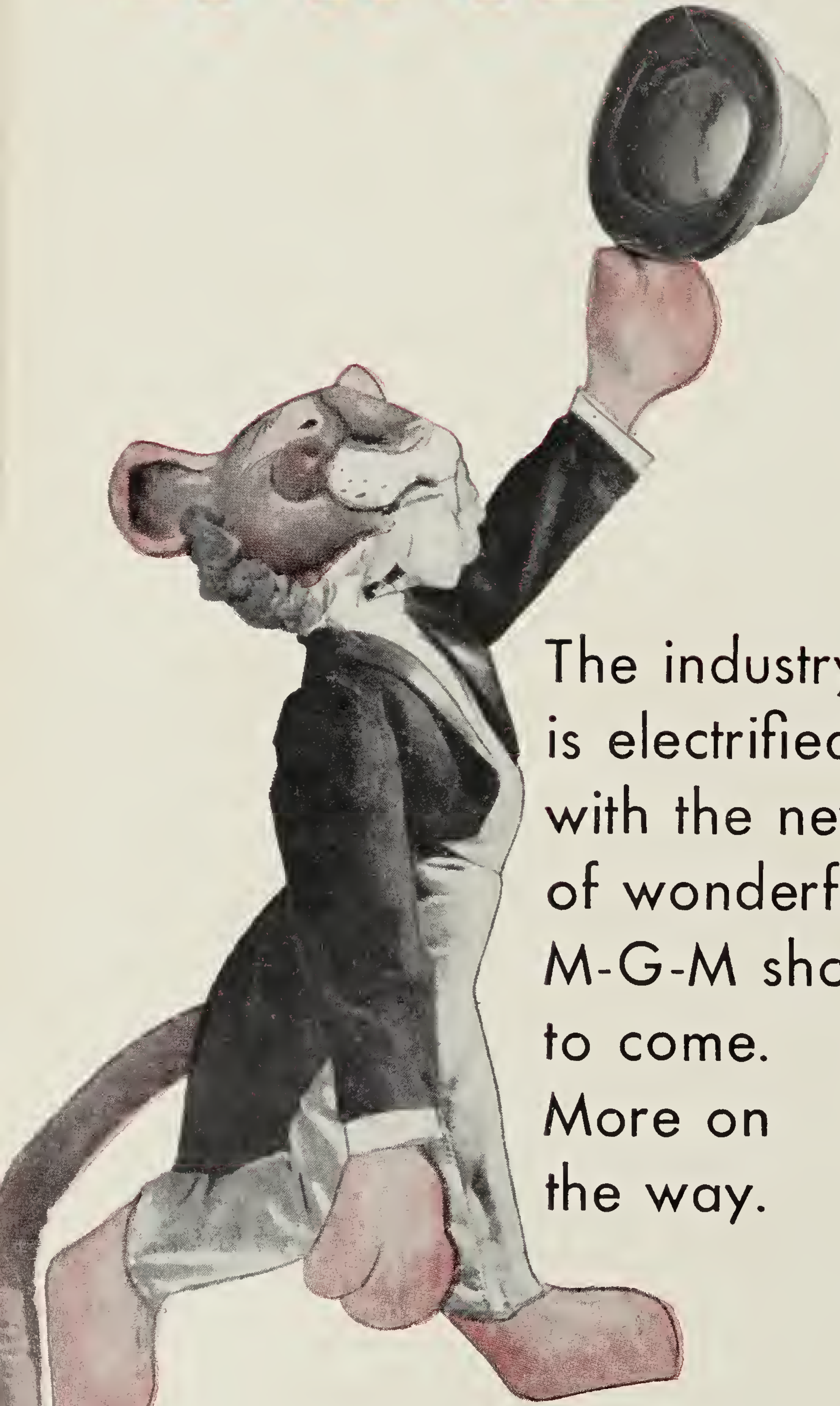
(editorial)

AND FEATURING: PHYSICAL THEATRE

Robert Coyne, COMPO special counsel, is currently actively engaged discussing that organization's Audience Awards Poll program with many theatremen.

ENTERED AS SECOND-CLASS MATTER MARCH 15, 1939, AT THE POST OFFICE AT PHILADELPHIA, PA., UNDER THE ACT OF MARCH 3, 1879

FIRST IN FILM-LAND!



The industry is electrified with the news of wonderful M-G-M shows to come. More on the way.

Previously we told you about "It's Always Fair Weather," "Trial," "Quentin Durward," "I'll Cry Tomorrow," "The Bar Sinister," "The Tender Trap."

MAGIC!

"KISMET"

IN CINEMASCOPE AND COLO

Long-run, record-breaking engagements here ar
abroad of the new stage triumph of "Kisme
prove that in all show business there is no story
beloved as that of the bold, romantic poet-begg
and his lovely daughter. M-G-M has made a scre
production so enchanting, so rich with the warm
of love and laughter, so bubbling with sights to s
and music to dream to, that audiences will pa
theatres the world over to enjoy the Giant
Musicals!

★

M-G-M presents in CinemaScope • "KISMET" starr
Howard Keel • Ann Blyth • Dolores Gray • Vic Dam
with Monty Woolley • Sebastian Cabot • Screen Play by Cha
Lederer and Luther Davis • Adapted from the Musical P
"Kismet" • Book by Charles Lederer and Luther D
Founded on "Kismet" by Edward Knoblock • Music
Lyrics by Robert Wright and George Forrest • Music adap
from themes of Alexander Borodin • Photographed in Eastn
Color • Directed by Vincente Minnelli • Produced by Arthur Fr

THE ROMANTIC STORY COMES TO LIFE!

"DIANE"

IN CINEMASCOPE AND COLOR

This is the dramatic love conflict of a beautiful, brilliant woman and the world's most feared Queen, Catherine de Medici— for the heart of the same man. Lana Turner plays the fascinating, daring Diane whose romantic adventures carried her into a fabulous world of spectacle and intrigue . . . an entertainment to hold you spellbound with its thrills and pageantry.

★

M-G-M presents in CinemaScope • Lana Turner in "DIANE" • co-starring Pedro Armendariz Roger Moore • Marisa Pavan • Sir Cedric Hardwicke • with Torin Thatcher • Taina Elg • Screen Story and Screen Play by Christopher Isherwood Based on the story "Diane De Poitieres" by John Erskine • Photographed in Eastman Color • Directed by David Miller • Produced by Edwin H. Knopf

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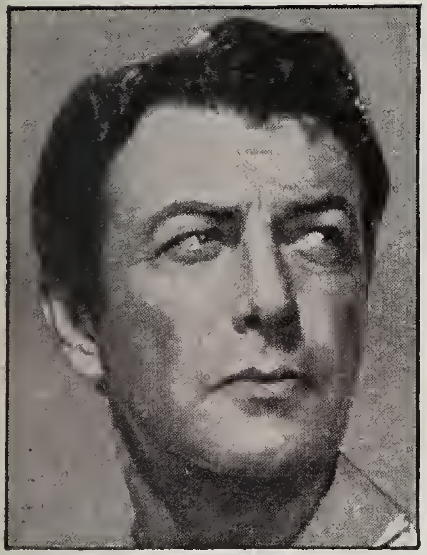

GREATNESS ON YOUR SCREEN!

"THE LAST HUNT"

IN CINEMASCOPE AND COLOR

Difficult and dangerous it was to round up the largest existing herd of buffalo for this adventure-packed Big One in CinemaScope and Color. A top-talent company, headed by Robert Taylor, Stewart Granger, Lloyd Nolan, Russ Tamblyn and Anne Bancroft, went to the Badlands of South Dakota to film this flaming drama in its authentic locale, the tense tale of two men who went out to hunt down the buffalo—and ended by hunting each other—because of an Indian girl.

★

M-G-M presents in CinemaScope • "THE LAST HUNT" starring Robert Taylor • Stewart Granger • Lloyd Nolan • Anne Bancroft Russ Tamblyn • Written by Richard Brooks • Based on the Houghton Mifflin Literary Fellowship Award Novel by Milton Lott • Photographed in Eastman Color • Directed by Richard Brooks

BIGGEST GROSS IN 6 MONTHS IN KANSAS CITY *and Terrific Everywhere!*

PITTSBURGH
POWERHOUSE!
"Lusty" shouts Variety as the Harris does top biz of summer!

TULSA
TREMENDOUS!
Standout of the entire southwest at the Ritz! 2nd WEEK smash!

SALT LAKE
SENSATIONAL!
Packed 'em in at Gem, Hyland and Redwood triple date! HELD OVER!

JACKSONVILLE
GIGANTIC!
Boxoffice hurricane runs up sensational gross at the St. Johns!

BIRMINGHAM
BOMBSHELL!
48% above average at Empire! 2nd WEEK like usual first stanza!

RENO
HITS JACKPOT!
Full week's biz in 4 days at Majestic! Like owning slot machine!

And **CHECK THE BIG FIGURES**
in PORTLAND, Ore., ROCKPORT, Ill., COLUMBIA, S. C. and WORCESTER, Mass.

We're not mentioning the records it smashed in Wichita and surrounding cities like Topeka. You'd expect it to be big there, but the figures are great almost beyond belief!

ALLIED ARTISTS' boxoffice giant tops everything since "20,000 LEAGUES" at Fox Midwest's Tower, Uptown, Fairway, Granada theatres day-and-date!

GATEWAY TO THE WEST...
DOORWAY TO HELL!

WICHITA

CINEMASCOPE
PRINT BY
TECHNICOLOR

starring
JOEL McCREA

also starring
VERA MILES • LLOYD BRIDGES • WALLACE FORD • EDGAR BUCHANAN • PETER GRAVES with KEITH LARSEN CARL BENTON REID • JOHN SMITH
A **WALTER MIRISCH** Production • Directed by JACQUES TOURNEUR • Story and Screenplay by DANIEL B. ULLMAN
An ALLIED ARTISTS Picture

LETTERS

UNSOLICITED • (The letters from readers which appear on this page are all unsolicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters to the publication.—Editor)

From FRUITA, COLO.

THE FAST BUCK . . . AND THE SLOW DEATH (July 6, 1955) . . . is the best thing to come out of your typewriter in a coon's age. . . . Just wish everyone would read it . . . think on it and do something about it. In the past 10 years . . . my time in the industry, I've slowly but surely gotten the preachers of the town and the more religious folks to realize that I am a substantial citizen and not a honky tonk operator. A friend of mine whom I think a lot of and whom I'd never class as a fast buck grabber ran great big ads in the county daily a week or so ago advertising Betty Grable in a sex show. . . . The ads made me sick all over and they were the largest movie ads run in the area in months so they helped spread their sensationalism more than usual. They contained a cut of Betty that I had used shortly before from "How To Marry A "Millionaire." They kept plugging "Sins of Hollywood revealed," "No Children Admitted," and of course it had to be a midnight show. No doubt my friend did a startling business, but if he could have heard the comment from the superintendent of schools here, the church heads, etc., he would probably have felt the money came hard.

I spent hours explaining to folks that Miss Grable probably was in the thing when she was a kid needing money for a hamburger, and that she had probably spent a good deal of money trying to buy up those old prints, etc. . . . and that certainly no reliable studio in Hollywood was turning out such trash, but they all looked as though they doubted me. When I get where I have to bring in stuff to degrade the business to keep my seats filled that's the day I'm locking the doors and trying something else. You struck a lot of nice guys where it hurts . . . but they have it coming when they want we folks in the business to go back to being classed with .... and . Hit them again and maybe one day they'll all wake up.

BOB WALKER
Walker's Uintah Theatre

EDITOR'S NOTE: We're blushing Bob,—but we're certainly glad that so many nice guys agree with Jay Emanuel. It is the way he has always operated his theatres and he has managed to "make an honest buck," so don't lock those doors yet!

From WESTBURY, N. Y.

We thank you! Thank you for reminding us in your July 6 editorial (THE FAST BUCK . . . AND THE SLOW DEATH) of our obligations to our patrons and to each other. And for reminding us, through your example, that there are still some members of this industry who hold ethics above financial gain; whose sense of duty to the community is stronger than his sense of duty to himself. Thank you for reminding us that the battle for the patrons' dollars can not be won unless the fight is waged according to the rules; and, that if the battle is not thus waged, the patrons who are our friends become our enemies, and each manager becomes the target for the wrath and disrespect which is the ammunition (deadly to our industry) used by those patrons.

While we're on the subject we have some questions. Can it be that men who were so far-sighted as to have built a multi-million dollar business can also be so short-sighted as to believe that pictures which are below the standards of most families can do else but incur the disfavor of those who constitute those families? Can these people have forgotten how unpleasant it is for a manager (supposed valuable member of the community) to have to stand in his lobby and have mothers ask him, with obvious and animated displeasure, "Is this the picture my daughter saw last night?" And can it be that there are those in this business who do not realize that motion pictures represent a reflection *of* the people; are supported *by* the people; and are therefore dependent upon what they do *for* the people? Have the standards changed, or is it not true that we must still depend upon the respect, confidence, and good-will of our patrons and must value these things above all else if we expect to stay in business?

C. W. KIRKCONNELL and
H. SHAINDLIN
Westbury Drive-In

EDITOR'S NOTE: You two aren't bad editorialists yourselves! And we like some of the added thoughts, from the theatre manager's position, that you propose. Why not give your head booker the benefit of what you hear "on the firing line"? He'll probably appreciate it! And, incidentally, it never has been proved whether the men built the multi-million dollar business—or the m-m-d-b built the men.

From BALTIMORE, MD.

First of all let me extend my congratulations to you for the splendid editorial in the July 6 number of MOTION PICTURE EXHIBITOR. It is heartening to see the stand EXHIBITOR has been taking on morally low-grade films. Secondly, I would like to request permission to reprint the editorial, "THE FAST BUCK . . . AND THE SLOW DEATH," in *The Catholic Review*—with due credit, of course. Hoping for a favorable reply, I am,

(Rev.) RAYMOND WM. GRIBBIN
Assistant Editor
The Catholic Review

EDITOR'S NOTE: Thank you, Father Gribbin! You will find that the vast majority of executives in the motion picture industry, regardless of their religion, believe that cleanliness, morality, and good taste should dominate "movies" as the family entertainment. Many pictures with these qualities have been successful "boxoffice." You certainly have our permission to reprint.

From PHILADELPHIA

Just a note to compliment you on your editorial, "THE FAST BUCK . . . AND THE SLOW DEATH" (July 6, 1955). In my opinion you are absolutely right in discussing these pictures because they do not do the motion picture industry any good when circuits such as Stanley Warner and Fabian play them. * * *

I must say one thing, "you pulled no punches."

NORMAN SILVERMAN
Branch Manager
Republic Pictures Corporation

EDITOR'S NOTE: An additional portion of the above letter (* *) has been deleted because it constituted a "sales pitch" for Republic pictures. Well . . . it was a nice try anyway, Norman!*

From PHILLIPSBURG, N. J.

Thank you for your fine MOTION PICTURE EXHIBITOR editorials. Your "THE FAST BUCK . . . AND THE SLOW DEATH," July 6, 1955, again proves that a picture having "B. O." (box-office) can at the same time be "STINKO" (no definition), again substantiating P. T. Barnum's quotation: "There's one born every minute." This industry resents censorship in any form; however, by the production and exhibition of films as mentioned in the above editorial, are we not giving the advocates of censorship plenty of ammunition for their cause?

Seriously, we should examine ourselves as to our motives for being in this industry. If we are here to make that "fast buck," look out! . . . However, if our desire is to be of service to our customers in providing clean, wholesome, constructive films, then our services should be an asset to our community, and our financial success would be assured. Thanks again.

D. O. ATKINSON, JR.
Philmont and Main Theatres

From NEW YORK

We would like you to know how very much all of us, concerned with the One-Day Audience Collection to benefit the Will Rogers Memorial Hospital and Research Laboratories, appreciate the support you are giving to our campaign through editorials and advertising. We are most grateful and believe that your contribution will greatly help to line up the number of theatres necessary to make our Audience Collection Drive a success.

A. MONTAGUE, President
S. H. FABIAN,
National Chairman

EDITOR'S NOTE: It is always nice to be thanked.

Thanks for the fine coverage you gave the WORKSHOP; thanks also for sending samples of the paper to each one. I, personally, placed copies on the tables to be sure they were distributed. I will be watching for your new SHOWMANSHIP SWEEPSTAKES. Call on me when you think I can help!

MIKE SIMONS
MGM Director of Customer Relations

MOTION PICTURE

EXHIBITOR

AUGUST 17, 1955
VOLUME 54 NUMBER 16

AMERICA'S FEARLESS FAST BUCK SHOWMAN

In four closely typed pages that, far from denying the "fast buck" nature of his pictures, drape him in the mantle of boss man of the "fast bucks," Kroger Babb, self-styled "America's Fearless Showman," takes issue with our recent editorial (THE FAST BUCK . . . AND THE SLOW DEATH—July 6, 1955) that singled out a particularly gruesome piece of his merchandise, " KARAMOJA."

Chewing at straws and ignoring hay stacks, there is little in Mr. Babb's letter that would add to the best thinking, or future progress, of the more responsible elements of this business.

Insinuations that "KARAMOJA" was singled out because of its minor rather than major distribution; that we have a policy of only criticizing "little people"; and that we should pay shipping charges on prints that we screen are well laced with statements about boxoffice grosses, tributes from scientists, and other laudatory comments about his picture that we are sure "Fearless Fast Buck" would like to see reprinted—but won't!

One of the things he overlooked was that we had no authorship over the following lines that appeared in two of the nation's leading daily newspapers, with over a half million circulation each, that we doubt whether these papers even know of the existence of "Fearless Fast Buck," of his bigness or smallness, or of whether he pays shipping charges, so there can be no questioning their complete sincerity, and that these lines were faithfully reprinted in our earlier editorial, under quotes, but were not even referred to in his four pages of comment. Once again, the lines referring to "KARAMOJA" are as follows:

> *"The most revolting and gruesome picture ever to be exhibited in a motion picture theatre," "The Karamojans would have been better left unseen," "Apart from the color photography, which is uniformly bad, you should be warned that you'll see much that is nauseating and nothing that is beautiful in this ill-advised documentary," "Scenes . . . too sickening to look at," "The most nauseating picture ever shown," "Will certainly turn many stomachs."*

Once again, we wish to emphasize that these lines about "KARAMOJA" were not authored by us, and we had no influence or connections of any kind with their authorship. We are happy, however, that Mr. Babb's letter gave us the opportunity to repeat and reemphasize them.

And now just a word about "fearlessness."

It takes little courage, as we see it, to make or distribute "fast buck" pictures. A strong stomach, according to the above quotes, is a greater necessity. But even if the producer-distributor has courage and "fearlessness," they won't prove of much service to the exhibitor should the local district attorney lock him up for showing a morally objectional picture. The "fearless" producer-distributor can stay in Hollywood and write letters, or can hire a lawyer, but as long as he stays in Hollywood the local D.A. can't reach him. In the meantime, it is the theatreman who is in the cell or out on bail with his reputation at stake.

Just who needs that "fearlessness"?

Jay Emanuel

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KING-SIZE talent for KING-SIZE grosses in 20th's

The Virgin Queen

BETTE DAVIS

Two-time Academy
Award Winner in her triumphant return to the screen!

RICHARD TODD

Who electrified the
nation in A "Man Called Peter"... as Sir Walter Raleigh!

JOAN COLLINS

Luscious English beauty
whose portrayal of The Lady-in-Waiting will rocket her to stardom!

Producer
CHARLES BRACKETT Four-time Academy Award winner!

Director
HENRY KOSTER Who gave you "The Robe" and "A Man Called Pet

CINEMASCOPE®

spectacularly spreads before you the velvet cloak, the violent dagger,
the never-told story of "The Virgin Queen"... the Lady-in-Waiting..
and the boldest adventurer of a lusty age!

20th Century-Fox presents
BETTE DAVIS • RICHARD TODD
JOAN COLLINS in THE VIRGIN
QUEEN co-starring JAY ROBINSON
HERBERT MARSHALL • DAN
O'HERLIHY with Robert Douglas
Romney Brent • Marjorie Hellen • Lisa
Daniels • Produced by CHARLES
BRACKETT • Directed by HENRY
KOSTER • Written by HARRY
BROWN and MINDRET LORD

"It's a pleasure to do business with 20th"

EXHIBITORS MAIL YOUR NOMINATIONS FOR AUDIENCE AWARDS

BROADWAY GROSSES

(As of this Monday)

"Roberts"—"Thief" Lead Hold-overs

New York—With all houses playing hold-overs, business in the first runs was off considerably, with the exception of the Paramount and Radio City Music Hall. The stormy weather was no help.

According to usually reliable sources reaching Motion Picture Exhibitor, the breakdown was as follows:

"To Catch A Thief" (Paramount). Paramount was heading toward an $89,000 second week.

"The Virgin Queen" (20th-Fox). Roxy reported $12,163 for Friday, Saturday, and Sunday, with the second, and last, week expected to do $23,000.

"Mister Roberts" (Warners). Radio City Music Hall, with stage show, garnered $88,000 for Thursday through Sunday, with the fifth week holding steady at $150,000.

"The Seven Little Foys" (Paramount). Criterion reported the seventh week would tally $17,000.

"Not As A Stranger" (UA). Capitol claimed $37,000 for the seventh week.

"Son Of Sinbad" (RKO). Globe expected the third, and last, week to reach $8,000.

"Land Of The Pharaohs" (Warners). Mayfair stated the third session would hit $18,000.

"Summertime" (UA). Astor was heading toward $26,000 on the eighth week.

"The Shrike" (U-I). Victoria expected the sixth week to reach $13,000.

"The Cobweb" (MGM). Loew's State looked for the second week to reach $29,000.

Simpson Heads RKO Pictures

New York—A. Dee Simpson, vice-chairman, National Bank of Commerce, Houston, succeeded James R. Grainger as president, RKO Pictures Corporation, it was announced last week. Grainger was not a candidate for reelection to the board of directors at the recent stockholders' meeting.

The Houston banker long has been associated with Jesse Jones, and originally entered the RKO organization some years ago as a director nominee of Howard R. Hughes, serving on both the parent company and producing-distributing subsidiary boards, until Hughes made an offer to buy the assets of the latter at $6 per share, at which time Simpson was one of several directors to step out of the picture.

Other officers of the holding company who were reelected are J. Miller Walker, vice-president and general counsel; William H. Clark, treasurer; Garrett Van Wagner, comptroller; Walker, secretary; Joseph J. Laub, assistant secretary; and Charles G. Drayton, assistant secretary and assistant treasurer.

RKO Radio Names Glett

Hollywood—Charles L. Glett, recently elected to the executive staff of General Teleradio, last week was appointed executive vice-president and a member of the board of RKO Radio Pictures, Inc., it was announced by Daniel T. O'Shea, president.

Spyros P. Skouras, right, president, 20th-Fox, is seen at New York's Idlewild Airport with Murray Silverstone, left, president, 20th-Fox's International Corporation, and Otto Koegel, chief counsel, upon their return from a European business trip, a highlight of which was the negotiations for the acquisition of the Schlesinger Theatre interests in South Africa.

NEW YORK

By Mel Konecoff

Konecoff

FRED SCHWARTZ, president, Distributors Corporation of America, was highly upset when he discussed "I Am A Camera" last week, and the refusal of the MPA Code Administrator to grant the film a seal. He couldn't quite fathom how the MPA could approve "Summertime," "Battle Cry," "People Will Talk," and "Seven Year Itch" so easily and then reject his film.

Schwartz was scheduled to attend a hearing by the board of directors of the Association which would consider his request for a reversal. He thought that the code should be applied in modern and liberal fashion since strict application would outlaw many films, and that it should be applied similarly to independent and major alike.

The film, which has passed all state and city censor boards to which it has been submitted, in Schwartz's opinion exposes sin for what it is and will not corrupt the morals of anyone. It has been booked into 50 situations in the next few weeks, and there is every indication that circuits will play the film in many situations seal or no. However, he did admit that the playoff might not be as extensive as if the film did have the required MPA approval. With this thought in mind, there might be a basis of a court suit to force a seal, or for damages suffered because of denial.

Denial of the seal in all probability means that the Legion of Decency will ban the film. Suggested cuts in situations and dialogue cannot be made because they run throughout the film and it would mean ruining the entire production to delete as requested, Schwartz said. He remarked that since the picture was made

(*Continued on page* 19)

CAN NEWS

(Trade Headlines Of The Issue)

Corporate

A. Dee Simpson succeeds James R. Grainger as president, RKO Pictures Corporation (page 9).

Deaths

Jacob S. Berkson, head, Screencraft Pictures, dies in New York (page 11).

Distribution

Al Lichtman, 20th-Fox distribution director, raps exhibitors not aiding COMPO; declares that 20th-Fox does not contemplate changes in sales policies (page 10).

Columbia's A. Montague announces company sales drive winners (page 18).

Exhibition

Edward L. Hyman, AB-PT vice-president, prepares for annual meeting at Spring Lake, N. J., on Sept. 8 and 9 (page 10).

Loew's asks Department of Justice approval to acquire a new Coral Gables, Fla., house (page 11).

COMPO report shows that new drive-ins offset theatre closings as active houses reach 19,108 (page 18).

Financial

Decca earnings, boosted by U-I business, show increase (page 18).

Paramount six-month earnings better 1954 (page 19).

Legal

Three poster exchanges win summary judgments in National Screen Service suit opinion (page 10).

The latest draft of the industry arbitration agreement leaves the door open for Allied participation (page 11).

Legislative

Samuel Pinanski, president, American Theatres Corporation, Boston, comes out in favor of an industry effort to win total federal tax relief (page 11).

Mel Konecoff

Fred Schwartz, DCA president, discusses the controversy between "I Am A Camera" and the Production Code Administration; Al Schwalberg, head, Artists-Producers Associates, Inc., is honored at a combination birthday-housewarming; U-I searches for Benny Goodman's clarinet; and other Manhattan mosaics are explored (pages 9 and 19).

Organizations

TOA and TESMA plan an all-industry exposition for 1956 (page 10).

TOA executive Albert M. Pickus attacks Allied appeal for federal regulation (page 11).

Production

Frederic W. Ziv, TV film producer, attacks the plans by theatrical producers to enter the TV field (page 18).

Technical

Pathe Laboratories announces a $250,000 west coast expansion (page 11).

Lichtman Raps Exhibs Not Aiding COMPO

No 20th-Fox Sales Policy Changes Planned; Distribution Director Indicates He May Leave Company Due to Health

New York—Al Lichtman, 20th-Fox distribution director, announced last week that his company will no longer handle low grossing films. Lichtman based this policy on the fact that "little films," whether foreign or domestic, are economically unprofitable. Although this has been the informal policy of 20th-Fox in recent months, no definite statement has been previously made concerning the matter.

One reason for the company's decision could be the rising cost of production and distribution of pictures. Lichtman revealed that his company was suffering from the production cost increase. He attributed the added cost of producing a film and the marketing of the product to keener competition.

In regard to COMPO's difficulty in soliciting funds for the audience award program, Lichtman, a member of the controlling triumvirate of COMPO, blasted out at exhibitors for failing to support the drive. It was pointed out that the industry could reap great advantages from the poll, due to the tremendous amount of publicity that could be gained by it.

When questioned as to any gripes the exhibitors have with 20th-Fox, the distribution director indicated that the exhibitors are satisfied at present with the company policy and no change in sales policy is contemplated.

As to the recent discussions concerning arbitration of film rentals, it was announced that the exhibitor-distributor committee has reached an agreement, and lawyers have drawn up the papers, which are at present being read by the interested parties. Barring any objections, the agreement will be submitted to the Department of Justice for approval, which when granted would put the agreement into effect after signing by both sides.

Present 20th-Fox plans call for the shooting in 55mm. films of "Carousel" and "The King And I." A tentative September shooting date has been set for "Carousel," with the entry probably to be distributed on a road show basis, while the shooting of "The King And I" will be started in November. The 55mm. films will be viewed on a curved CinemaScope screen, but the wider film will result in a greater sense of depth. There is a possibility of 35mm. prints being made of the entrys for regular servicing.

Lichtman, who has recently been in bad health, indicated that he may be forced to step down as sales director due to his physical condition. He will carry on until his March contract termination and then make a decision whether to continue or resign, the decision being based on the condition of his health at that time. Company president Spyros P. Skouras has urged Lichtman to continue with the company.

Three Poster Exchanges Win Point In NSS Suit

PHILADELPHIA—U. S. District Court Judge William H. Kirkpatrick last week filed an opinion in the individual cases of three independent poster exchanges vs. National Screen Service. The cases involve Jay Schrader, Charlotte Poster Exchange, Charlotte; Dave Mitchel, Southwest Poster Service, Dallas; and Harry Vogelstein, Baltimore Poster Company, Baltimore, Md.

The opinion ruled that the plaintiffs are entitled to a summary judgment against the defendant, National Screen Service Corporation, the terms of which will be considered when an order is submitted. As to the producer-distributor defendants, the entry of a summary judgment is denied.

The reason these three individual actions remain in the jurisdiction of the local court is that a previous attempt by these plaintiffs to join in the local Independent Poster Exchange suit against National Screen was denied.

Hyman Seeks Attendance Boost

New York—A series of conferences with film company executives on the problem of boosting motion picture attendance was inaugurated recently by Edward L. Hyman, vice-president, American Broadcasting-Paramount Theatres, in preparation for the AB-PT annual meeting to be held in Spring Lake, N. J., Sept. 8 and 9, where the industry-wide problem will be one of the major topics of discussion.

Some of the points which Hyman will discuss in his talks with the majors will be the Audience Awards Poll, personal appearances by young film personalities, forthcoming product, new stars, and the integration of theatre operations, promotion and publicity, with the release of pictures featuring new talent. AB-PT affiliates have been experimenting with methods to boost teen-age attendance but, in the final analysis, "it is what we put on the screen that counts," Hyman asserted.

I N D E X

Volume 54, Number 16 August 17, 1955

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Industry Expositon Set For Next Year

New York—An all-industry exposition for next year, representing all segments of the cinema, was in the planning stage last week when committee members from Theatre Owners of America and Theatre Equipment Supply Manufacturers Association met to discuss the project, to be held in the New York City Colosseum, now under construction, in September, 1956.

Those in attendance to formulate initial plans included Walter Reade, Jr., Albert M. Pickus, and Joseph G. Alterman, TOA; and Fred C. Mathews, J. Robert Hoff, Larry Davee, and Merlin Lewis, TESMA. William Orkins, who is handling the forthcoming TOA convention trade show in Los Angeles' Hotel Biltmore in October, sat in as an observer.

Reade said that he envisions an all-industry show which will enjoy the participation of the film production and distribution companies, theatre owners, manufacturers and suppliers of equipment, dealers, and the International Popcorn Association. It was understood that the joint TOA-TESMA idea already has been advanced to Paramount and MGM, which have expressed interest in the project. The financial responsibility will be shared by TOA and TESMA, Reade revealed, stating that the show's scope would be an international one.

A promotion campaign to secure the interest of the public will be instigated, possibly under the auspices of COMPO. Allied States Association, among other independent groups, will be invited to participate. Allied's 1955 convention will be held in November in conjunction with the TESMA trade show.

"Camera" Seeks Seal

New York—Fred Schwartz, president, Distributors Corporation of America, distributor of "I Am A Camera,'" based on the stage play of the same title, announced last week that he has hope that the presidents of the major distributors who make up the board of directors, Motion Picture Association of America, would reverse the Code Administrator who refused to give the picture a seal of approval for exhibition in the U. S.

The hearing was to take place on Aug. 15 and Schwartz hoped that they would give his film the same consideration received by others which had questionable passages in them, naming "Summertime," "Battle Cry," "People Will Talk," and "Seven Year Itch," passed after mature consideration and with regard for the high intelligence of audiences.

The Legion of Decency saw the film prior to the interview but no decision was made about classification at that time. Schwartz stated that he and DCA stand ready to pursue any means necessary to secure the seal, resorting to court action if necessary and feasible.

Latest Arbitration Draft Keeps Allied In Mind

New York—In the latest draft of the proposed setup for a national industry arbitration system, the door has been left open, apparently, for Allied States Association to join the organization in the event it materializes, it was learned last fortnnght. Section IV of the new charter provides that the administrative group shall be composed of three members from Theatre Owners of America, three delegated by distributors, and one each by Metropolitan Motion Picture Theatres Association, Independent Theatre Owners Association, Southern California Theatres Association, and the International Drive-In Theatres Association, with an unnamed group empowered to designate three more members.

The 1955 document, 64 pages long, was reported to be more specific than earlier versions concerning pre-releases, proposing that each distributor be entitled to set aside two pictures of an unusual character which would be excluded from the arbitration agreement and would not be subject to arbitration until announced for general release. As in two 1952 drafts seven articles are presented, availability of arbitration, scope, damages and awards, the system, rules of practices and procedures, appeals, and conciliation.

Loew's Seeks New House

Washington—Permission to acquire a new theatre in the Coral Gables suburb of Miami, Fla., will be sought from the courts by Loew's Theatres, Inc., it was disclosed by an official of the Department of Justice last week. Since the divorcement, Loew's has acquired two drive-ins in Florida following court approval.

Now under construction, the new house will seat 1300 and will be called the Riviera. According to the Justice spokesman, it would be leased by Loew's, which would probably try to get first-run product.

A hearing in the New York Statutory Court has been planned for the week of Aug. 22, the official said, with a definite date to be set later. The hearing will be open for testimony by interested parties. Allied States Associates, it was noted, protested to Justice after Loew's acquired the second drive-in that interested parties should be allowed to attend the court hearings.

Screencraft Head Dies

New York—Jacob S. Berkson, 69, president, Screencraft Pictures, died last fortnight in Mt. Sinai Hospital of a heart ailment. Services were held at Riverside Memorial Chapel, and burial was in Mt. Hebron Cemetery, Flushing, L. I.

Berkson was associated with the industry for almost 40 years as an independent distributor. At different times he held the franchises for the distribution of Monogram and Republic product in the Buffalo and Albany areas. He is survived by his widow, Ethel, and three sons, Dr. Robert S., Paul, and Edward. The latter is vice-president, Screencraft.

Pinanski Favors Industry Effort To Win Total Federal Tax Relief

Boston—Alarmed at a survey of the admissions taxes still being paid into the Federal Treasury by some 9,000 theatres across the country, Samuel Pinanski, president, American Theatres Corporation, last week called on the industry to renew its fight for total tax relief at once, in a statement released to the press.

Pinanski stressed that he was speaking as an exhibitor responsible for the welfare of a number of theatres and for the investment of stockholders, and not as a member of the COMPO governing board or in any other capacity. He pointed out that in the year following the reduction of the admissions tax from 20 to 10 per cent, beginning April 1, 1954, that more than $81 million was paid by the 9,000 houses to the federal government, and asserted that he knew of individual situations paying more than $100,000 annually in admission taxes.

The American Theatres executive said that it has been his "understanding" that the COMPO Executive Committee approved a renewal of the tax relief campaign last fall, maintaining that elimination of the tax altogether is the task originally undertaken. With an election year coming up, and the Administration committed to further excise tax relief for some industries, Pinanski said that now is the time for this industry to organize its forces to make sure it will share in the relief. COMPO, he said, is obligated to lead the fight.

Pinanski noted also that while the reduction of the admission tax for admissions over 50 cents increased the gross of theatres involved, that these situations nevertheless have continued to pay large sums to the Treasury, and that the industry never agreed with the government to settle for partial relief only in its struggle to achieve "economic soundness."

TOA's Pickus Attacks Allied Federal Appeal

New York—The recent decision by the Allied States Association to seek federal regulation of film rentals came under attack last fortnight from Albert M. Pickus, independent exhibitor, Stratford, Conn., and vice-president, Theatre Owners of America, who asserted that any small exhibitor in favor of the government stepping into the industry is not using "his common sense."

It is "inconceivable," Pickus said, that the small theatre owner, no matter where he is located, should support the Allied move, when reasoning reveals that exhibition is getting by at the present time and making some profit. "How could the government help us?" he asked. If the government enters the picture many small theatres will be forced to close, he predicted, noting that showmanship is the core of exhibition and, with the selling incentive dulled by a limit on earnings, profits would decline.

Pickus disclosed that business in his Stratford theatre is "good," and maintained that there are some good films available. He also stated that he and Walter Reade, Jr., head of the New Jersey circuit, have formed the new Stratford Enterprises, Inc., to take over the concessions at the Stratford Shakespeare Festival, and to extend to other festivals in the future.

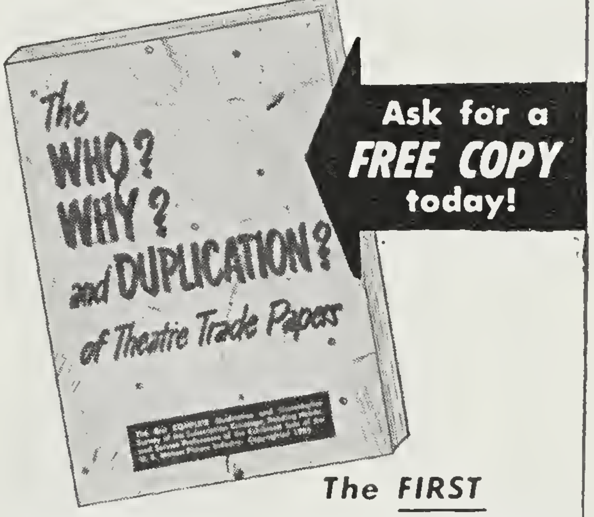
Pathe To Expand

Hollywood—Pathe Laboratories, Inc., announced last week a $250,000 west coast motion picture processing expansion program which will double its 35mm. Eastman color processing facilities and provide additional high speed equipment for developing and printing of 16mm. commercial and TV film. The project was revealed by O. W. Murray, Pathe vice-president.

Pathe previously announced formation of a subsidiary, Pathecolor, Inc., to enter the processing of color still film under license from Eastman Kodak Company.

The new installation will consist of color developing machines for both 35mm. and 16mm. film.

RIGHT FROM THE MOUTHS OF THE MEN WHO BUY . . . FOR 50% OF ALL U. S. THEATRES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WINNING ENTRY

Drive-In Manager Cops Top Money With "Lucky Speaker Night" Entry

PHILADELPHIA—For the first time, a drive-in manager, Harold E. Bell, Hiway Drive-In, Royersford, Pa., has won first money in SHOWMANSHIP SWEEPSTAKES with his "Lucky Speaker Night" entry which is explained in detail below.

The voting was mighty close this week, and it is to be hoped that the originators of the other four entries will not lose heart but will try their luck again in future contests.

There is now $1600 in prize money riding on the contest each week. We suggest you re-read the rules, send in your entry, and, if the judges so decree, win some of this loot for yourself.

Lucky Speaker Night

Submitted by Harold E. Bell, manager
Hiway Drive-in, Royersford, Pa.
800 cars • 65 cents top admission
General patronage

For this stunt every speaker in the drive-in was numbered with a two-inch numeral in black India ink; and each ramp was given a name such as "Las Vegas," "Reno," "Monte Carlo," "Belmont," "Hialeah," etc.

On the designated night from about 7:45 p.m. until show time, approximately 8:45 p.m., we put on the giveaway program with the gifts promoted from local merchants in the neighborhood area.

We call out numbers and when a lucky number is called the occupant of that car blows his horn to let us know his number has been called. He then comes to the front of the concession building where we are calling the numbers and claims the prize. He or she is interviewed briefly and the merchant who donated the prize is given a plug.

We gave about 30 prizes a night, such as five gallons of gas or lubricating jobs from service stations, haircuts from barber shops, 50 pounds potatoes from a roadstand; bread, rolls, cakes, etc., from a bakery; full course meal for two from several restaurants; a saw from a hardware store; cleaning and pressing orders from dry cleaners; a box of candy from a drug store; a set of pyrex bowls from a grocery store, etc., along with pizza pies, popcorn, drinks, etc., from our concession.

This proved to be a lot of fun, and also increased our midweek business. We added several humorous prizes, which proved popular. The stunt was quite an inexpensive added feature and it sure passed the hour fast until show time after opening the boxoffice. Top hit recordings are played between give-aways.

Where not frowned upon by local authorities, over zealous in their campaigns against chance stunts, Lucky Speaker Night seems like an inexpensive business builder on off nights at drive-ins.

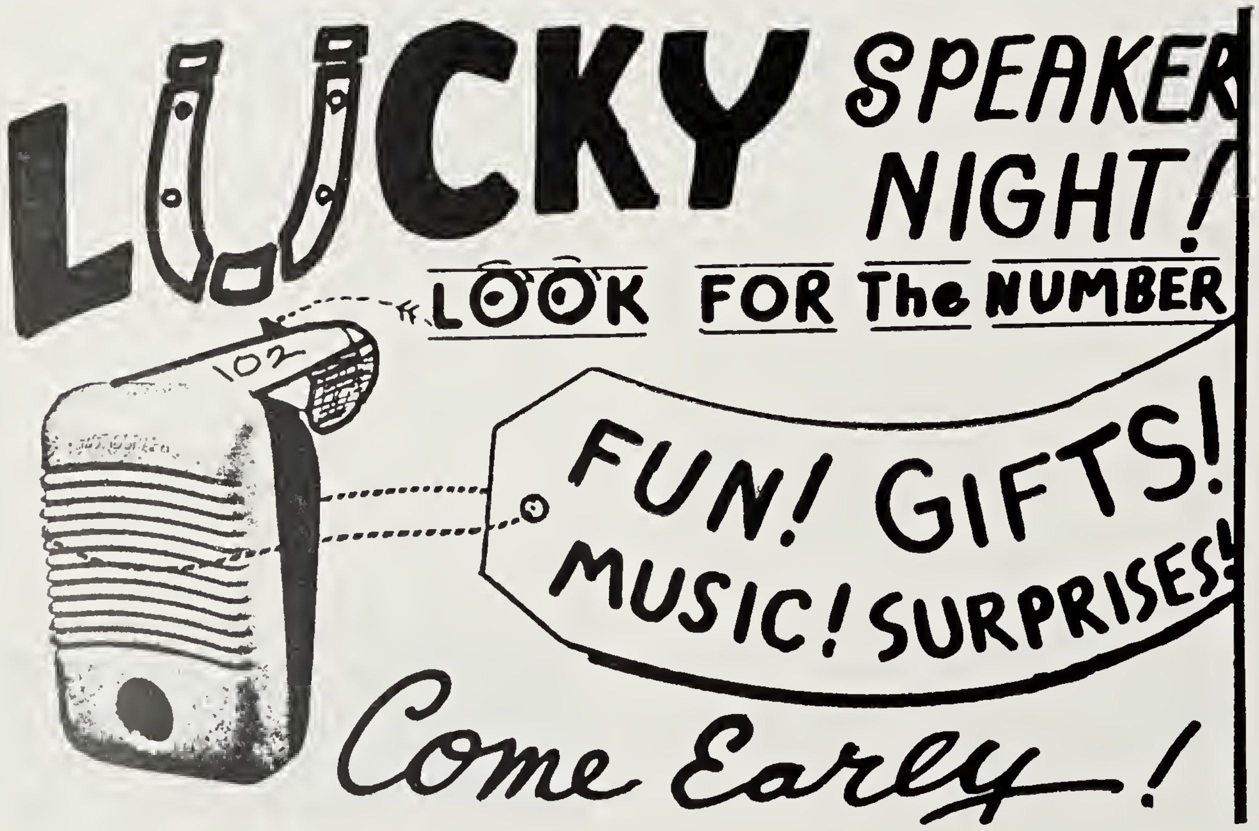
RUNNER-UP NUMBER 1

Down to Earth Selling Of "Off Beat" Pic

Submitted by Tony Mosello, manager
Loew Poli-Palace, Meriden, Conn.
1500 seats • 65 cents top admission
General patronage

When confronted with the problem of selling an "off-beat" film of an expedition Tony Masella got busy on some down to earth selling.

His completed campaign consisted of the using of 30x40 and 40x60 posters, prominently displayed throughout lobbies and theatre proper, well in advance; utilizing the back counter of the candy stand for a special display of a mounted one-sheet and stills; the wearing of badges by the house staff in advance; and splicing of the regular trailer into the middle of the newsreel two weeks in advance. Special announcements were made over the stage public address system two weeks in advance before start of show, and during intermissions.


LUCKY SPEAKER NIGHT!
LOOK FOR The NUMBER
102
FUN! GIFTS! MUSIC! SURPRISES!
Come Early!

$HOW
$WEEP

1955-56 SE

Three thousand imprinted tabloid heralds were distributed in professional and business offices, parked cars on central area lots, and surrounding neighborhoods. These were put out a week in advance.

Two special stories with art were planted in the Record and Journal newspapers in advance.

One thousand gummed label teasers were posted everywhere possible and practical, such as rest rooms, lobby display frames, mirrors, merchant windows, car windows, fences, walls, etc., throughout town.

One thousand bookmarks were distributed a week in advance by the main public library, branch library and bookstores. Also, bookmarks were distributed to high school students at the break of school.

Two thousand bags of different sizes were obtained from one of Meriden's largest super markets and overprinted with theatre copy and then redistributed by the market two weeks in advance.

The air waves were saturated a week in advance and during showing over local station WMWM with special transcriptions and announcements. Also, over regular weekly quiz program with station, picture being well plugged, with guest tickets awarded as prizes.

During the first three days of showing a bannered sound truck covered the entire city, particularly the factory areas. The truck also covered the nearby towns of Wallingford, Plainville and Southington

A very colorful and attractive false front was erected.

A candy stand display in a super market was sniped; and a window display set up with a bookstore located in the very center of town.

A display card with stills was placed in the main public library for the entire showing.

One-sheets were posted in spot locations such as factory areas, school areas and crowded tenament areas.

A cash prize photo quiz was conducted in connection with 3,000 heralds that were distributed. The contest was also announced by a special lobby display. Response to the contest was very good.

Special letters playing up the educational angle of the film were sent to heads of Parent-Teacher Associations in advance.

Local church Bingo games attract many here in Meriden. Guest tickets were awarded at these games as additional prizes in return for special announcements for the showing of the picture.

N$HIP AKE$

alists In Contest No. 6

RUNNER-UP NUMBER 2

In the Footprints of The Star

Submitted by Oscar Nyberg, manager
Fox, Portland, Oregon
1508 seats • $1.25 top admission
General patronage

Women patrons were recently invited as guests to see "The Seven Year Itch" if their footprint matched that of film star, Marilyn Monroe.

The stunt was worked in cooperation with Don Usher, Portland radio station KWJJ, whose broadcasting facilities were moved into the theatre lobby for the stunt. The broadcast took place daily from six p.m. to 8:30 p.m., with the disc jockey, naturally, getting in plenty of plugs for the picture.

Set up at no cost, the patrons who complied were guests of Usher. The concrete block was promoted from the cement company in exchange for advertising.

The stunt attracted the desired attention and resulted in two-column photo and publicity on the Oregon Journal theatrical page.

RUNNER-UP NUMBER 3

Daughters of Sinbad

Submitted by Paul Turnbull
Downtown, Hamilton, Ontario, Canada
853 seats • 60 cents top admission
General patronage

Formerly a double bill action film house with mostly a subsequent run, the Downtown has just started a new three theatre day and date policy with the Avon and Cinema.

The first booking was an Oriental fantasy and for street ballyhoo we arranged for the loan of a convertible Cadillac from Hamilton Motor Products; and the loan of a $250 Persian rug from Alexanians. We also borrowed exact replicas of Harem girl costumes, complete with headgear and jewelry, courtesy of Hamilton Players Guild. Next, we fast talked two models into riding the top of the back seat of the Cadillac. The Persian rug was draped over the back of the car over which we placed a few colored cushions for the girls to sit on.

The car was appropriately bannered on both sides with the following copy: "Take A Trip On The Magic Carpet Of Entertainment."

The girls did a terrific selling job for four hours on a Saturday afternoon, continually waving and smiling. We drew a tremendous amount of attention all over the city. The Hamilton Review gave us gratis mention on the first page.

We arranged for a free $145 Persian rug to be given away by Alexanians on a joint draw by three theatres. Each theatre displayed one of the rugs in the lobby together with a courtesy card and a ballot box and 15,000 draw tickets were handed out at the theatres' boxoffices, one to each adult patron. A complete window tieup was arranged for the Alexanians for three days prior to the playdate and the entire week of the film's showing. The cost of paper and materials was split among the three theatres.

Separately, we jazzed up our own theatre fronts to the fullest advantage afforded by the paper available with obvious emphasis directed toward the female sex.

We tied up with Howard's Credit Jewelers on the jewelry angle. The full window featured a rotating display of replicas of the world's most famous gems while we received the appropriate theatre credits on a large card in the background.

RUNNER-UP NUMBER 4

Formal Announcements Attract Clergy

Submitted by I. K. Makover, manager
Edmondson Village Theatre, Baltimore, Md.
1205 seats • 75 cents top admission
General patronage

Here is a very simple; but extremely effective promotion we recently used on "A Man Called Peter."

Prior to the down-town first-run of this picture, 20th-Fox held a morning screening for the Clergymen of the city. For some unknown reason they failed to include in their invitation the Catholic Churches.

Subsequently a simple, dignified announcement of the film's showing was sent to 83 churches, including all of the Catholic Churches in this area.

For several weeks prior to the playdate, many of our patrons informed me that they had been urged by the Minister of their church to see the picture. The effectiveness of the campaign was apparent to such an extent before our opening, that the playing time of the film was immediately extended to a full week. The entire campaign, including postage, cost about $35. We grossed $1,400 above the weekly average, and while this picture played day and date in many other theatres, we had, by a very substantial margin, the largest gross of any theatre in Baltimore, a fact which can be checked at 20th Century-Fox. We attribute this directly to the dignified approach through the invitations to the clergy and their behind the scenes work in behalf of the film.

The Edmondson Village never uses the generally accepted form of ballyhoo. We spend freely in making the theatre the most attractive in its appointments and its services. A maid and a porter are in constant attendance and keep the place spotlessly clean, with particular attention to the rest rooms.

Frequent replacements of furniture, carpets, drapes, and paint gives us a "new" appearance at all times. We maintain a parcel checking service, and refrigerated perishable foods are kept in the theatre's freezer while patrons view the show. We also have an umbrella checking service and a supply of umbrellas to loan our patrons if they are caught in a sudden rain so that they may reach their cars in comfort. We have a visual paging service for doctors, who leave their name and an emergency paging system for patrons who do not.

We have a well-trained competent staff whose main object is to make our patrons welcome and comfortable, and in all ways our main objective is SERVICE.

$1600.00 IN SHOWMANSHIP PRIZE MONEY THIS WEEK

While $100.00-per-week will be awarded each and every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors will post from time to time additional CASH PRIZES to focus attention on a particular picture. Such CASH PRIZES must be posted until won, during a maximum period of 13 weekly issues, and if not won during that time will be withdrawn. To win these CASH PRIZES, the entrant must *first* win the $100.00 SHOWMANSHIP SWEEPSTAKES Award. Should the winning promotional effort involve a picture that has a CASH PRIZE posted, the winner gets this latter prize from the Film Distributor as an *added bonus*.

COLUMBIA PICTURES CORP.
$500.00 on—
"IT CAME FROM BENEATH THE SEA"
(This Prize Offer expires Oct. 5)

PARAMOUNT PICTURES
$500.00 on—
"WE'RE NO ANGELS"
(This Prize Offer expires Oct. 12)

UNIVERSAL-INTERNATIONAL
$500.00 on—
"THE PRIVATE WAR OF MAJOR BENSON"
(This Prize Offer expires Oct. 19)

A SMASH NOW IN WARNERS' WORLD PREMIERE, FOX, FRISCO!

Frisco's big salute got it in the air! Parades! Air Force Bands! Top names in the Air Force! Top stars and celebrities! And the same night to top it all— a spectacular full hour-and-a-half nation-wide telecast on Steve Allen's 'Tonight' Show over NBC-TV!

ALAN LA

"THE Mc

WARNERCO

ALSO STARRING

JAMES WHITMORE · Screen Play by TED SHERD

THE GIRL WITH THE LAUGHING EYES AND THE GUY WHO WROTE HISTORY IN THE SKIES.

To the roar of the Sabre-Jets, the true and tender story of Capt. Joe McConnell, the 'Sky-Tiger' who became America's first Triple Jet Ace — and of 'Butch,' the beautiful bundle of courage who became his wife.

ONLY
'SELF
ULD
E IT
EAL—

ONLY WARNER BROS.,
MAKERS OF
'BATTLE CRY',
COULD MAKE IT
SO THRILLING!

D JUNE ALLYSON

ONNELL STORY"

NEMASCOPE · STEREOPHONIC SOUND

M ROLFE • Music by Max Steiner • Produced by HENRY BLANKE • Directed by GORDON DOUGLAS

BETTER MANAGEMENT DEPARTMENT

George Nonamaker
Editor

A YARDSTICK by which good exploiteers advertising men, and publicists have been judged in this business down through its years has been "How much does it cost?"

NONAMAKER

One will note, in reading the various entries in SHOWMANSHIP SWEEPSTAKES, the phrases "did not cost the theatre a cent"; "everything promoted at no cost to the theatre"; "total cost to the theatre $1.98"; etc.

This is proof positive that the boys are entering their very best stuff in the weekly competitions. It is also proof that you, the readers, are getting plenty of excellent promotion, exploitation, and advertising for free, with the very best type of material, the kind you certainly can afford to put to work for you, costing little or nothing to execute!

AND WHILE still on the subject of SHOWMANSHIP SWEEPSTAKES, which we breathe night and day, may we quote some of the comments several of the judges made recently?

Walter Reade, Jr., Walter Reade Theatres, Oakhurst, N. J., remarked: "Kids, kids, how we need kids!" In forthcoming issues we hope to print plenty of campaigns to attract the kids back to the theatres. Some are already scheduled, others are being processed. And some editorializing in these columns will soon be done on this subject.

O. C. Lam, Lam Amusement Company, Rome, Ga., comments, "All entries in Contest Seven are very good. Wish I could vote for more. It seems SHOWMANSHIP SWEEPSTAKES is getting results."

Special Events Program Marks Drive-In's Birthday

SOUTH WINDSOR, CONN.—Marking the theatre's first anniversary, Joe Bronstein, manager, East Hartford Family Drive-In, recently had special events over a two-week period.

The first weekend, live entertainment was presented in front of the concession building nightly from 7:30 to 8:30 p.m. Souvenirs were distributed to all patrons.

The following weekend, an aide dressed as Davy Crockett, atop a horse, entertained youngsters.

UA Rigs Tieups For "Kentuckian" Beauty Contest Aids "Gentlemen"

NEW YORK—A wide-ranging series of national co-op promotions combining mass-media ads, retail store support, contests, and a jumbo music campaign has been set in behalf of Hecht-Lancaster's "The Kentuckian," CinemaScope and Technicolor United Artists' release starring Burt Lancaster, it was announced by Francis M. Winikus, UA national advertising head. The campaign will reach 43 million readers and draw consumer support at more than 17,000 retail outlets across the country.

Van Heusen Shirts is backing "The Kentuckian" with ads in Life magazine featuring Lancaster. Stores are following up with special displays pegged on the ad, and builds will combine scene stills and local playdate posters. The Farrington Jewelry Company is spotlighting the film via a series of full-page ads in Seventeen, Charm, Glamour, and Vogue magazines. Insertions, slanted for the feminine trade, feature co-star Diana Lynn. To insure maximum local activity, Farrington is circularizing its dealers with a kit containing materials for displays. Additional selling aids include newspaper co-op ad mats and radio-TV spot announcements.

"The Gabriel Horn," the best-selling novel on which "The Kentuckian" is based, provides a peg for bookstore and library ballyhoo. E. P. Dutton and Company, the publisher, is lining up bookseller support from coast to coast, with window displays, and public libraries will have special displays of books about Kentucky.

Trotwood Trailers, used while on location in Kentucky, are supplying models for street bally. The trailers, festooned with posters and carrying exhibits of frontier paraphernalia, will make theatrefront stands and make extended stops at schools, playgrounds, transportation terminals, and shopping districts. The nine recordings of the title song from "The Kentuckian," will fanfare the action thriller via saturation radio-TV plays and a big music shop push.

Miss Exquisite Form Sought For "Gentlemen" Promotion

A $75,000 international beauty contest sponsored by Exquisite Form Bra and UA will spotlight "Gentlemen Marry Brunettes," a CinemaScope-Technicolor musical starring Jane Russell and Jeanne Crain, with another top-drawer publicity campaign blanketing the United States and Canada. An additional prize purse of $4,000 in United States Savings Bonds will go to exhibitors and managers mounting the best theatre promotions for the competition.

The shapeliest girl among 63,000 contestants entered in the eliminations, held at more than 2,300 theatres, will be crowned "Miss Exquisite Form." Along with the title goes a $10,000 contract for modeling and TV appearances, an expenses-paid trip to Hollywood, and a studio test. Co-star Jeanne Crain and a panel of career students of feminine topography will select the grand prize winner and runners-up in the final judging to be held in New York next month.

In addition to the grand prize, awards for the finalists will include $65,000 worth of jewelry, home appliances, and vacation trips. Among the mammoth roster of prizes are Ulysses-Nardin watches, Duane jewelry, Amana freezers, Miami vacations at the Saxony Hotel, Lentheric perfume, Arthur Murray dancing lessons, Bell portable sewing machines, Perfection air conditioners, Amplex Hi-Fidelity magnetic tape recorders, Springwall mattresses, Helene Curtis beauty products, Remington Rand Duchess electric shavers, and guest accommodations at the Park Sheraton Hotel, New York.

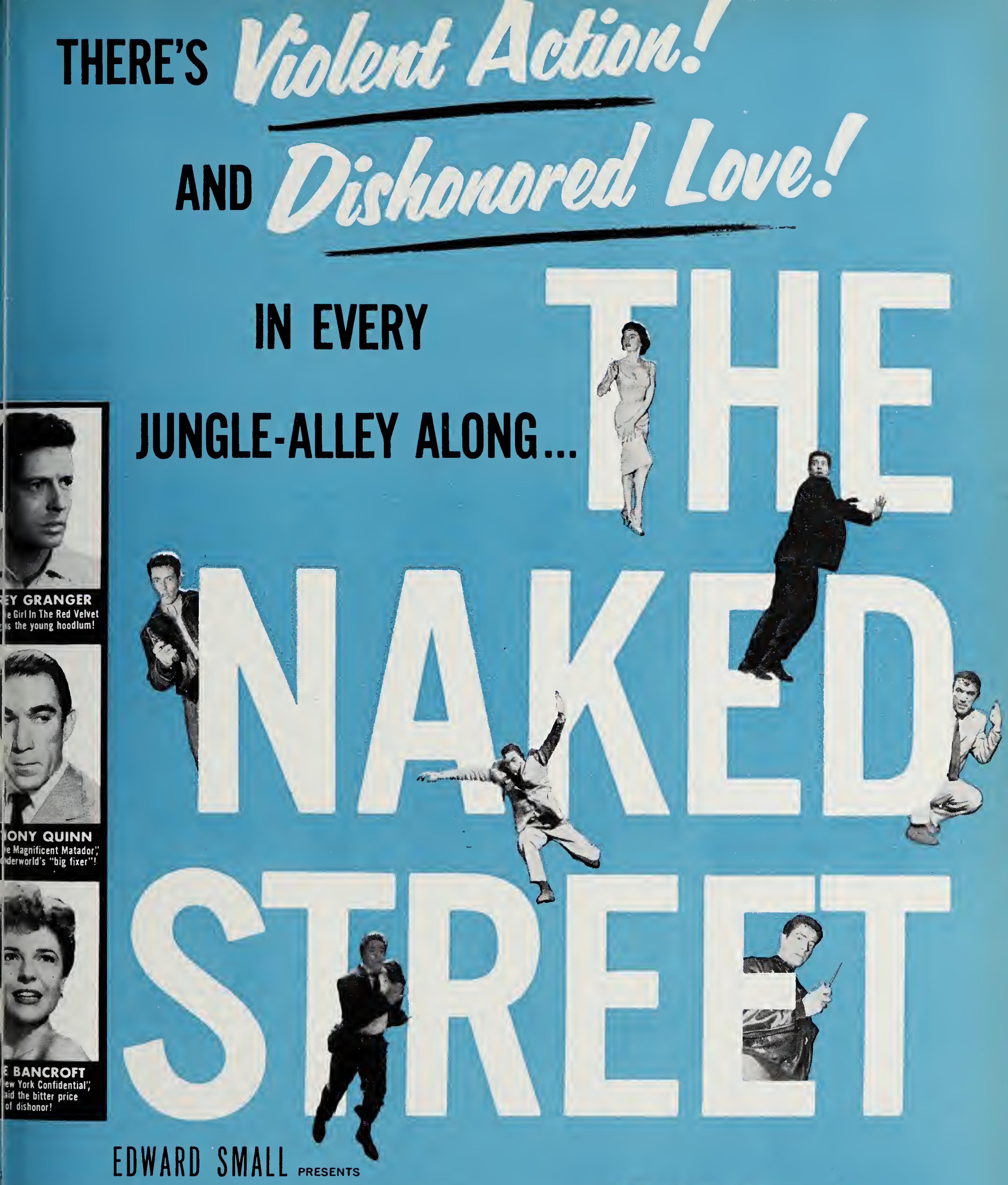
S. L. Sorkin, RKO Keith's, Syracuse, N. Y., won SHOWMANSHIP SWEEPSTAKES Contest Six with his entry on a most comprehensive campaign on Paramount's "Strategic Air Command."

$500,000 To Bally "Cities"

NEW YORK—"Seven Cities Of Gold," story of Father Junipero Serra and the founding of the missions in California, will be pre-sold by 20th Century-Fox in a comprehensive national promotional campaign budgeted at $500,000, it was announced.

The huge advertising, publicity and exploitation campaign on the film was arrived at in conferences held at the studio between president Spyros P. Skouras, production head Darryl F. Zanuck, and director of distribution Al Lichtman, in consultation with vice-president Charles Einfeld.

Introduction of the film will be preceded by a vast program of ticket selling activities utilizing newspapers, television and radio, Sunday supplements, and other major avenues of contact with the public. "Seven Cities Of Gold" will have a gala world premiere on Sept. 8 in San Diego, site of the founding of Father Junipero Serra's first mission.



EDWARD SMALL PRESENTS

"THE NAKED STREET"

STARRING

FARLEY GRANGER · ANTHONY QUINN · ANNE BANCROFT

WITH PETER GRAVES · ELSE NEFT · SARA BERNER · JERRY PARIS · MARIO SILETTI

Directed by MAXWELL SHANE · Screen Play by MAXWELL SHANE and LEO KATCHER · From a Story by LEO KATCHER

thru UA

New Drive-Ins Offset Closings As Active Theatres Reach 19,108

New York—The number of active motion picture theatres in the United States totaled 19,108 on July 1, a net gain of seven since the end of 1954, according to a new theatre tabulation made public last week by the Council of Motion Picture Organizations. This was the largest number of theatres in operation since 1946, and represents a net gain of 1,644 from the low point reached in March, 1954, just prior to the granting of federal tax relief.

Under the impact of the 20 per cent federal admission tax, more than 6,000 theatres had closed between Jan. 1, 1946, and March 31, 1954. This rapidly declining trend in active theatre operations came to an abrupt halt immediately following COMPO's victory in the fight for tax relief, and there has been a slow but steady increase in the number of active theatres since the tax cuts. At the low point in March, 1954, there were 13,533 four-wall theatres and 3,911 drive-ins, or a total of 17,464. Including 594 seasonal theatres and an "undetermined number" of houses that operate only part of each week, on July 1, 1955, there were 14,734 active four-wall theatres and 4,384 drive-ins, or a total of 19,108.

During the first six months of 1955, there were 900 closings of four-wall theatres, while 585 new and reopened theatres went into operation. Thus, the net loss in four-wall theatres was 315, but this was more than offset by an increase of 3232 drive-in theatres. Actually, there were 387 drive-in theatres constructed and 65 closed permanently or abandoned, but about 20 of the new constructions replaced drive-in operations which were closed.

A state-by-state tabulation of active theatres, prepared for COMPO by Sindlinger and Company, research analysts, shows that Texas leads the country with a total of 1,427 of which 465 are drive-ins. New York is second with 1,166 of which 143 are drive-ins, and is closely followed by California with 1,089, of which 195 are drive-ins, and Pennsylvania with 1,063, of which 214 are drive-ins. Nevada has the smallest number of theatres, 32, of which eight are drive-ins, serving, of course, a very sparse population.

Decca Earnings Up

New York—Consolidated net earnings of Decca Records, Inc., for the six months ended June 30, 1955, including the company's share of undistributed earnings of its subsidiary, Universal Pictures Company, Inc., amounted to $1,610,691, equal to $1 per share on 1,602,501 outstanding shares of capital stock. On June 30, 1955, Decca owned 718,585 shares of Universal common representing approximately 71 per cent of the motion picture company's outstanding common stock.

In the corresponding period of 1954, Decca reported earnings of $1,204,288, equal to 75 cents per share on 1,602,501 shares of capital stock outstanding on that date last year.

IT COULD HAPPEN TO YOU

On the opening day of Walt Disney's "Lady And The Tramp," the Grand, Lancaster, Pa., is reported to have stewed until five p.m. with no show and a packed house at high prices until an optical print arrived from Buena Vista.

The house is reported to have received a magnetic print, which it could not run. A projectionist friend advises that unless more care is exercised in the shipping of the various types of prints situations such as this might become frequent.

It is a matter that with proper attention and care can be avoided.

—JAY EMANUEL.

Ziv Attacks Majors' TV Program Plans

New York—Major Hollywood motion picture studios have indicated that they consider television filmmaking a "by-product" of their regular theatrical motion picture production in their actions to date, it was charged last week in a statement by Frederic W. Ziv, board chairman, Ziv Television Programs, Inc., producer and distributor of TV film programming.

He asserted that theatrical producers do not plan to use top boxoffice stars, writers, and directors for TV enterprises, reserving prime talent for feature pictures. Their TV efforts, he said, would be nothing more than trailers designed to entice the home audience to pay theatre prices for the real "meat" of a dramatic story, a by-product loaded with free advertising for the feature at the expense of sponsors and television stations. There has been no evidence, Ziv asserted, that the majors' efforts will result in better programs, entertainment, or distribution to contribute to the growth of the medium and audience enjoyment.

TV films must be a by-product of the west coast studios, Ziv contended, because exhibitors, audiences, and interested financial parties will not permit the diversion of facilities from bigger projects, and that production for intimate family groups is an exacting business requiring specialists which Hollywood does not possess. Enormous budgets, common in Hollyfood, do not guarantee successful or quality TV product, Ziv said, and lacking the detailed knowledge of advertiser-supported TV, the majors cannot exert more than an elementary influence in the TV production arena. New and imaginative programming, he claimed, will come from those dedicated exclusively to the television film field.

Martin-Lewis Breach Avoided

Hollywood—Dean Martin and Jerry Lewis agreed to fulfill their outstanding obligations, including TV appearances on the Colgate Variety Hour and in films.

Columbia Announces Sales Drive Winners

New York—A. Montague, Columbia's general sales manager, last week announced the results of the company's sales salute drive which ran from January through June. The sales chief revealed the winners to the company's division managers and home office sales executives in the meeting at the Savoy Plaza hotel here.

Eight division managers and the branch managers, salesmen, office managers, and bookers of 22 of the company's 33 exchanges earned cash awards as a result of the drive, which took the form of dual competition, pitting division against division and branch against branch.

Division manager winners included Harry Rogovin, New England, and Wayne Ball, Southern California-Rocky Mountain division, as well as Nat Cohn, New York, who tied with Ben Lourie, Chicago, and Bob Ingram, Southeast, who finished deadlocked with Mideast's Sam Galanty. In the case of ties full awards went to both men. Two special awards for managers whose divisions did not win in the competition but had high performance rating went to Jack Tillman, Northwest, and Harry Weiner, Eastern Pennsylvania and Southern New Jersey.

Winners in the branch vs. branch competition who also hit over 100 per cent of quota included New York, managed by Saul Trauner; Washington, Ben Caplon; Los Angeles, Harold J. Green; Atlanta, George Roscoe; Boston, Thomas F. O'Brien; Jacksonville, D. Paul Hargette; New Haven, Walter Silverman; and Chicago, Ben Lourie.

Branches which won in competition and registered between 95 and 100 per cent of quota included Denver, R. C. Hill, manager; Seattle, L. Neal Walton; Minneapolis, Henry J. Chapman; and Albany, Norman Jackter.

Branches which won in competition but did not exceed 95 per cent of quota included Cincinnati, Phillip Fox, manager; Cleveland, Jerome Safron; Pittsburgh, Jack Judd; Indianapolis, Murray Devaney; Omaha, Joe H. Jacobs; and Memphis, Norman J. Colquhoun.

Three special awards went to losers in the branch competition who exceeded 95 per cent of quota. These were the combined Dallas and Houston branches, managed by A. Mon Whitcher and John Windberry, respectively; Philadelphia, Lester Wurtele, manager; and San Francisco, Melvin Klein, manager.

Youngstein Drive A Hit

New York—The Max E. Youngstein sales drive at United Artists, which was initiated last month to continue through the end of the year, is running well ahead of any previous UA campaign by $100,000 a week, it was announced last week by William J. Heineman, distribution vice-president, who was enthusiastic about the early results of the 25-week drive. He noted that the company was fortunate to have strong product in release and coming up for distribution, citing, among others, "Not As A Stranger," "Summertime," and "The Kentuckian."

This Was The Week When.......

"Report On Love" was accepted for exhibition at the Venice Film Festival, according to distributor Edward Kingsley. . . . Jose Ferrer arrived in New York to launch a cross country tour in behalf of his new starrer, U-I's "The Shrike." . . . A galaxy of femme models was slated to grace the New York Roxy preview of 20th-Fox's "Love Is A Many Splendored Thing," garbed in Suzy Perette dresses inspired by the film's costumes. . . . All Paris was talking about the circus parade promotion for the Hecht-Lancaster United Artists release, "Trapeze." . . . Paramount's "Ulysses" was slated to bow at New York's Globe, Aug. 17. . . . Buena Vista set Oct. 10 for the release of Walt Disney's "The African Lion."

Loew's State, New York, booked Allied Artists' "The Phenix City Story" to follow the current MGM's "The Cobweb." . . . The Holy Name Society selected "Cinerama Holiday" for official entertainment at its Pittsburgh national convention, Sept. 28-Oct. 2. . . . American Releasing Corporation acquired two science fiction thrillers for November distribution, "The Day The World Ended" and "Phantom From 10,000 Leagues." . . . Al Schwalberg was feted at a combined birthday-housewarming party at the offices of his new Artists-Producers Associates, Inc. . . . "I Am A Camera" bowed at New York's Little Carnegie to an audience of celebrities. . . . 20th-Fox revealed plans to launch "The Tall Men" in a few pre-release situations starting late in September, removing the production from the regular release schedule.

Konecoff

(*Continued from page 9*)

abroad he didn't have to submit it for a seal but that it was done to secure wider playoff among some circuits which observe restrictions on seal-less product.

Though not accusing the MPA of the practice, Schwartz opined that misuse of the granting of seals can keep independent product off of a major portion of the market and many theatre screens. He thought that the code in England had a much more realistic attitude, classifying their films as suitable for adult audiences or for family audiences, and that adoption of this policy might make sense here. Schwartz claimed that we might have lost some of our adult audiences in theatres because of our unrealistic attitude. He did not stand against family films, stating that these pictures should take up 80 to 90 per cent of the screen time, with the balance reserved for adult entries.

DCA has six films presently in release and will probably come out with three or four more before the end of the year, bringing the total up to the previously estimated 10. Schwartz admitted that there has been some pressure from board members for the company to take on more films for distribution, but this has been voted down in the belief that about 10 per year are all that can be handled properly, at least at this stage of the operation.

DOUBLE CELEBRATION NOTE: Al Schwalberg, head, Artists-Producers Associates, Inc., recently formed to represent filmakers, talent, etc., was in line for two sets of congratulations last week; one for a birthday and one for the opening of his new offices at 745 Fifth Avenue.

Industryites and friends kept dropping in, and among those seen were Adolph Zukor, Leonard Goldenson, Harry Brandt, Sam Rosen, Harry Kalmine, Russell Downing, Barney Balaban, George Dembow, Robert Benjamin, Paul Raibourn, Louis Phillips, Jerry Pickman, William Heineman, Ted O'Shea, Monroe Greenthal, Max Youngstein, Van Heflin, Herb Golden, Russell Holman, Julie Styne, Bob Weitman, Milton Biow, Murray Silverstone, James Perkins, Bernard Kranze, John Mitchell, etc.

The new offices, decorated by Mrs. Dorothy Hammerstein, are also the offices of Gregory-Goldman Enterprises. Mrs. Schwalberg (Carmel Myers) was official hostess with the mostess.

TIP DEPT.: This week's words of wisdom are for buyers of film for television who might not be able to wait for the batch of features from RKO. They might contact Selznick Productions and find out whether or not the productions that he made independently aren't available for TV use. These might include "Tom Sawyer," "Little Lord Fauntelroy," "Rebecca," "Since You Went Away," etc., etc.

THE METROPOLITAN SCENE: Usually you hear of a film company looking for a pretty girl or a new talent but U-I is different. They're crazy for a clarinet. In a gimmick worked out with the National Association of Music Merchants there is a search on for a clarinet Benny Goodman used back in 1935-36 when he made some top recordings. It would be used in "The Benny Goodman Story," which is natural. Ads and publicity on the search has garnered much space and comment. . . . "Love Is A Many Splendored Thing" is to receive a fine salute from local Fifth Avenue store, Russeks, in a series of six full-page newspaper ads in N. Y. papers. The store is also going for window displays. . . . New York subways are hailing "To Catch A Thief" as Picture of the Month for August. . . . "Gate Of Hell," prize Japanese film, enters its ninth month at the Guild. . . . Oyez, oyez—be it known that Mel Gold Productions is expanding its quarters so that proper attention can be given to his many and varied projects. . . . The pressbook on "Love Is A Many Splendored Thing," in addition to carrying worthy campaigns, ads, etc., also carries a preview page with plugs and info on forthcoming company product. . . . Okeh pressbooks are out on "The Naked Dawn," "The Prisoner," and "Quest For The Lost City."

Paramount Half Year Earnings Better 1954

New York—Paramount Pictures Corporation last fortnight estimated earnings from operations of the corporation and its consolidated domestic and Canadian subsidiaries for the second quarter ended July 2, 1955, at $2,307,000 after provision for United States and Canadian income taxes. These earnings on operations represent $1.05 per share on the 2,188,916 shares outstanding on July 2, 1955. The comparative consolidated operating earnings for the quarter ended July 3, 1954, were estimated at $1,726,000, or $.78 per share on the 2,217,036 shares then outstanding.

In the second quarter of 1954 an additional amount of $832,000, or $.38 per share was earned by a non-recurring net profit on the sale and adjustment of investments in subsidiary and affiliated companies; no corresponding non-recurring net profit was realized in 1955.

The consolidated earnings for the six months ended July 2, 1955, after taxes, are estimated at $5,165,000 and represent $2.36 per share on the stock outstanding at that date. The comparative earnings for the first six months of 1954 were estimated at $3,962,000 or $1.79 per share, including the non-recurring net profit mentioned above.

The board voted a quarterly dividend of 50 cents per share on the common stock payable Sept. 15 to holders of record on Aug. 26.

SMPTE Membership Up

New York—Six hundred new members joining the Society of Motion Picture and Television Engineers in the last six months have increased the membership roster to 5,330, it was revealed last fortnight following a board of directors meeting.

The SMPTE board authorized an increase of 20 per cent in funds for the "SMPTE Journal," the appointment of a delegate to the new Acoustical Standards Board of the American Standards Association, and set convention dates for 1958 and 1959, naming the Sheraton Cadillac Hotel, Detroit, Oct. 19-24, 1958, and the New York Statler, Oct. 5-8, 1959.

COMING TO NEW YORK?

Stay at this modern 25-story hotel. All rooms outside exposure. Large, beautifully furnished rooms with kitchenette, private bath, from $5.50 daily. Two room suites from $8.50

SPECIAL MONTHLY RATES!

Air-conditioning & television available

Hotel BEACON

Broadway at 75th St., New York

Oscar Wintrab, Managing Director

NEWS OF THE TERRITORIES . . .

"Game Of Love" Wins Battle With Censors

BOSTON—City censor Walter R. Milliken, corporation counsel William L. Baxter, and other city officials were on hand to view the first showing of the controversial French film "Game Of Love" at the Beacon Hill last week. They had been denied an invitation to see the film before it opened to the public in an unprecedented move by Times Film Company, distributors of the film. Police Commissioner Thomas F. Sullivan was not present at the first showing. They found the film "immoral," but not "obscene," and reluctantly agreed they had no power to stop its exhibition.

In the theatre were Alfred Albert, Boston, and Felix Bilgrey, New York, counsel for Times, who argued before the Supreme Judicial Court of Massachusetts earlier this month on the unconstitutionality of the ruling of Commissioner of Public Safety Otis M. Whitney that the film could not be shown on Sunday in the Commonwealth. The full bench of the Court unanimously termed pre-censorship of motion pictures a violation of Constitutional guarantees of freedom which infringed on the rights of free speech and free press. Attorneys for Times took the stand that the opinion of the Court was so broad that it pertained to weekday showings as well as Sundays and that now all pre-censorship of motion pictures is unconstitutional in the Commonwealth.

At the finish of the first showing of "Game Of Love" on Saturday morning, the city officials met by themselves for an hour and then told the theatre manager Harry Harding, and the Times Film counsel, they could not ban the film.

Due to the controversy, the local newspapers reported the story in full and as a result the Beacon Hill had one of its best opening days in many years. "Game Of Love" won the Grand Prix du Cinema Francais for 1954.

Before the opening, Mayor Hynes had asked his legal department for a clarification of the ruling on the power of his city censors. A spokesman from that department explained that if the film is considered "openly and notoriously obscene" by city officials, the city censorship board can revoke the theatre's license and the Police Commissioner has the power to stop the exhibition of the film.

Albany

Two changes affected by the Metropolitan Motion Picture Theatres Association, Inc., authorized a board of directors numbering not less than four nor more than 24, and expanded the area of the group's activities. Emanuel Frisch, president, and D. John Phillips, executive director, executed an amended certificate under authority given at a special meeting.

United Motion Picture Council, Inc., has been authorized to conduct business in New York. Capital stock is 200 shares, no par value. The directors are John G. McCarthy, Edward R. Beach, and Richard Davis. Incorporating attorneys were Polier, Midonick and Armstrong.

Spyros P. Skouras and Mary K. Skouras are among the directors of Skouras Foundation, recently organized to make contributions to corporations, community chest funds, or foundations operated for religious, charitable, scientific, literary, or educational purposes. The foundation is also authorized to donate to associations for the prevention of cruelty to children and animals. . . . Strand audiences, solicited by a trailer for the Will Rogers Memorial Hospital fund, gave generously during the first week of a fortnight's run for "Mister Roberts." Assistant manager Earle Rooney reported to Stanley Warner zone offices that the collection totalled $881.28. Ray Smith, Warners' branch manager, served as distributor chairman, with Saul J. Ullman, Fabian division manager, as exhibitor chairman, and Harry Lamont, Lamont Theatres, as drive-in chairman.

Leo Rosen, one-time Warners and Fabian manager, is busy planning a new ABC hookup with the Schine owned radio station, WPTR.

At the recent "New Faces" luncheon at the Hotel Bradford, Boston, sponsored by the Variety Club of New England honoring three new branch managers were, left to right, Michael Redstone, acting chief barker; Archie Silverman, Providence, R. I.; Glenn Norris, 20th-Fox; Al Levy, new branch manager, 20th-Fox, receiving desk set from E. M. Loew; Theodore Fleisher, toastmaster (rear); Gasper Urban, new Paramount branch manager (rear); William Kumins, new Warners branch manager; Martin J. Mullin; and Ed Lider.

"Roberts" Playdate Aids Albany Hospital Collection

ALBANY—As crowds poured into the Strand to see "Mister Roberts," audience collections were taken for the Will Rogers Memorial Hospital Drive. The Stanley Warner zone management and house manager A. O. La Flamme decided that the week "Mister Roberts" played would be an ideal one to pass the baskets for the tuberculosis hospital. The first day's total, approximately $135, proved the correctness of their reasoning. As other heavy-business days followed, returns were equally heartening, according to acting manager Earle Rooney and Warners' branch manager Ray Smith. Arthur J. Newman, Republic branch manager, helped with The Strand collection the opening night.

Atlanta

Elmore Theatre, Eclectic, Ala., owned by J. C. Farrow, has closed. . . . The Orlando Drive-In, Orlando, Fla., has a new manager, Whitney Lindsey. He came from Lakeland, Fla. . . . The Strickland Film Company is making trailers in different colored film, varying it from month to month. . . . The Palm Drive-In, Largo, Fla., has a new owner, George E. Smith, from H. J. Knight. . . . After an absence of 27 years, Paul G. Robinson has returned to Homestead, Fla., as manager, new Palm, which will open in October, and the Seminole and Ace. His uncle, J. W. English, opened the first motion picture theatre there in 1919. . . . Florida State Theatres sold the Cameo, Colonialtown, Fla., to the Clayton Realty Company for $42,000. The theatre will be remodeled and made into stores. . . . Earle Edge, co-owner, Tropical Drive-In, Sarasota, Fla., is engaged to Ida Meissner.

Wometco plans to open its new drive-in at Fort Lauderdale, Fla., in October. Joe Finch will be manager. . . . At the formal opening of the Normandy Outdoor Theatre, Jacksonville, acquired recently by Loew's from the Tropical Drive-In Corporation, the first couple in line at the boxoffice was given a season pass. Manager Jim Carey made the presentation.

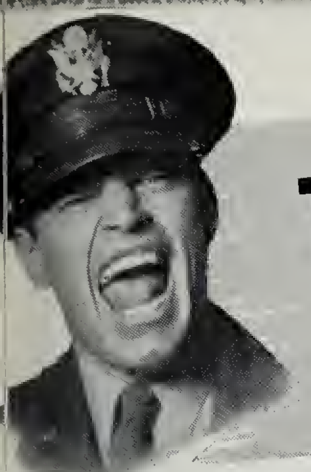
Andy Sullivan, manager, Dixie, Savannah, Ga., urged merchants to support motion picture theatres in a recent address before the local Rotary Club. "Movies are everybody's business," said Sullivan, who described how all business suffered when a community's theatres went dark. . . . The Motion Picture Exhibitors of Florida will hold its annual convention Nov. 6-8 at the Roosevelt Hotel, Jacksonville, according to president Jerry Gold. The convention committee consists of Bill Beck, Sheldon Mandell, Carl Carter, George Krevo, Fred Hull, Bob Anderson, Bob Heckin, and Bob Cornwall.

Boston

American Theatres Corporation's Massachusetts drive-in managers met with district manager Jim Dempsey for roundtable discussions. The following were present at the circuit's Oxford, Mass., drive-in: "Pop" Henderson, North Reading; Larry Capillo, Oxford; Dick Gallant, Shrewsbury; Joe Cronan, West Springfield; Maurice Streletsky, Weymouth, and Bob Desmond, Saugus. Eddie Frizzell, manager, Surf, Swampscott, who subs as a relief manager, was also present. Samuel Pinanski is circuit president. . . . Joseph E. Levine, president, Embassy Pictures, is on the west coast to look over and buy films for his independent distributor company. . . . A letter from Philip F. Harling, treasurer, Joint Committee Against Toll-TV, to Edward W. Lider, president, Independent Exhibitors, Inc., of New England, states that the New England territory has the finest record of contributions to fight toll-TV, with the exception of large circuit contributions.

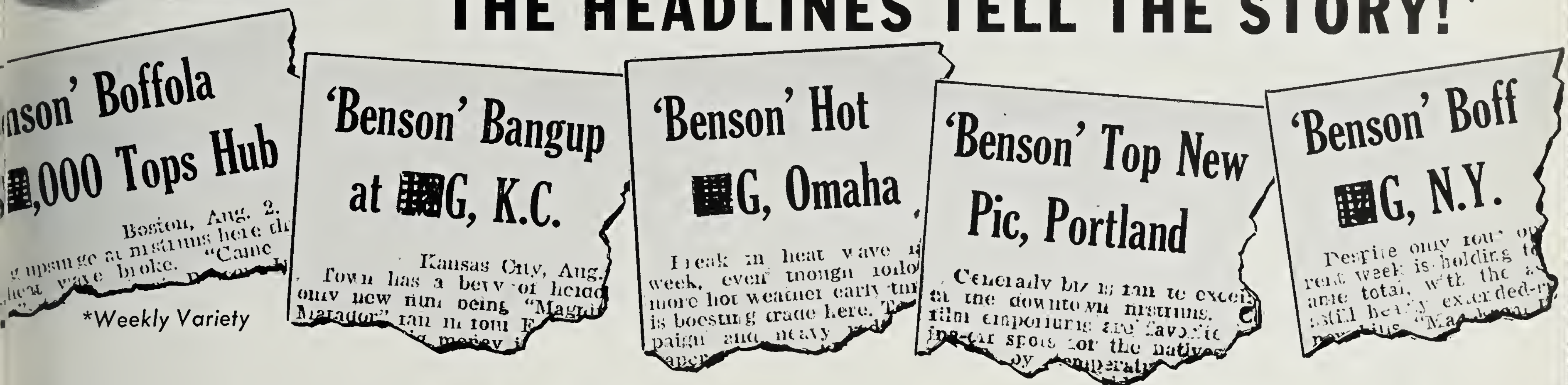
The 25 drive-ins of Smith Management Company will participate in National Drive-In Week set for Aug. 26 to Sept. 1. A meeting of circuit district managers was held in Indianapolis recently, at which William Powell, director of public rela-

(*Continued on page* 22)



There's nothing PRIVATE about the MAJOR'S business!

THE HEADLINES TELL THE STORY!*



nson' Boffola [redacted],000 Tops Hub

Boston, Aug. 2.

*Weekly Variety

'Benson' Bangup at [redacted]G, K.C.

Kansas City, Aug.

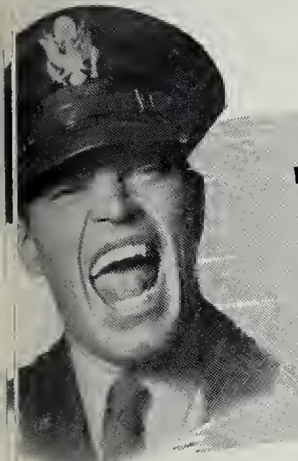
'Benson' Hot [redacted]G, Omaha

'Benson' Top New Pic, Portland

'Benson' Boff [redacted]G, N.Y.

and they've taken the "Major" right into their hearts EVERYWHERE! Talk to ur exhibitor friends in these early-bird towns. They're all "Benson" boosters:

Sedalia, Mo; Fox, Ft. Madison, Ia; Cooper, Dodge City, Ks; Paramount, Baton Rouge, La; State, Burlington, N.C; onic, New Bern, N.C; Weiss, Savannah; Warner, Frederick, Md; Ridgeway, Stamford, Conn; Cambria, Johnstown; yrs, Janesville, Wisc; Center, Little Rock; Center, Charlotte.



There's nothing MINOR about the MAJOR'S acclaim!

lerry, heartwarming, uproarious comedy"

—*Kansas City Star*

Editorial

e have heard quite a bit of late from churchmen, educators, civic ups and others about the alleged misuse of the screen by a minor tion of Hollywood product . . . it accordingly will be interesting to what our vocal critics do in the instance of that happy example of llywood picture-making, Universal's 'THE PRIVATE WAR OF JOR BENSON'."

— *Film Daily*

uperb . . . A really fine comedy"

—*Boston Globe*

Editorial

you are smart, you will take in 'THE PRIVATE WAR OF MAJOR NSON.' It's grand entertainment. If a dirty film were to be booked ne of our houses, all of these (civic) groups would be heard from. y cannot these same groups assert a positive influence for the ter pictures?"

— *St. Joseph (Mo.) News Press*

he most delightful surprise of the year"

—*New York Daily News*

Editorial

HE PRIVATE WAR OF MAJOR BENSON' proves again that lywood can provide good, wholesome, family entertainment at its . It remains for the movie patrons to prove by their attendance that appreciate this type of picture."

— *Pittsburgh Catholic*

"Certain to delight every member of the family"

—*Muncie, Ind. Star*

An Editorial

"With the arrival on the cinema scene of a nine-year-old actor capable of carrying a picture (Tim Hovey in 'THE PRIVATE WAR OF MAJOR BENSON') this industry, having been without a child star coining money and family-favor for it since Shirley Temple and Mickey Rooney grew up, may be on the eve of a whole new wholesome era."

— *Motion Picture Herald*

"One of the most delightful pictures of the year"

—*Quincey, Ill. Herald-Whig*

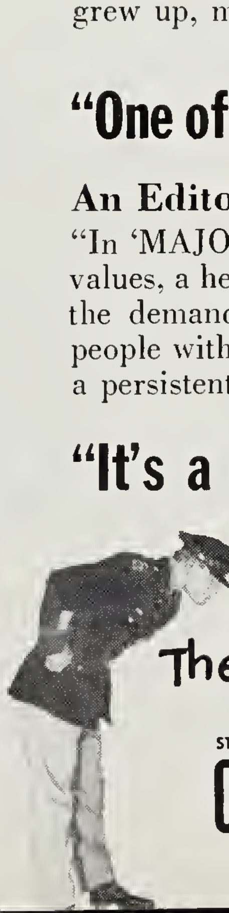
An Editorial

"In 'MAJOR BENSON' U-I has a picture of exceptional entertainment values, a heart-warming, delightful, rib-tickling story. It is an answer to the demands for wholesome films—and comedy—so often made by people within and without the industry. Seeing it should convert many a persistent complainer into a movie booster."

— *Boxoffice*

"It's a real heartwarmer"

—*New York Journal-American*



HAPPILY YOURS FROM UNIVERSAL-INTERNATIONAL

The PRIVATE WAR of MAJOR BENSON

PRINT BY **Technicolor**

STARRING

CHARLTON HESTON · JULIE ADAMS

with **TIM HOVEY** WILLIAM DEMAREST • TIM CONSIDINE • SAL MINEO
NANA BRYANT • MILBURN STONE • MARY FIELD

FCC To Determine TV Channel Operator

Charlotte—A Federal Communications Commission examiner recommended recently that Piedmont Electronics and Fixture Corporation be awarded television channel 9 here, but two other applicants said they would fight the case through the FCC, so the final decision will not be known until winter. Washington lawyers for Carolinas' Television Corporation, and Radio Station WSOC, Inc., told the Charlotte Observer they will file exceptions and request oral arguments, which will require several more months.

Examiner H. Gifford Irion said the task of selecting between Piedmont and Carolinas' was difficult. He said that Piedmont "has shown superiority in the civic activity of its Charlotte stockholders," but that Carolinas' excels in the experience of its major stockholders, who also operate WIS-TV, Columbia, S. C., and WIST radio station, Charlotte. Irion said the appraisal of Piedmont's "superiority" is strengthened by the "civic records" of its president, Herschell H. Evetrett, Stewart and Everett Theatres, "and the margin of difference between Piedmont and Carolinas' at once becomes apparent."

Boston

(*Continued from page* 20)

tions and advertising, drew up a specific campaign to be used in the drive, to be coupled with Smith's own anniversary campaign. Philip Smith, president, is a pioneer in drive-ins. Extra newspaper space will be used, there will be special events every night in each situation, celebrities will be brought in, and managers are tieing-in with merchants on local gimmicks. Powell drew up a special Sunday campaign urging each manager to contact a prominent clergyman on ministerial group with an invitation to offer over the public address system appreciation for the success of the drive-in business, which has the privilege of serving the families of America, bringing them entertainment, laughter, and relaxation.

Joe Rosen, American Theatres Supply Company, was stricken while supervising the Oxford Drive-In, and is in Beth Israel Hospital. . . . Paul Barker, manager, Regal, Franklin, N. H., had a distinguished visitor when Kisu Rhee, the grandnephew of Syngman Rhee, president of Korea, attended the theatre. . . . The Tyler, Pittsfield, Mass., owned and operated by the William Sheas, has been leased to John K. Herrick, who assumes operation Aug. 21. Affiliated Theatres will continue to buy and book the house. . . . The Boston film critics had a busy week. Cary Grant, starring in Hitchcock's "To Catch A Thief," was introduced to the press by Paramount, Joel McCrea, starring in "Wichita," was tendered a press luncheon by Allied Artists, and shortly Audie Murphy, starring in U-I's "To Hell And Back" is coming to town. . . . The Boston Licensing Board decided that motion pictures have no place in barrooms. The board voted to deny the "test case" application of Trimount Cafe.

U-I's Chicago branch recently went all out in its participation in the district "Mannie Gottlieb Home Run Drive," with a 15½-hour telethon calling all the exhibitors in the territory for drive dates on features and shorts. Seen are those who participated, left to right, George Rose, booker; Ward Day, salesman; Paul Sadzeck, head booker; Herbert Martinez, salesman; and Richard Graff, sales manager.

The Colonial, Littleton, N. H., has been entirely re-equipped for CinemaScope productions. . . . The State and Strand, Manchester, N. H., in cooperation with Pine Island Amusement Park, are giving patrons free coupons toward a 1955 Ford to be given away on Labor Day.

PROVIDENCE, R. I., NEWS—Nearby Bristol, R. I., will soon have a drive-in. William A. Rego and Ceasar Brito were granted the permit jointly after several weeks of competition between their respective organizations. Although their property is zoned as industrial, the action of the building inspector in granting the permit was criticized by Joseph F. Bruno, town council president. He said the zoning board or the council should have been consulted. However, with the granting of the permit, the rival factions have consolidated their forces and will soon start on plans for construction.

Buffalo

Gerry Germaine is putting on a "Big Summer Jubilee" in the Dipson Palace, Jamestown, N. Y., announcing at the top of his ads that "Hit Show Follows Hit Show" during the celebration. . . . Harry Buck is the new manager of the Park, Westfield, N. Y. Buck formerly managed the State, Conneaut, O. Both are Jamestown Amusement theatres. . . . Jack Webb, star of Warners' "Pete Kelly's Blues," hit town following a barrage of advance promotion in connection with his two personal appearances on the stage of the Paramount. . . . J. Woodrow Magnuson, 41, staff announcer, Station WEBR, and a radio broadcaster in the area for nearly two decades, died of a heart attack. Magnuson came to Buffalo in 1943 as wartime program director, Station WBEN. . . . Jack Curtin, district manager, eastern division, Republic, was in for conferences with branch manager Leon Herman, and for visits with exhibitors. . . . "This Is Cinerama," now in its sixth month at the Teck, has run more than 70,000 Cinerama postcards through the postage meter, according to manager Paul Swater, at a cost of somewhat more than $1,400, at two cents a card.

Union Files Answer In Distrib Damage Suit

Chicago—In an answer to the $316,500 triple damage suit filed in the U. S. District Court by I. P. C. Distributors, Inc., New York, against the Chicago Moving Picture Machine Operators Union and its officers, for alleged failure to project "Salt Of The Earth" at the Hyde Park and Cinema Annex, Daniel D. Carnell, union counsel, said the plaintiff was not authorized to do business in Illinois.

Carnell denied that the Operators' Union is a labor organization representing all of the operators working the theatres in the area, and that no theatre can show a 35mm. motion picture unless the defendant furnishes an operator. It also denies that the failure or success of a film affects its showing in other states.

The union attorney concluded by asserting, "This defendant says that the maintenance of this suit is in violation of the public policy of the United States . . . and prays that the same be dismissed."

Charlotte

Arthur Sklar, office manager, Warners, has been promoted to sales manager. Bob Heffner, head booker, has been made office manager to succeed him, and Bill Baker, booker, moves up to head booker. . . . MGM entertained Mr. and Mrs. Barney Ross at the Dogwood Room, Municipal Airport. Barney, salesman, MGM, has resigned to become Warners' sales supervisor, Atlanta.

Chicago

Twenty films of the 78 submitted to the police censor board in July were from abroad. Four were labeled "adult," and four cuts were made. None was rejected. . . . The Rodee, New Berlin, Ill., was closed for the summer by the owners, W. J. Rodell and Sons. . . . Leonard E. Jacobsen, 46, sales manager, Raytone Screen Company, Lombard, Ill., died of a heart attack. His wife and two sons survive. . . . Trueman Rembusch was commended in a resolution passed by the Allied Theatre Owners of Indiana board for his outstanding work as co-chairman, Committee Against Toll-TV. . . . Rival teenage gangs fought in the lobby of the Southtown. Police were called and it took five responding squads to settle the disturbance. . . . Twenty days of heat in the 90's was more than the air-conditioning apparatus in four downtown theatres could take. The breakdowns were quickly repaired in most instances. One house gave refunds. . . . George Barber closed his Gem, Villa Grove, Ill., for the summer. . . . H and E Balaban Corporation took over the Astor, Syracuse, N. Y.

Judge Abraham L. Marovitz, prominent Variety Club members, was tendered a 50th birthday party. . . . Irv Kupcinet, Sun-Times columnist, a favorite of exhibitors, is receiving commendations for his fight against ticket scalping. . . . Richard Fitzmaurice was named manager of the Javionow-Komm drive-in between Collinsville, Ill., and East St. Louis, Ill. . . . The Esquire's art gallery was enhanced by the paintings of Walter Rich-

(*Continued on page* 24)

Junketeers, including stars Tom Ewell, Conrad Nagel, and Jay Robinson, members of the trade and general press, and wire service feature writers, leave New York's LaGuardia Airport for Portland, Me., and the premiere of 20th-Fox's "The Virgin Queen."

Bette Davis and her husband, Gary Merrill, ride in the lead car of a 35-car motorcade to the Portland City Hall for ceremonies there to inaugurate the premiere day and to welcome the visitors from New York, Boston, and elsewhere. Press and industry representatives were present.

"Virgin Queen" Premiere Helps The Kids

FIFTEEN thousand dollars was raised for the Children's Theatre, Portland, Maine, from the recent world premiere there of 20th-Fox's "The Virgin Queen" at the Strand, an event among the most glamorous and spectacular ever seen in this state.

The festive launching of the film starring Bette Davis, a resident of nearby Cape Elizabeth, and a director of the Children's Theatre, was the first premiere held in Portland, and a party of nearly 100 celebrities, newspapermen, and TV and radio representatives flew from New York, Boston, and elsewhere to attend. Tom Ewell, Faye Emerson, Conrad Nagel, Jay Robinson, and Jinx Falkenberg McCrary were greeted and feted by local citizens in a day-long program climaxed by the showing of the adventure drama at the Strand, which brought out record crowds in the thousands, according to police estimates.

The flying visitors proceeded by a 35-car motorcade to City Hall, where they were welcomed by City Council Chairman Ben B. Wilson. Later, Mrs. Jean Gannett Williams, president, Portland Evening Express, Press Herald, and Sunday Telegram was hostess at her home for a clambake, before a champagne cocktail party at the Cape Elizabeth residence of the Merrills.

In stage ceremonies preceding the film, Nat Silver, division manager, Snider Theatres, Strand operators, introduced Mrs. Lysla Abbott, president, Children's Theatre, who thanked the audience for contributions, and presented Miss Davis and her husband, Gary Merrill. The couple expressed their appreciation and, at the conclusion of the film's showing, appeared on RCA's "Tex And Jinx" show. Highlights were filmed for presentation by Faye Emerson on NBC-TV's "Today." Frank Farrell taped interviews for his ABC radio show, and Martin Weldon, subbing for Bill Leonard, also recorded celebrity talks for CBS' "This Is New York" show. An interview with Miss Davis will be made available to exhibitors by 20th-Fox as an open-end transcription on the picture.

In the top row, Bette Davis receives a bouquet at Portland City Hall and hears Council President Ben B. Wilson read a proclamation honoring her activities in behalf of the Children's Theatre; next, one of many window displays promoting the premiere. At an afternoon clambake, Mrs. Lysla Abbott, Children's Theatre president, and hostess Mrs. Jean Gannett Williams, president, Portland Evening Express, Press Herald, and Sunday Telegram, talk with Conrad Nagel; Mrs. Williams chats with a military color guard. Bottom row, at Miss Davis' champagne cocktail party, Larry Herman, Ralph Snider Theatres, Fay Emerson, and Hy Silver, Snider executive, get together; at the clambake, Patti Alicoate, Jay Robinson, Conrad Nagel, and Mel Konecoff, MOTION PICTURE EXHIBTOR New York editor; in stage ceremonies, Bette congratulates Jane Frye, named best actress of the year by the Children's Theatre; finally, crowds block traffic for ceremonies at the Strand marking the bow of 20th-Fox's drama.

United Artists' "Night Of The Hunter" recently had its world bow in Des Moines at the Paramount in the city-wide celebration of Paul Gregory Day. Seen are Gregory, Iowa Governor Leo A. Hoegh; director Charles Laughton; A. H. Blank, owner, Tri-States Theatre Circuit; Carmel Myers and husband Al Schwalberg, Artists-Producers, Inc.; Des Moines Mayor Joe Van Dreser; and city manager L. Howell.

Chicago

(Continued from page 22)

ard West, through the sponsorship of the Council of Church Women of Greater Chicago and the Chicago Committee for American Indians. . . . Mr. and Mrs. Stanley R. Kent bought the Empire, Chrisman, Ill., from George Barber, Tuscola, Ill. Edna Calhoun will continue as manager.

Cincinnati

Herbert J. Gilles, Paramount branch manager, and assistant chief barker, Tent 3, Variety Club, reports that an excellent program is being lined up for the annual golf party Aug. 29 at Summit Hills Country Club. Several hundred are expected to enjoy the event. . . . Selma Blanchschleger, Realart and Lippert executive, was in West Virginia making final arrangements for screenings of "Gangbusters." . . . Hyde Park, nabe art house, was closed temporarily for overhauling of the air-conditioning system. . . . Jack Needham, Columbus, O., is booking and buying for the Classic, Dayton, O. . . . Vance Schwartz, exhibitor, staged a swimming party at his home for Robert McNab, 20th-Fox branch manager, recently released from a hospital after suffering a leg amputation. T. O. McCleaster, division manager, and managers of the four other division exchanges, presented McNab with a deluxe outdoor grill, and employes in the local exchange and other friends gave McNab an air conditioning unit.

Cleveland

Jack Beresin, president, Berlo Vending Company, objects to the way in which his company was connected with "the construction and operation" of the Pearl Road Drive-In, as described in a recent issue. He points out that his company has never had any connection with the construction or operation of any theatre, but only with confection facilities and concession management. In this latter field Berlo now serves thousands of roofed and drive-in theatres, plus many subways, ball parks, airports, race tracks, and other places where the public assembles.

Salesmen out to collect COMPO dues are meeting with opposition since the ITOO bulletin recommended to its members not to pay anything into the COMPO treasury. . . . The first all CinemaScope-VistaVision travel program in this territory was presented at the State, Cuyahoga Falls, O., with great success. The theatre previously has offered all-travel novelty programs composed of conventional films. . . . Cary Grant, selling his latest picture, "To Catch A Thief," met press, TV, and radio personnel at a luncheon in the Carter Hotel and made a personal appearance at Loew's State in the evening. . . . Marvin White, according to reports, has resigned as general manager, A. G. Constant circuit, Steubenville, O. . . . In Akron, O., the Rialto, operated by Bob Postma and closed all summer, is being dismantled, to be remodeled as a union headquarters. . . . The Dueber, Akron, did not re-open July 31 as originally announced. . . . Bob Plitz resigned as manager, Star View Drive-In, Norwalk, O., to join the Ochs circuit in Florida. . . . Skyway Drive-In, Gibsonburg, O., built by Ed Binder, is now open.

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New Sidney Reopens With $125,000 Face-Lifting

SIDNEY, O.—Purchased in December, 1954, from the Warner interests, the 1,250-seat Sidney was extensively remodeled and modernized by the Chakeres Circuit, at a cost of $125,000, prior to its formal reopening last week, when a capacity audience viewed a dedication program and U-I's "The Private War Of Major Bensor."

Gross boxoffice of $2,500 was donated to the Will Rogers Memorial Hospital Fund by Phil Chakeres, president, Chakeres Circuit, Springfield, O., and chairman of the fund's area exhibitor committee. The check was accepted by James S. Abrose, Warners' branch manager, Cincinnati, and chairman for the fund's area exchange committee.

The house reopening was an important local event, with all leading civic and business groups represented in the ceremonies. The event received widespread newspaper, radio, and TV coverage.

Indiana Exhibs Support Poll Plan With Contest

GARY, IND.—Eight Indiana theatres in the Y and W Management Corporation circuit have set up an Audience Awards contest plan in cooperation with their local newspapers, COMPO was advised yesterday by Ray Howard, circuit supervisor. A similar plan was successfully conducted last spring by the Gary theatres in connection with the Oscar awards.

In the Gary promotion, newspapers published stories advising their readers they could win prizes by guessing who would win the Oscars in each class. Ballots were published daily and readers were asked to fill them out and drop them in theatre ballot boxes. Those coming the closest in their choices to the actual winners were awarded passes to all the theatres in the city. Forty-seven Gary moviegoers correctly guessed all the top Oscar winners and 64 others missed only one, with 1,500 ballots cast in the contest. The 47 top winners received 30-day passes to all Gary theatres and the 64 second place winners received 15-day passes.

In the Audience Awards contest, Howard pointed out that the voters will not only be competing for prizes but will help in selecting the national winners. In towns where there are opposition theatres, Y and W managers were asked to work with the managers of other theatres in seeking newspaper cooperation, and setting up local prizes.

Y and W theatre managers already enlisted in the contest are Vic Sicilia, Rivoli, Muncie; Ray Brenner, Castle, New Castle; Fred Doughty, Princess, Bloomington; Bill McCarrell, Indiana, Bedford; Dick Tricker. Lyric, Sullivan; Roy Eshelman, Palace, Crown Point; C. W. Jones, Palace, Gary, and Wayne Garman, Marshall, North Manchester.

Denver

E. E. Jameson, Kansas City, owner, Denver Shipping and Inspection Bureau, was here to install Frank Norris as manager, succeeding Lynn Fetz, who resigned. Fetz has not announced his plans. Norris was formerly office manager, 20th-Fox, Kansas City. . . . Fay Boyd, formerly manager, Golden, Golden, Colo., has been named manager, Dogie, Newcastle, Wyo., a Black Hills Amusement Company theatre. He succeeds Fred Wade, who quit because of a heart attack. . . . Robert Patrick, film distributor, has been named sales representative, Realart Pictures, which has taken over the distribution of Carroll Pictures productions for Denver and Salt Lake City. . . . Robert Garland, Fox Inter-Mountain Theatres property manager, was in the hospital with the flu. . . . While on his way to California on his vacation, Jack Felix, branch manager, Allied Artists, received word of the death of his brother in San Francisco, and went there at once to attend the funeral. . . . Paul Lyday, publicity director, Fox Inter-Mountain Theatres, is recovering from an operation at St. Luke's Hospital. . . . Harry Wood, 20th-Fox auditor, is in looking over accounts at the local exchange.

(Continued on page 26)

The International Scene..........

Canada

Drive-In Construction Hits Canadian High

TORONTO—Canadian motion pictures continues to go outdoors. At last count there were 242 drive-ins in operation in this country, with 15 of them opening since the beginning of the year. The breakdown shows that Ontario has more than double that of any other province, with 93 in operation. Alberta is next with 41, then comes Saskatchewan with 40, British Columbia with 34, Manitoba with 15, New Brunswick with 12, Nova Scotia with eight, and Prince Edward Island with two.

Only two provinces, Newfoundland and Quebec, are without ozoners. Quebec has a law which does not permit open-air theatres of any kind. Only three drive-ins have closed since their inception in Canada.

Canadian Comment

First of a series of meetings of managers, partners, and executives of Famous Players Canadian Corporation were begun in Toronto. John J. Fitzgibbons, president, returned from California to conduct the meetings. The second meeting was at Hamilton with western Ontario partners and managers. The western tour opens in Winnipeg, followed by a stand in Saskatoon, then Edmonton, and finally Vancouver.

Lady Korda, wife of Sir Alexander, recently visited her parents, Mr. and Mrs. Mike Boycum, at the Twin Cities Hotel, Port Arthur, Ont. . . . William J. Gimmi, 25-year-old Swiss native who worked for the National Film Board and the Ontario Department of Lands and Forests after he came to this country in 1950, was appointed movie cameraman with the Saskatchewan Government Photographic Services by Frank Reiss, division head. . . . The Grandview Drive-In on the Amherst-Springhill highway at Nappan, N.S., was opened. This is the third drive-in for the Spencer circuit, and has a capacity of 378 cars. . . . A. F. Gilbert's six-day, 400-seat Figaro in Amqui, Que., was the scene of a recent fire. The community is without a theatre with the closure of the house. . . . Rube Bolstad, vice-president, Famous Players Corporation, is chairman of the advance gifts committee, theatre division, Community Chest of Toronto. Serving with him are Al Troyer, Gurston Allen, Harry S. Mandell, J. J. Fitzgibbons, Jr., and Gordon Lightstone. . . . Charles Chaplin, Canadian general manager for UA, claimed that during the week of July 1-7, every one of his company's serviceable prints was booked. . . . A sale of 800,000 TV sets is predicted by the head of the Canadian Admiral Corporation for 1955.

A bid for the juvenile trade during the summer months is being made by the Globe Cinema, the Elmdale, and the Linden, neighborhood houses in Ottawa. The Globe is advertising a Family Film Festival during the afternoon from one to five daily, with special shows for youngsters. The Elmdale has organized a Children's Summer Movie Club and is offering three features suitable for children every matinee during July and August. The Linden is duplicating the Elmdale's efforts.

Spyros P. Skouras, president, 20th-Fox, recently sounded a strong note for a better, freer and richer life of peace and understanding in a speech in Brussels before a panel session of the World Brotherhood Assembly.

CINE CHATTER: Maurice Scully, veteran of the Canadian film industry, was appointed branch manager in Saint John for J. Arthur Rank Film Distributors (Canada), Ltd. He succeeds the late Graydon Matthews. . . . Harvey Kathron, who has been an efficiency consultant since leaving the motion picture industry some years ago, returned to the industry to become sales representative for Republic product in the Toronto territory. . . . Norman Reay, manager, Plaza, Victoria, was recently made booker and buyer for Odeon in British Columbia. . . . Mrs. E. Crozier, relief cashier, Roxy, Edmonton, was injured when a heavy truck crashed into the theatre causing $1,000 damage. . . . Projectionists in Pictou County formed Local 855, International Alliance of Theatrical Stage Employes and Moving Picture Operators of the United States and Canada. Hugh Sedgwick, Canadian vice-president and fifth international vice-president, presented the charter and installed the members. . . . Opening engagements of "Not As A Stranger," distributed by UA, will be at Loew's Toronto and Loew's London, at upped admissions, according to Charles S. Chaplin, UA general manager. . . . All UA poster sales in Canada will eventually be handled by Theatre Poster Service, Ltd. Supplies in Toronto, Saint John, and Vancouver will not be switched for a while. . . . Report is that Odeon Theatres is considering live talent for its Toronto flagship, the Odeon Carlton.

—HARRY ALLEN, JR.

In Toronto for personal appearance in connection with Warners' "The Dam Busters," British star Richard Todd was recently greeted by Reuben Bolstad, vice-president, Famous Players Theatres Circuit, while looking on are, left to right, David Griesdorf, general manager, Odeon Theatres of Canada; Ben Geldsaler, Famous Players chief buyer; I. "Babe" Coval, Warners' Toronto branch manager; and Morris Stein, Famous Players eastern division manager.

Belgium Decorates Zukor For International Services

NEW YORK—Paramount board chairman Adolph Zukor was honored by the Belgian Government last week in ceremonies conducted in the Belgian Consulate-General attended by the Belgian Ambassador, Baron Silvercruys, representing King Baudouin of the Belgians, and other top-ranking Belgian diplomatic officials.

The Belgian decoration of Chevalier of the Order of Leopold was tendered Zukor by the Ambassador, in "recognition of the services he has rendered to international understanding and the high quality of the motion picture productions of his company."

Zukor was accompanied by Mrs. Zukor, their daughter, Mrs. Mildred Z. Loew, George Weltner, Paramount world-wide sales head, and James Perkins, executive vice-president, Paramount International Films.

England

LONDON—Heading the British negotiating committee to meet next month with American conferees to thrash out a new remittance agreement will be Sir Frank Lee, Board of Trade permanent under-secretary, who will be supported by BOT aides and, probably, by representatives from the exchequer. The date of the meetings will be set following the acquiesence of MPEA head Eric Johnston who, it was anticipated, will be accompanied by vice-president G. Griffith Johnson and Fayette W. Allport, MPAA London representative. Former Georgia governor Ellis G. Arnall, president, SIMPP, will sit in on the talks. The agreement now in existence, which expires Sept. 30, is a one-year arrangement whereby the U. S. companies receive an increase of $2,500,000 in remittances by way of the Eady plan. The fact that the British trade position has deteriorated in the last year with gold reserves dropping is expected to run against the chances of an improvement for the American companies in the next pact.

Japan

The Japanese government awarded bonus permits for the first half of the year to Paramount, for "Rear Window," and to Warners, for "A Star Is Born."

Heavy Bally Urged For Audience Poll

LOS ANGELES—Intensive plans for participation in the first annual Audience Awards Poll whereby theatregoers will be given the opportunity to vote in the selection of their favorite pictures and performers were outlined last week to a mass meeting of Southland exhibitors at the Fox Boulevard.

Sponsored by the Council of Motion Pictures Organizations, details of the nation-wide polling of movie patrons were explained by Elmer C. Rhoden, national chairman, who told the representatives of 500 independent and circuit theatres, "It is important to us as theatre owners and operators, as well as to the men who make and distribute the pictures, to find out what and whom the public likes. There are some 55 million people attending the motion picture theatres each week in this country, and supporting this great industry of ours. It is time we gave the people a voice in determining what they want to see on our screens."

Rhoden urged intensive newspaper advertising and TV-radio campaigns by exhibitors to acquaint the public with the poll, as well as employing such showman techniques as movie trailers, prize contests, theatre display posters, automobile stickers, fan clubs, and street ballyhoo.

Y. Frank Freeman, chairman of the board, Association of Motion Picture Producers, asked for the "unqualified support of all showmen in this worthy project." A similar "inspiration" message was given by actor Ronald Reagan, speaking for Hollywood actors and actresses.

Harry C. Arthur, Jr., chairman of the Southern California Audience Awards exhibitor committee, and president of the Southern California Theatre Owners Association, presided at the meeting.

Among theatre executives attending were John B. Bertero and Edwin F. Zabel, Fox West Coast Theatres; Sherrill C. Corwin, Metropolitan Theatres; Mike Rosenberg, Principal Theatres; Jerry Zigmond, Paramount Theaters; Andy Anderson, RKO Theatres; Dick Dickson, United Artists Theatres; Ben Wallerstein, Warner Theatres; Harry Vinnicoff, Vinnicoff Theatres; and Al Hanson and Gus Diamond, independent theatre operators.

Joan Crawford, in New York City aiding in advance promotion of U-I's "Female On The Beach," was feted recently at a reception at "21" attended by national magazine and press representatives. She is seen here with her husband, Alfred Steele, Pepsi-Cola president; Philip Gerard, eastern publicity manager, U-I; and Mrs. Gerard.

Memphis Film Attorney Asks Censorship Curb

MEMPHIS—A proposal for the compulsory retirement of film censors at the age of 70 was made last week over the Press Scimitar's WMCT radio program by film attorney William W. Goodman, representing five major distributors and local exhibitors. Goodman asserted that the decisions of the Memphis Censors, headed by Lloyd T. Binford, 88, are "whimsical," with the result that pictures that can be played anywhere else in the United States are banned here, making the city "the laughing stock of the nation."

The attorney said that he believes he understands what the people of Memphis want, having been born in, and a resident of, the city all his life. He stated that the city charter gives the police adequate authority to close any entertainment that is obscene, and noted that many enlightened cities rely on police authority alone to take care of film censorship.

Asked if he thinks the Memphis censor ordinance should be abolished, Goodman said that he believes a new board of censors should be tried first, on the grounds that a board rendering reasonable and fair decisions might make it unnecessary to do away with the ordinance.

(Continued from page 24)

Jacksonville

Each patron attending Carl Carter's Ribault Drive-In was presented with a chance at winning a used car in a "jalopie jamboree." He was giving away a free car weekly for a period of 10 weeks. . . . Bob Anderson, supervisor, Jacksonville Theatre Company, and manager, Main Street Drive-In, said that the church people who conduct religious services at his outdoorer each Sunday bought a $1200 organ out of collections. . . . Danny Deaver, Variety chief barker, is now sales manager, Philip Kafka photo enlarging business. . . . Recovering from a mild attack of polio is the young son of Bill Baskin, FST booking executive. . . . Maurice Shaaber, Wil-Kin Theatre Supply manager, was injured when a car struck him as he was crossing a street. . . . Hugh Thomas, Jr., has sold his interests in his drive-ins, Sarasota, Fla., and is establishing residence in Beverly Hills, Cal., to become active in his duties as vice-president, The Makelim Organization.

Los Angeles

The first conventional theatre to be build in southern California in eight years is to be erected in West Covina, it was revealed by Sid Pink, owner, Covina, and other houses. Pink applied for a zone variance to build the theatre on two and one-half acres of ground as he plans a $250,000 development which will include 10 stores. Work on the project will begin as soon as the zoning variance is approved. . . . After 30 years of service with National Screen, Les Rapp is retiring. To give him a farewell tribute, his friends on the Row tossed a luncheon for Rapp at Rodger Young's last fortnight. . . . Irving Epstein, head, National Theatre insurance department, is recuperating from surgery at Cedars of Lebanon Hospital. . . . Lloyd Katz has appointed Harry Zumar general banager, Nevada Theatre Corporation's Palace, Huntridge, and Fremont, Las Vegas, Nev. . . . John F. Rickert, branch operating manager, U-I, arrived from New York to lay plans for the opening of the new U-I branch building here, which is reported to be one of the finest exchange structures in the U. S.

New Haven

Film trade folk were in good attendance on opening night of the Summit Drive-In, Branford, Conn. Following the evening's performance, Charles Lane was host to invited guests at a get together at the Summit House, a short distance from the theatre. . . . Doug Amos, Lockwood Gordon Circuit, flew to Florida for a long weekend after finishing up details following the opening of the new Pix Drive-In, Bridgeport, Conn. . . . The world premiere of Rosalind Russell's new film, "The Girl Rush," was getting plenty of front page publicity in the Waterbury, Conn., newspapers. . . . Another meeting of COMPO will be held in August. Harry F. Shaw, Harry Feinstein, Al Pickus, and Norman Balik are the exhibitor committeemen, while Shep Bloom heads the distributor group. . . . Branch managers, salesmen, and exhibitors were at a meeting of the Jimmy Fund recently with Harry Feinstein, Sam Rosen, and others participating. I. J. Hoffman, James Darby, Irving Hillman were among the exhibitors present. . . . It is reported that it was the lack of proper help, and not business, which shuttered the Moosup recently.

The Colonial Theatre Building, Bridgeport, Conn., was sold last fortnight by the owners, Tampo, Inc., for $35,000 to the Holy Tabernacle Church of God in Christ.

HARTFORD, CONN., NEWS—Smith Management Company opened its newest drive-in, the huge Meadows, first outdoor theatre within Hartford city limits. The manager is Harold Cummings, formerly manager, E. M. Loew Riverdale Drive-In, West Springfield, Mass., with Henry Pardo, formerly manager, Manchester Drive-In, Bolton Notch, Conn., handling concessions. . . . Art Jennings, formerly manager, Music Box, New Britain, Conn., subsequent-run house, has been named manager, Manchester Drive-In. . . . In another Menschell-Calvocoressci situation, Walter Lebowitz, manager, Parsons, resigned to resume post-graduate studies. Replacing him is James Kulowski, formerly in advertising and publicity. . . . Paul Tolis, Kournaris-Tolis Theatres, has plans for a 1,000-car drive-in as part of a 35-acre shopping center adjoining K-T's Meriden, Meriden, Conn., first-run.

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150 Phila. Exhibitors Hear Rhoden On Poll

Philadelphia—In one of the most widely attended industry meetings ever held here, Elmer C. Rhoden, national chairman, COMPO Audience Awards Poll, gave a detailed presentation of the national program at a luncheon in the Bellevue-Stratford last week before 150 exhibitors, representing over 500 theatres in northern Pennsylvania, southern New Jersey, and Delaware. He explained the Poll, and described how it would help exhibitors and other elements of the industry.

Harold W. Seidenberg, chairman, Audience Awards committee for the Philadelphia area, presided. Other members of the committee are Martin Ellis, Ellis Theatres; Jay Emanuel, theatre executive and Motion Picture Exhibitor publisher; William Goldman; Max Chasen, George Hamid Theatres, Atlantic City, N. J.; Ben Rosenberg, general manager Penn-Paramount Theatres; Ted Schlanger, zone manager, Stanley Warner; and Sidney Samuelson, president, Allied Independent Theatres of Eastern Pennsylvania.

Detailed plans for the Audience Awards campaign in the area will be discussed at a meeting of the committee to be called in the near future by Seidenberg. Advertising and promotion men of the theatre circuits in the Philadelphia area and branch managers of the distributors will be invited to attend the meeting.

New Orleans

A. L. Royal, who acquired the Alberta, Meridian, Miss., recently from Paramount Gulf, will reopen it under the new name of The Rebel. . . . Lucas Conner, branch manager, Warners, is hospitalized because of a broken left shoulder blade which he sustained when he fell on a wet pavement. . . . The Peacock is again closed, as is the Roxy. The latter, during the past few months, was operated by Frank Zigler, manager, Dixie Film Exchange, who has leased the Laurel. . . . Arthur Barnette, who has given up his post as buyer and booker, United Theatres, will open his own booking offices in the Lippert Exchange. . . . The Pike booking offices, operated by N. Solomon Theatres, McComb, Miss., are equipped for direct telephone service to the exchanges here. Solomon recently assumed operation of Mr. and Mrs. W. A. Porter's Vicksburg Drive-In, Vicksburg, Miss. . . . James B. Smith has reopened the Mayvel, Sandersville, Miss. . . . Max Connett advised that the Pix, Collins, Miss., has burned. Extent of destruction wasn't included in the notice. . . . Donald B. Fiske, Oak Grove and Lake Providence, La., theatre owner, and mayor of Oak Grove, was in town to attend the meeting to "Draft Ike in '56." . . . Colonel Shelton P. Hubbard, head, New Orleans Slum Clearance, was the guest speaker at the WOMPI August luncheon meet in the New Orleans Hotel.

New York

The Savoy, Watsessing, N. J., closed on July 26 and will remain closed until further notice. . . . Island Theatre Circuit is now doing the buying and booking for the Devon, Bronx, N. Y. . . . The wife of Joe Walker, office aide, Brandt Theatres, recently gave birth to a girl. . . . The New York exchanges were shocked and saddened by the sudden deaths of two employes who have served the industry for over 30 years, RKO salesman Charles Penser and Bonded shipper Rocco Serapiglia. . . . 20th-Fox recently held a division managers' conference at their Washington exchange. Division manager Martin Moskowitz and sales manager Alex Arnswalder were the New York representatives to the conference.

Eugene Picker, vice-president, Loew's Theatres, Inc., announced that Seymour H. Graff, manager, Premier, has been transferred to the Orpheum; William Klenert, manager, Fairmount, has been transferred to the Premier; and Mary F. Kirkwood, temporary relief manager, has been assigned manager, Inwood.

Anti-Trust Suit Filed Against Major Companies

PHILADELPHIA—The Rio Amusement Company, Paul Klieman, general manager, operating Fans, 40th and Market Streets, filed an anti-trust suit in U. S. District Court against the eight major companies.

The theatre asks an injunction against competitive bidding, a key run, and injunctive relief of treble damages on an amount to be decided.

Philadelphia

Jack M. Cohen, formerly Warner Brothers Theatres counsel and National Screen Service executive, has been appointed

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state deputy attorney general, heading the department of escheat. . . . Mike Felt announced that the office of State Censor Board can now be reached on the Highway telephone line. . . . Warners are holding a short subjects drive, in honor of branch manager Charles Beilen, Aug. 21-27. . . . Max Ginsburg, projectionist, Liberty, Camden, N. J., has returned to work after a major surgical operation. . . . The annual golf tournament of Tent 13, Variety Club, will be held Sept. 30 at Philmont Country Club. Details will follow.

Another attempt was made to rob the Arcadia. This time the thieves failed in attempts to open the safe.

Sidney Samuelson, president and general manager, Allied Motion Picture Service, announced that the following Pennsylvania theatres owned by Engel Enterprises, Wilkes-Barre, have joined the Allied buying and booking service: Family Drive-In, Espy; Strand, Berwick; Temple, Berwick; Center, Shickshinny; Family, Glen Lyon; Plains, Plains. Also joining was the Tremont, Tremont, Pa.

Elmer Rhoden, president, National Theatres, and national chairman, COMPO's Audience Awards Poll, recently addressed over 150 Philadelphia area exhibitors at a meeting held in the Bellevue-Stratford Hotel. Seen on the dais, left to right, are Harold W. Seidenberg, managing director, Fox; Sidney Samuelson, president and general manager, Allied Independent Theatre Owners of Eastern Pennsylvania; Ben Rosenberg, Penn-Paramount Theatres; Ted Schlanger, Stanley Warner Theatres; Rhoden; William Goldman, Goldman Theatres; Max Chasen, Hamid Theatres, Atlantic City, N. J.; Jay Emanuel, publisher, MOTION PICTURE EXHIBITOR; and Martin Ellis Theatres—Jack Goldman photo.

Paramount exploiteers and Trans-Lux officials can take a bow for having The Evening Bulletin's first two pages replated and devoted to "To Catch A Thief" and its premiere at the Trans-Lux. . . . MOTION PICTURE EXHIBITOR employe William B. Snyder and his wife celebrated their 50th wedding anniversary at a reception held at their son's home, Merion, Pa. . . . Edward Emanuel celebrated another natal day.

READING, PA., NEWS—Clarence W. Newmoyer, 62, a noted theatre musician, died in St. Joseph's Hospital. . . . Larry Levy, for many years manager, Loew's Colonial, was clambake chairman at the Chamber of Commerce's annual picnic.

SCRANTON, PA., NEWS—"Comerford Day" activities, held recently at Dunn's Lake, in conjunction with the Big Brothers Association, snared premium space in the roto section of The Scrantonian when a camera shot of executives Tom Friday and Tom Walker displayed broad smiles with a group of youngsters. Friday was the general chairman of the event, assisted by Frank C. Walker, J. J. O'Leary, Matt Cary, Thomas Walker, Thomas Comerford, M. B. Comerford, William Comerford, and Hank Stezar. . . . Jack Palance is slated to be the guest of honor at the forthcoming annual Ukranian Workingmen's Association Day, to be held at Glen Spey, N. Y., it was announced by Edward Popil, president, Scranton School District, and general chairman of the affair. . . . Announcement has been made of changes in personnel at Paramount Theatres, including the transfer of manager Neil Conway, Riviera, to the American, Pittston, Pa., succeeding Walter Rooney, who has retired because of health. Conway will be replaced at the Riviera by Edward Caffrey, formerly assistant manager, Paramount, Wilkes-Barre, Pa., a vacancy which will be filled by Tom Brennan.

St. Louis

Funeral services were held last week for Mrs. W. Harry Dillon who, with her husband, owned and operated the Dillon, Morehouse, Mo., for many years. Mrs. Dillon died at the Delta Hospital, Sikeston, Mo., following a heart attack. She is survived by her husband and several children. . . . Tommy Williamson, branch manager, RKO, presided at a meeting of other managers and salesmen of the distributing companies in the RKO screening room last fortnight, called to further the collection of COMPO dues in the territory and the Audience Awards Poll. Edward B. Arthur, general manager, Fanchon and Marco-St. Louis Amusement Company circuit, and A. J. Williams, Union, Mo., represented exhibitors at the gathering.

Louisiana Exhibs Form Buying, Booking Unit

NEW ORLEANS—George Baillio, owner, Southern Amusement Company, Lake Charles, La., announced that he and a group of Louisiana theatre owners organized a buying and booking combine which will be known as the Independent Exhibitors' Service, with headquarters in the Moss Building, Lake Charles, and booking offices here in the Claiborne Towers, with Andy Bevelo, former booker, Theatres Service Company, at the helm.

Officers are E. K. Crosby, Jr., Southern Amusement Company, president; Doyle Maynard, Natchitoches and Alexandria, La., theatre owner, vice-president; Mathews Guidry, Lafayette, La., theatre owner, secretary; A. J. Broussard, Crowley, La., theatre owner, treasurer; and Sid Havener, Southern Amusement Company, manager and buyer. Others associated are E. R. and R. A. Sellers, Milton and Al Guidry. Theatres thus far acquired are Southern Amusements, which includes the Paramount, Arcade, Dixie, Ritz, and Victory, Lake Charles; Jefferson, Lafayette; Strand, Jennings; Rice, Crowley; Cane, Natchitoches; Round-Up and Surf Drive-Ins, Lake Charles; Uptown, DeRidder; Lake, Westlake; Polk, Leesville; Many, Many; Venus, Winfield; Bailey, Bunkie; Bailey, Marksville; Bailey, Ville Platte; and Bailey, Tallulah; Broussards Crowley Theatres; Bruce, Chief, and the Trail Drive-In; Maynard's Don, Natchitoches; Guidry's Pat, Lafayette; Milton Guidry's and Associates' Nona, Lafayette; E. R. and R. A. Seller's and Milton and Al Guidry's Twin, Hub, and Lafayette Drive-Ins, Lafayette, La.; and W. R. Younger's Chief Drive-In, Natchicoches, La.

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Davy Crockett Family Organizes For Profits

OKAWVILLE, ILL.—Mrs. Margie Flowers Cohn, who claims to be descended from Davy Crockett, and about 100 other descendants of the frontiersman and his first wife, Polly Finley Crockett, have taken steps to insure their getting a share of the millions that the film hero is producing for Walt Disney Enterprises, Morey Schwartz, Baltimore clothier, and thousands of other men and women of business throughout the country. Recently they have incorporated the David Crockett Descendants Fund, as a charitable trust, and have also formed Crockett Kids, Inc., which has more material aspects. They have also retained counsel and petitioned the Federal District Court, Baltimore, Md., to reinstate the litigation between the Disney interests and Morey Schwartz so that they can intervene to protect their legal rights to the productive possibilities of Crockett's fame.

The new corporation also filed an application with the patent office, Washington, to register the trade mark "Real Davy Crockett Kids," including its insignia of crossed guns. Mrs. Cohn has stated that four manufacturers of various items have agreed to pay a 5 per cent royalty to use the "Real Davy Crockett Kids" trade mark. A major aim of the new organization is to protect the good name of Davy, which has been questioned recently, notably in Harper's magazine, where the editor asserted that Crockett was a ne'er-do-well tavern braggart whose stories concerning the numbers of bears he had killed were not believed, on the sensible grounds that he could not count.

Seen at the recent premiere of Republic's "The Last Command" in San Antonio, Tex., were, left to right, Claude Atkinson, head, Republic Dallas exchange; producer Frank Lloyd; star Sterling Hayden; Mrs. Barclay Megarity, president, Daughters of the Republic of Texas; star Richard Carlson; Herbert J. Yates, president, Republic; Mayor J. Edwin Kuydendall, presenting a proclamation "Heritage of Freedom Day"; and, right, crowds outside the Majestic Theatre, despite the fact that a cloud burst which hit two hours earlier canceled out the mounted units of the planned parade. Police estimated there were over 5,000 people on hand to watch the stars in front of the theatre.

Vernal Elliott, who owns and operates the Clayton, Clay City, Ill., has taken a lease on the Louise, Louisville, Ill., and plans to reopen about Sept. 1. . . . The State, Alton, Ill., owned and operated by Floyd Hauhe and Vernon Miller, was closed Aug. 1, with the date for reopening rather indefinite. The recent stretch of torrid weather made the closing advisable.

The South Twin Drive-In, Paducah, Ky., was scheduled to have its grand opening recently. It will be owned and operated by the Columbia Amusement Company, headed by Leo Keiler, Paducah. . . . Jimmy Frisina, buyer, Frisina Amusement Company, Springfield, Ill., and former amateur golf champion of Illinois, was in Chicago for the All-American tournaments over the Tam O'Shanter course. . . . Gordon Halloran, branch manager, 20th-Fox, was in Minneapolis for a division sales meeting presided over by M. A. Levy, midwest division sales manager. . . . Dave Pasternak, sales promotion and publicity director, KSD-TV, has been added to the executive staff, Pulitzer Publishing Company, and given the added duties of circulation manager, Post-Dispatch. . . . Coy Blythe, manager, Roxy, Sherbyville, Ill., also is now manager, Kay Drive-In, recently purchased by the Frisina Amusement Company, Springfield, Ill., from Marle D. Stewardson. . . . Frederick C. H. Stevens, 76, partner in the Banner Sign System, died recently of a cerebral hemorrhage, at the Missouri Baptist Hospital. . . . Joe Schoenhoft, salesman, MGM, resigned to enter on new sales duties with E. R. Moore Manufacturing Company.

Salt Lake City

Frank H. Smith, Jr., booker, Allied Artists, became the father of a son, his third. He also has two girls. . . . Harold Wirthwein, western sales manager, Allied Artists, was in visiting Don V. Tibbs. . . . The Valley-Vu Drive-In, located in southwest Salt Lake City, opened on July 24. Owners and operators are the Floor Brothers. . . . The Ranch Drive-In, owned and operated by George Smith, has opened in Magna, Utah. . . . Show business is suffering in the Midvale and Sandy, Utah, area due to a six-week strike at the Kennecott Copper Company.

Some 200 Southern California exhibitors gathered at the Statler Hotel, Los Angeles, recently to honor Barney Rose, U-I's San Francisco district manager, at a testimonial luncheon commemorating Rose's 35th year with U-I. Seen standing, left to right, are Lou Rose, Barney's twin borther; David A. Lipton, U-I vice-president; Marco Wolf, head, Hollywood Paramount; William Forman, head, Pacific Drive-In Theatres; Sherrill Corwin, head, Metropolitan Theatres; Rose; Charles J. Feldman, U-I vice-president and general sales manager; Harry Arthur, president, Southern California Theatre Owners Association; Gus Metzger, Los Angeles' oldest exhibitor and owner, Arcade; Edward Muhl, U-I vice-president in charge of production; and, sitting, left to right, N. J. Blumberg, U-I chairman of the board; Alfred E. Daff, U-I executive vice-president; Ezra Stern, chief barker, Los Angeles Variety Club; and Edward Zabel, general manager, Fox West Coast Theatres.

Utah-Idaho Exhib Unit Affiliates With TOA

SALT LAKE CITY—The Utah-Idaho Theatre Owners Association, a new exhibitor organization covering the Salt Lake City exchange area, has become an affiliate of the Theatre Owners of America, it was announced by E. D. Martin, TOA president.

The UITOA unanimously voted to join TOA, following meetings with Martin; Walter Reade, Jr., chairman, TOA board; and George Gaughan, TOA field representative.

Formal induction of the Utah-Idaho exhibition group to TOA will take place at the national exhibition organization's annual convention, Oct 6-9, Biltmore Hotel, Los Angeles.

UITOA President Clyde A. Blasius, Westates Theatres, has announced that his theatre group has approved and urged its membership to fully support Exhibitors Film Financial Group and to cooperate with the COMPO Audience Awards program.

San Antonio

Daughters of the Republic of Texas were honored at a dinner given by Herbert J. Yates, president, Republic, at the St. Anthony Hotel. Yates was here for the premiere of "The Last Command," at the Majestic. As an aid to the DRT for its work in preserving Texas shrines of liberty, Yates presented a check of $1,000 from the company, and another of the same amount on his personal account, to Mrs. Barclay Magarity, president of the organization. . . . City and county officers were searching for a thief who took $450 in receipts left unguarded in the parked car of Jack Carter, manager, Mission Drive-In. . . . The capacity of the Parkaire Drive-In has been increased from 500 to 1000 cars, according to George Comeaux, manager.

Seattle

Wendell Bjorkman, Los Angeles district manager, Buena Vista, was in visiting Bill Tomlinson at the local exchange. . . . Steve Broidy, president, Allied Artists, is on a motor vacation tour of the northwest and British Columbia. . . .

"Mc Connell" Premiere Salutes Air Force

SAN FRANCISCO—Saluting the Air Force Association at its ninth annual convention, Gary Cooper and Dick Powell appeared on the Steve Allen "Tonight" NBC television show, which telecasted the world premiere of Warners' "The McConnell Story" last week.

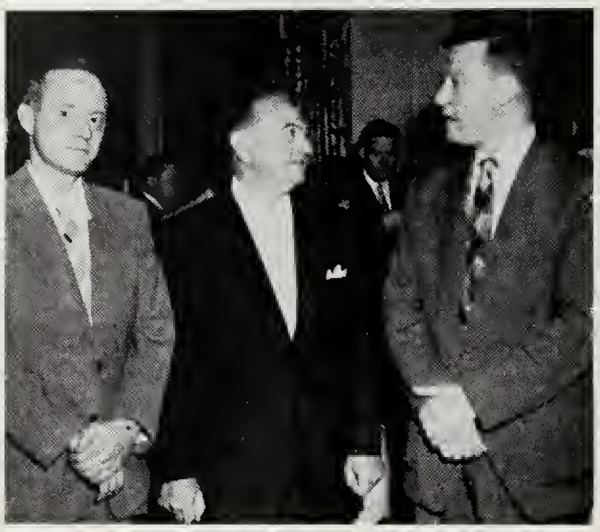
Cooper and Powell were interviewed informally by Allen on the Hollywood segment of the show, which followed the telecast of the premiere ceremonies directly from the forecourt of the Fox, where the convention was in session. Cooper's appearance on a show saluting airpower was particularly appropriate since he is currently starring in the title role of "The Court Martial of Billy Mitchell," the story of a general popularly regarded as the father of the American Air Force.

Powell's appearance was a tribute to his wife, June Allyson, who portrays Mrs. McConnell in the feature based on the life of Captain Joseph McConnell, triple jet ace. She appeared on the Steve Allen program from San Francisco, where she attended the premiere with Joe E. Brown, Aldo Ray, Jeff Donnell, Edward Arnold, Cameron Mitchell, and director Gordon Douglas.

Also appearing on the Hollywood end of the telecast were Major James J. Ybarra and Captain Pete Hernandez, flying companions of McConnell, who is portrayed in the CinemaScope and WarnerColor picture by Alan Ladd.

General James Doolittle, national director, Air Force Association, headed a distinguished group of aviation leaders at the premiere, including General Nathan F. Twining, Chief of Staff, USAF, and General George C. Kenney, chairman of the board, AFA. General O. P. Weyland, Commander Tactical Air Command, personally appears in the film to dedicate the picture to the men and women of the Air Force.

Motion picture and TV actor Paul Kelly and his wife were in for a few days visit and to view the Gold Cup races. . . . Kay Clonts, formerly with Columbia, has taken a position as secretary, Buena Vista. . . . Zollie Volchok, Northwest Releasing, is in Portland attending the Oregon Film Golf Tournament. . . . M. E. Merry closed the Roxy, Gig Harbor, Wash. . . . Neal Walton, Columbia branch manager, returned to his desk after a short illness. . . . Funeral services for Wallace Lew Eagan, 82, well-known figure in Seattle theatrical life, were held last week. Eagan, who died after a long illness, was the oldest member in Seattle of the Theatrical State Employes Union, Local 15, having been initiated into the organization in 1898. He had been a stage hand, stage manager, and electrician, and had worked in most of the legitimate and vaudeville houses in the city. He was at the Palomar for 17 years. He is survived by his widow, Emily and a brother, Fred.



David Diamond, center, is seen with Congressmen George Huddleston, Jr., left, and A. I. Selden, Jr., both of Alabama, at a recent reception which preceded the screening of Allied Artists' "The Phenix City Story" at the Motion Picture Association's Academia Theatre, Washington, for congressmen and top federal officials.

Washington

Irving Martin, manager, Loew's Columbia, left last week for a three week stint as relief manager, Wilmington, Del., during the vacation season. Charles Redden, assistant, Columbia, will act as manager during Martin's absence. . . . RKO Keith's, Loew's Capitol, and the Lincoln will be Washington outlets for the closed-circuit television transmission of the heavyweight championship fight between Rocky Marciano and Archie Moore, Sept. 20 from Yankee Stadium. Prices for championship bout have not been set. There will be no home TV reception of the fight. . . . The management of the new Queens Chapel Drive-In extends its thanks to everyone connected with making the recent opening a success. The suburban ozoner boasts one of the country's largest screens, and can accommodate over 1500 cars. It has an air-conditioned concession stand that can handle any intermission rush, featuring self-service and four cashiers to facilitate carry-out orders.

Variety Club Tent 11 announces the death of a member, James H. Simon, on Aug. 3.

K. B. Duke, Sr., Leonardtown, Md., announces that he is co-owner and operator of the New with Jack Frucktman, Southern Maryland Theatres, Inc., and manager of the house as well. He has no connection with the other Frucktman theatre operations at Lexington Park.

Jefferson House Defendant In Personal Damage Suit

SAN ANTONIO—The Jefferson Amusement Company, Beaumont, Tex., is defendant in a damage suit seeking $219,000 in 60th District Court, Beaumont. The plaintiffs in the suit are Myrtle J. Stephens, a minor, her mother, and a friend. The suit alleges that the young girl, then 12, received painful and "certain other permanent injuries" when she was injured in 1953 in a theatre in Kilgore, Tex., owned by Jefferson.

The suit also states that injuries resulted when some persons in the audience began throwing and exploding fireworks, firecrackers, torpedoes, and bombs while the motion picture was being shown and that the defendant and its agents "permitted the continuance of such acts."

When Washington was recently hit by a transportation strike, the Trans-Lux used this stage coach as means of letting the Capital know Columbia's "The Man From Laramie" was current. One of the riders was a real man from Wyoming, Senator O'Mahoney, shown being greeted by Trans-Lux manager Vincent Iorio.

Hoover Will Present Seattle Variety Charter

SEATTLE—The Variety Club Charter Night dinner dance was slated for the New Washington Hotel, Aug. 18, with George Hoover, international chief barker, up from Florida to present the charter. Also on hand for the event were to be Rotus Harvey, representative-at-large, attending from San Francisco; Ezra Stern, chief barker, Los Angeles Tent; and Al Grubstake, also from Los Angeles.

The new club planned to sponsor its first annual golf tournament at the Sand Point Golf and Country Club the following day, with an abundance of golf and door prizes to be awarded. For the ladies, a bridge tournament in the afternoon and the screening of a new picture at the Lake City Theatre, plus an aerial tour of seattle aboard a United Air Lines DC-6, were on the program, with an informal "jeans and cotton" dinner dance to complete the activities.

Tickets for the charter dinner and golf tournament were handled by film salesmen and Variety Club members.

BALTIMORE, MD., NEWS—Phil Smith, Boston, was in for the opening of his new Timonium Drive-In, Timonium, Md., with a capacity of over 2,000 cars. Ben Alexander, from New Jersey, is the new manager. . . . Donald A. Mettee, manager, Edgewood, has returned from Ocean City, Md. . . . Wilbur Brizindine, general manager, Schwaber Theatres, and Mrs. Brizidine left for Mexico. . . . Miss Caryl Hamburger, manager, Film Centre, left for several days' show-going in New York City and a trip through New England. . . . George Duncan is the new assistant, Town. . . . Howard A. Smith, former assistant, Edgewood, was sentenced to eighteen months in prison after being convicted in Criminal Court of walking off his job with a day's receipts from the theatre. . . . The Hartford is being recarpeted. . . . According to Walter Gettinger, part owner, Howard, he is having new glass doors installed, new flooring, and a new air-conditioning system put in for the comfort of patrons.

PHYSICAL THEATRE

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Arnold Farber, Editor

Vol. 10, No. 9 August 17, 1955

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Although the sweltering hot spell, which has held most of the nation in its fiery grip for the last few weeks, has done a wonderful job of concealing the fact, the time for preparing your operation for the fall and winter season is just about here.

By preparing your theatre for the up-coming seasons we do not mean merely tearing off the top sheet of your calendar. With competition on all fronts increasing every year, the exhibitor must carefully plan and work out the details of keeping his physical property in perfect condition. This does not necessarily mean that the exhibitor must spend a small fortune each year redecorating and requipping his theatre. However, it does mean that enough effort is made so that not a single customer is lost because he finds the washrooms unpainted, poorly lighted, and dirty; or because the auditorium has too many seats with torn upholstery or broken springs; or because the lobby and lounge look like left over relics of "the dear old dead days beyond recall." The contrast between the bright new projection and sound methods and a shabby theatre building is too great, and cannot help but hurt the boxoffice.

Naturally, no one expects you, as the operator of a motion picture theatre, to be an expert on the myriad of subjects, ranging from acoustics to wallpaper, which can find its way into the theatre building. However, you are expected to know where to go to get the kind of information that you need. It is for that reason, to let you know the names of the people who are geared to handle any problem dealing with theatre maintenance, design, construction and equipment, that we publish our annual FALL MARKET GUIDE. By making proper use of this guide, you can turn it into a directory that will help locate some hidden dollars in your boxoffice.

Another way in which the theatre operator can keep abreast of the new equipment and services available to him, is to attend the various regional and national trade shows that are conducted each year.

The need to keep the theatre looking as bright and entertaining as the films that are shown there is evident. With the return of the cooler weather, now is the time to take an inspection tour of your property and map out a definite campaign to get and keep the theatre in tip-top condition.

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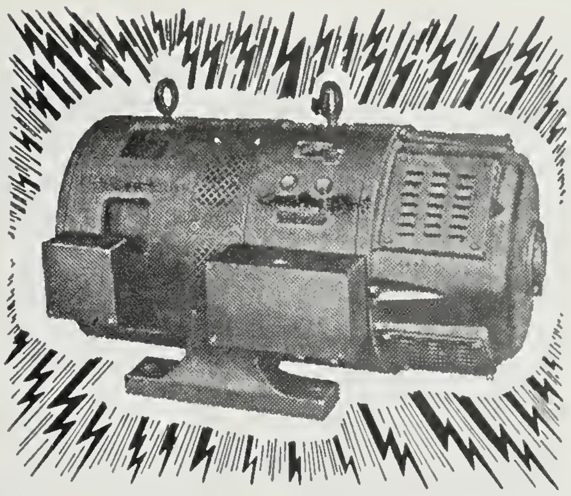

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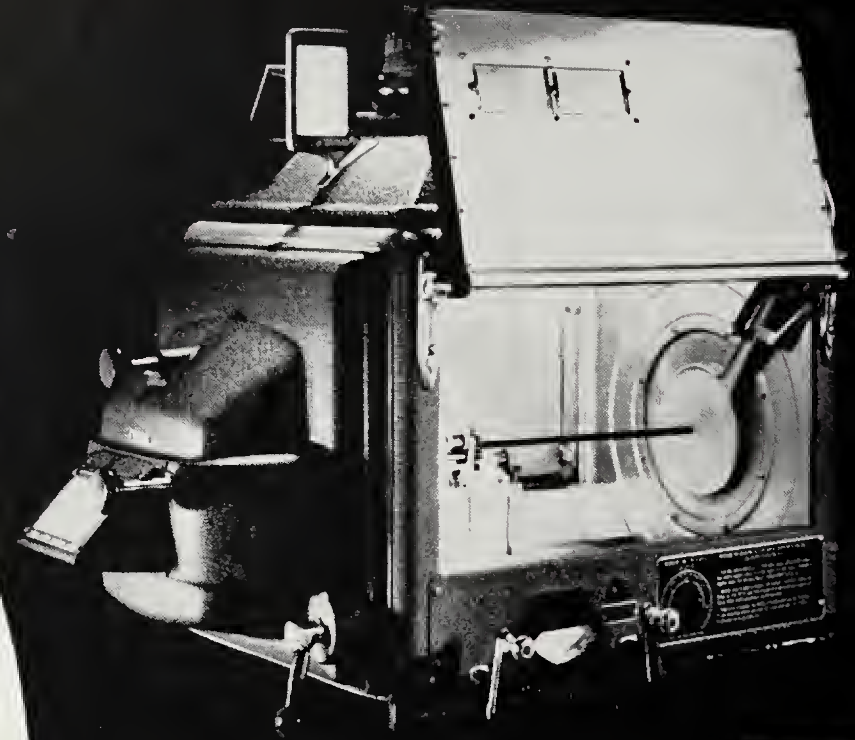

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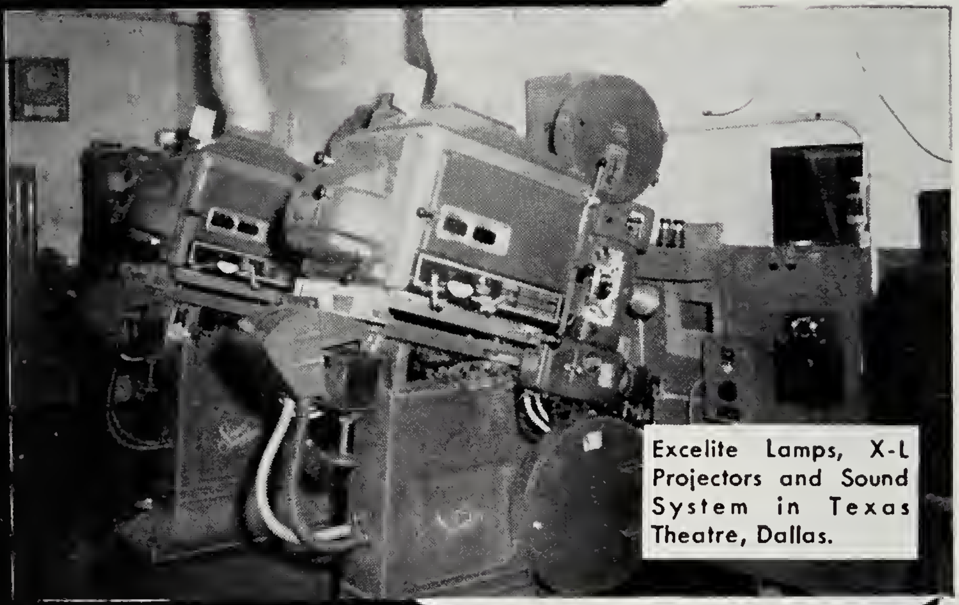

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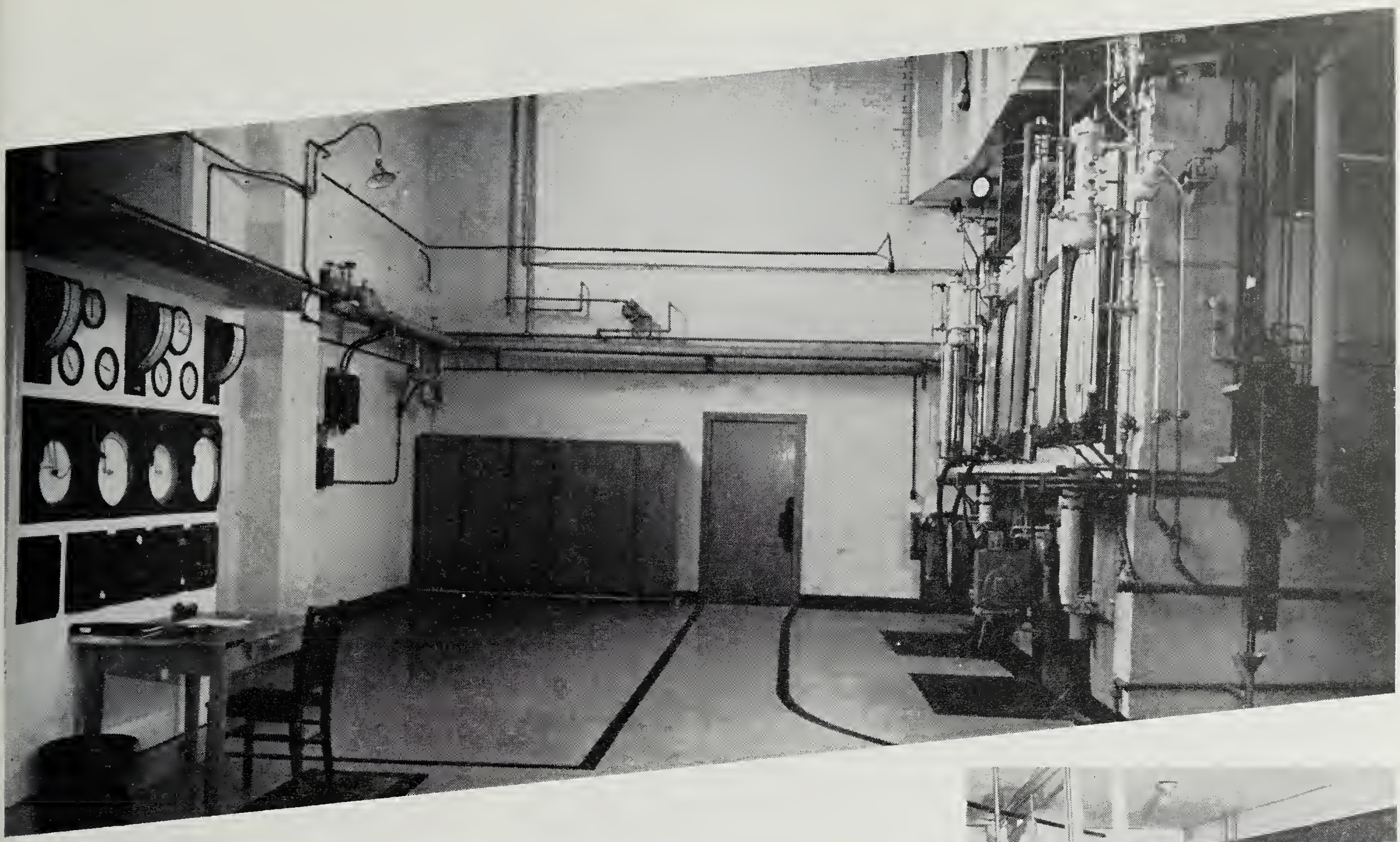


Some Pointers On Heating and Cooling Your Theatre

Weather Control

By C. F. Craigie, Jr.

Plumbing and Heating Industries Bureau

ANY consideration of the subject of theatre heating must automatically include its corollary—cooling—since one system is called upon to perform both functions in providing year-round comfort for patrons.

The classical way to both heat and cool a theatre auditorium is with a fan and blower system. When heat is required, the blower circulates warm air downward through duct openings in the auditorium ceiling. An automatically fired boiler is the source of heat for a heat exchanger coil used to warm the air.

When cooling is required, the blower sends air chilled by refrigeration equipment through the duct system and into the auditorium. For areas such as offices in the theatre building, projection booths, washrooms, and the boxoffice, heat is supplied by conventional heat distributors for a boiler heating system—radiators or convectors, as a general rule.

Sometimes a booster coil and blower are placed across the front entrance doors to eliminate lobby drafts that more often than not are felt by those sitting in rear rows of the auditorium.

Acid Test

The acid test of a well-designed theatre heating and cooling system is imposed by the need for ventilation. There must be frequent and complete changes of air without causing drafts.

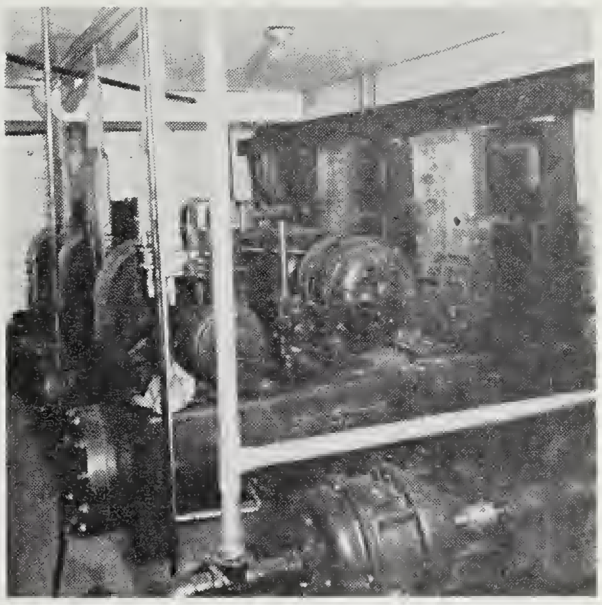
A commonly-used type of return air outlet when air is introduced into the auditorium from above is the mushroom head ventilator, placed at regular intervals on the floor beneath seats.

Some theatres are heated and cooled with air introduced at the ceiling and beneath the balcony. The return air is removed by grilles at the rear of the main floor and from an exhaust plenum below the balcony seats.

Individual Areas

Certain rooms in a theatre building require more ventilation than others, because of the accumulation of undesirable odors and fumes. In such cases, the air obviously is not recirculated, but rather vented to the outside.

With theatre washrooms, it is sufficient to provide only an exhaust system, leaving windows partially open for replacement of the air supply. Many theatre rooms require no air intake, merely outlets for good ventilation. Enough fresh air enters such rooms, through various leaks and cracks, making it unnecessary to periodically raise and lower windows.



The boiler room of a modern large theatre (top) makes a great use of automatic controls. Many theatres employ year-round heating and cooling systems (above) to keep the patrons comfortable.

A minimum of 20 complete changes of air per hour is required for theatre washrooms. Thirty changes is even better. Generally speaking, when the air inside a theatre is moist, cold air from the outside should be preheated before being introduced, to avoid problems associated with condensation.

As far as circulation of air within the theatre auditorium proper is concerned, the objective is the maintenance of uniform conditions in the breathing zone.

Uniform Conditions

A number of difficulties present hurdles in the achievement of this objective. One of these is the tendency to over-cool the front of the orchestra floor. Another is the possibility of inadequate cooling in the rear of the balcony and in the space beneath it. Proper design of the air supply system usually can be counted upon to solve these difficulties satisfactorily.

PHYSICAL THEATRE
Vol. 10, No. 9 August 17, 1955

This modern theatre washroom with its attractive ceramic tile countertop lavatories, is heated with convectors placed beneath the windows to meet the cold where the cold air enters room.

The return air system should not be depended upon for aid in maintaining uniform temperature within a theatre auditorium. A satisfactory condition results only when the air supplied by the heating-cooling system is introduced at the correct temperature, and with the proper moisture content.

Principal Function

The principal function of return air is in reduction of the overall heating-cooling load. When air from the auditorium is recirculated after being washed and filtered, it decreases the amount of outside air which must be taken in and heated or cooled to replenish the supply. Recirculated air also aids in maintaining the proper air temperature at supply outlets.

For a number of different reasons, the front of the main floor of a theatre may remain cold during the heating season. A frequent cause is infiltration of air through doors located in the auditorium near the stage. Or it may result from a layer of cold air passing downward over the rear stage wall and out into the auditorium.

Any attempt to warm the chilly front section of theatre seats by increasing the air temperature usually is unsuccessful. What happens is that the rear part of the auditorium becomes overheated, while the front remains cold.

The best way to solve this heating difficulty is to install direct radiation near all exit doors and on the rear stage wall if it has an outside exposure. Sometimes radiation is installed in the orchestra pit to blocks drafts from backstage.

In the summer, an overly cool front section of seats may be prevented by closing all stage doors tightly, and by determining that all vents and skylights in the stage roof are securely fastened and free from air leakage. The slightest amount of air leakage around the stage frequently is all that is required to start an objectionable and drafty forward movement of air.

Automatic Controls

Heart of a theatre heating system is the boiler. Firing, of course, should be automatic with a gas or oil burner, or a stoker. This assures close control of heating costs, and eliminates arguments with the janitor over fluctuating house temperatures, the invariable result of hand-firing a boiler.

Automatic temperature controls are necessary in achieving the desired degree of inside comfort during the heating season. There should be both an inside and outside thermostat. The outside control keeps the heating system in tune with weather changes, calling for more or less heat, whichever the case may be. The inside control regulates fuel consumption to correspond to changes in the "human load."

An automatic compensating type of adjustment harmonizes and reconciles the demands for the two thermostats, enabling the heating system to maintain the exact indoor climate desired at any season of the year.

A properly-equipped boiler will have safety controls to guard against the twin hazards of overheating and excessive pressure, besides a low water level cut-off.

The steam and hot water lines of a boiler should be carefully checked for adequate size, pitch and insulation. Particular attention should be directed to any low points in the runs, which could cause objectionable noises.

Typical Example

The Fox, San Francisco, has what may be considered a heating-cooling system typical of the larger type of film palace. The air conditioning room occupies an entire floor nine stories above street level.

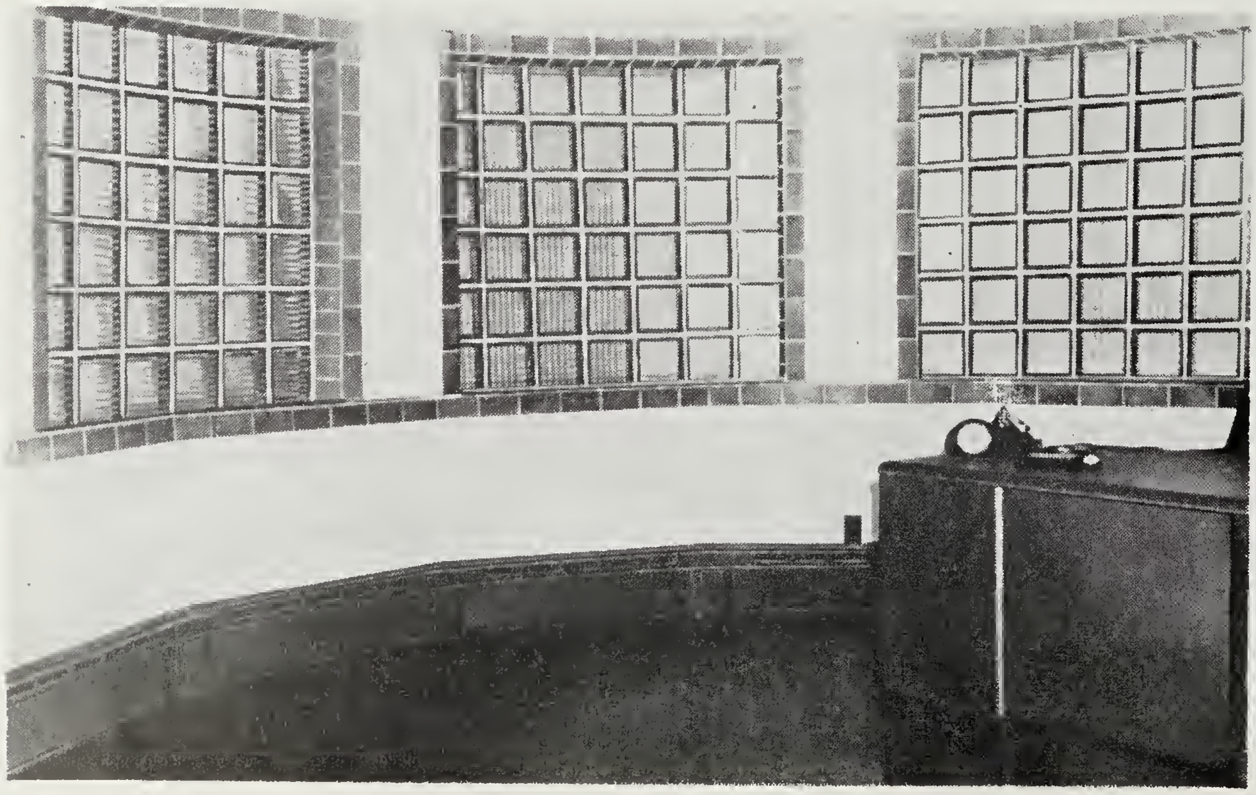
Air intake shutters are under automatic control. Each of 16 supply fans delivers 140,000 cubic feet per minute of air. Eight 14-foot main supply ducts lead from the air conditioning room to various parts of the theatre. Each duct has a series of three steam heaters.

Openings in the highly ornamental plaster-encrusted ceiling, the proscenium arch, and the organ loft distribute conditioned air throughout the auditorium. There are 414 separate openings in this theatre, each with its own damper control.

The boiler room is in the basement 20 feet below sea level. A five by 20 foot tank holds the boiler's fuel oil supply. Oil pumps are equipped with a preheater to bring the oil up to the point of combustion.

Deep well water is pumped from the basement to the air washers by pumps opeerating at 1750 revolutions per minute. Air pressure on hydro-pneumatic tanks is maintained by four compressors. The centrifugal pump is one of two used to raise water from the theatre's own deep well.

The theatre also has a reserve 6,000 gallon hydro-pneumatic air washer system. In case the regular system should break down, the auxiliary system could be used as a standby in an emergency for air washing, fire fighting, or flushing purposes.



Baseboard heating units will keep the manager's office comfortably warm at all times. This type of heat is clean, even, and draftless. It makes cleaning around baseboards a simple task.

Theatremen Look to Strong for Screen Lighting Equipment

Strong

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- ★ Filter cooled by separate blower.
- ★ Reflector and frame cooling device.
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- ★ Single control amperage selection.
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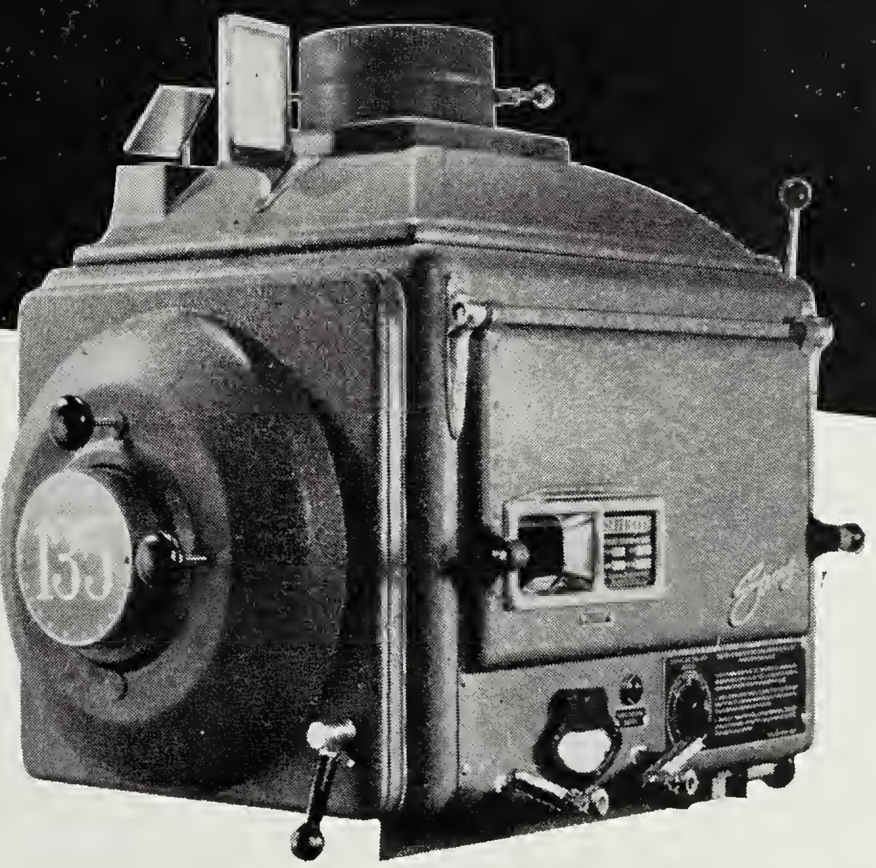

* *Proven by impartial foot-candle-meter tests.*

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Surfacing The Drive-In

In order for a new drive-in to have ramp area that is properly surfaced, it is important that all settlement and pot holes be carefully worked over during the first year. If neglected, it might be necessary to resurface the entire area.

BEFORE undertaking the surfacing of a drive-in, it is of great importance to remember that the raw earth of the original plot has settled for many centuries. Millions of rain storms, snows, hot spells, etc., have packed and kneaded it into its contours. Therefore, it is to be expected that, regardless of how well the ground is rolled and tamped, some settlement and soft spots will develop in the new grade for some months after the bulldozers, graders, and diggers have finished their work of grading the area into curved ramps and crisscrossing it with drainage and conduit ditches.

Wait For Soil Settlement

In view of this fact, the wise drive-in operator does well to wait a full season, or at least two or three months, before dressing or blacktopping either the ramp areas or driveways. With the exception of marshy areas, the sub-soil itself is the key, and it will not support any top surfacing, not even cement, until it has settled and adjusted itself to its new planes.

If sufficient care has been taken in the choice of materials and original construction, settlement soft spots should not show up in any one night in enough quantity to constitute a major problem. The theatre area should, of course, be checked every day for holes, which should be properly filled to promote a smooth, hard surface more rapidly.

When the proper time to surface has arrived, the choice of different grades of construction fills, such as gravels or slags, depends to a large extent on the location of the theatre, and available materials. In New Jersey, for example, the most logical material is a grade A gravel, which is abundant and relatively cheap, consisting of sand, clay, and stone. In Florida, by contrast, there is a crushed coral material which is ideal, inexpensive, and affords one of the best surfacing and base materials. In other areas, the by-products of quarries supply varying grades of gravel or stone chips which are "naturals" for this purpose. In the majority of cases, the cost of these materials is relatively low, and the price is determined primarily on the basis of the distance it must be hauled.

Select Wisely

These foundation materials should be selected wisely with durability in mind, as they rest on the raw earth and provide early drainage without great susceptibility to washouts. Furthermore, they provide a porous, binding surface for future paving materials.

Although a gravel surfacing, which has been laid up to six inches in depth, rolled and tamped over, provides an economical and serviceable topping, it has one unfortunate disadvantage. Since it harbors some of the most persistent weed pests, some complete sterilization or continuous method of weed control is necessary. This requirement is particularly important in view of the fact that many of the weeds so nurtured are of the thorn and burr variety. Thus, aside from creating an untidy appearance, they are a constant source of discomfort to patrons who walk through the ramps in the dark on their way to the concession building.

DRIVE-IN
THEATRES

Certain forms of slag, being of cinder origin, are not susceptible to weed growth. A waste product from the manufacture of steel and other smelted metals, slag is often available close to industrial areas and packs well to provide a firm road surface. Although slag is slightly more expensive than natural gravel, it possesses commendable features which make it a worthwhile surfacing material in certain sections of the country.

Blacktop And Oil Treatment

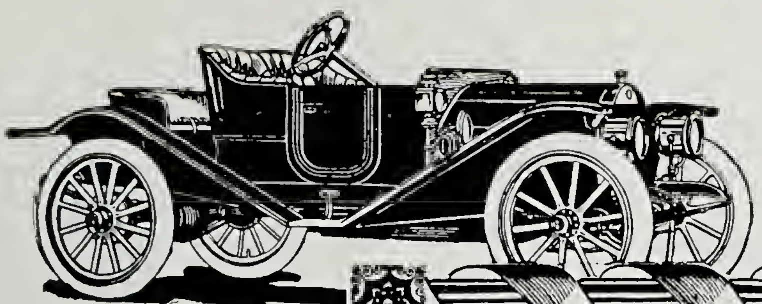
Particularly popular choices of surfacing driveways bearing the heaviest traffic loads, blacktop and oil treatment are composed of essentially the same bituminous substances. Blacktop is factory mixed and is applied as a black paving mass. Oil treatment, as the name implies, is a liquid that is sprayed on the gravel or slag surface at the site and then covered with stone chips or sand.

Blacktop is made in both hot and cold mix varieties. The former, however, is not particularly suitable for drive-ins because of two factors: it requires special baking equipment on the job, and has the disadvantage of cracking and buckling when not in use by much traffic, a characteristic which makes it more desirable for highway construction.

The cold-mix surface, on the other hand, requires only grading and rolling on the job, although it has approximately the same surface strength as the hot-mix variety. Furthermore, since it has greater flexibility during idle periods it is more adaptable to drive-in construction.

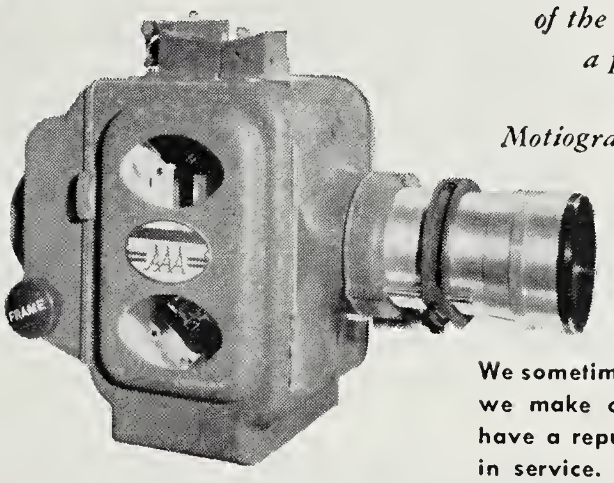
Oil treatment contains in itself a naphtha agent which evaporates and leaves a tarry residue. The oil may be of the medium cure type, which evaporates slowly, penerates deeply, and gives a

(Continued on page PT-24)



How many of these projectors of a bygone day do you recognize?

EXPERIMENTAL MODEL
OPTIGRAPH NO. 1
1896



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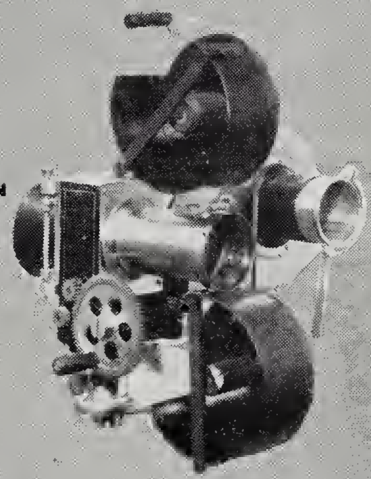

EARLY
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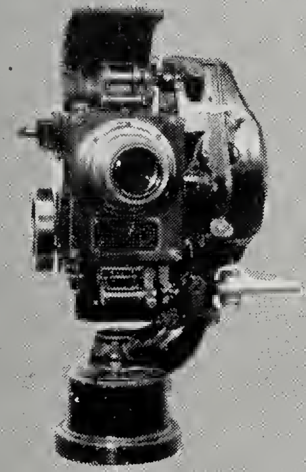
NO. 3
1899

We sometimes are tempted to wonder why we make our projectors so good. They have a reputation for never growing old in service. You'd almost think we were trying to sell fewer projectors rather than more. That's what keeps our engineering department always on its toes, developing things so much better that you can't help wanting them.

Good boxoffice depends on good projection, and your bread and butter depends on the ability of your projection equipment to stay on the job thousands of hours on end with never a doubt. The middle of a show is no place for equipment to fail. Be assured of dependability—buy only Motiograph projectors.

Motiograph has always held firmly to the belief that there is no substitute for good materials and good workmanship. That's one of the reasons why Motiograph makes the most highly regarded sight and sound equipment. Your Motiograph dealer will be glad to demonstrate the many exclusive features of the AAA projector—the finest in history. He will also explain a liberal financing plan.



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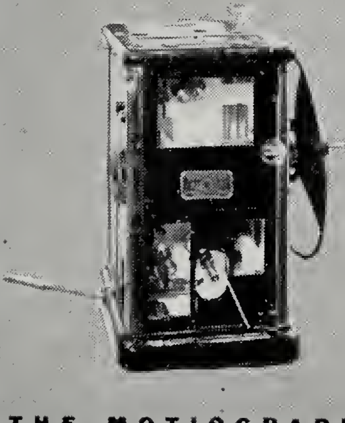
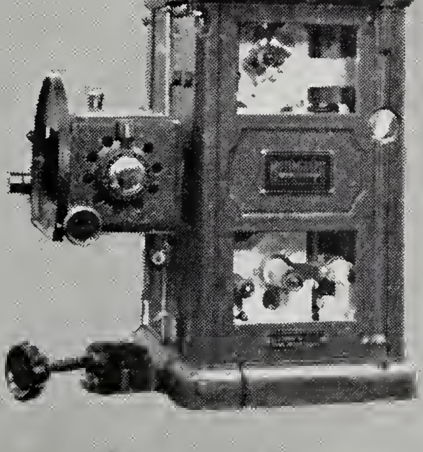


THE MOTIOGRAPH
MODEL F • 1921



THE MOTIOGRAPH
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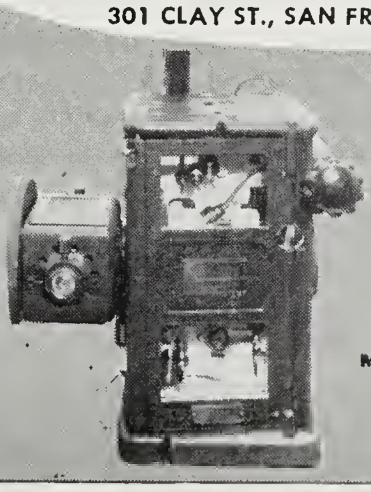


THE
MOTIOGRAPH
MODEL K
1936

WHAT SPEED MIRROR?

By John R. Miles Company

Consultants for Projection Optics Company

The speed of the mirror on professional 35mm. theatre projectors is related to the speed of the lens used in the projector only in that it must be at least as fast as the lens, but in all cases, to function properly, it must be considerably faster than the lens.

The speed of the lens is not directly related to the speed of the mirror in any manner. The fact that a projector is equipped with an f/1.7 mirror does not indicate in any sense that the lenses should be f/1.7 to take advantage of the speed of the mirror.

The statement often heard that the lenses should be matched to the speed of the mirror is actually a misconception, since the relationship is the other way around. It is impossible to make the lens sufficiently large (or fast) to pick up all the light coming from even an f/2.0 mirror, since a great deal of this light is spilled on the construction in and around the lens, which has been built into the existing projectors.

It is true that a larger lens will help to overcome the deficiency of a mirror which is too slow, or, rather not sufficiently large, but the basic difficulty lies in the fact that the mirror in all theatre projectors is too small for even an f/2.0 lens.

Occasionally the argument is put forth that if an f/1.7 mirror is provided in the projector, an f/1.7 lens will give more light on the screen. This is true, but only for the center of the screen. In fact, the fall-off, with the case of the f/1.7 mirror and the f/1.7 lens is considerably more noticeable than the case of the f/2.0 lens and the f/2.0 mirror.

The f/2.0 lens used with an f/1.7 mirror begins to approach even illumination, although the proper conditions for even illumination across the screen would be completely met only if the mirror were f/1.0 and and an f/2.0 lens is used.

A possible analogy might be: A cocktail shaker intended for mixing four cocktails. The cocktail shaker could represent the mirror, and the liquid represent the lens. Obviously, the shaker must be larger than the amount of liquids, and if they are exactly the same size, there will be a waste, or spill-out, and the convenient size is about twice as large as the volume to be mixed.

Century Has Improved Projector Mechanisms

New York—Century Projector Corporation recently announced that a more modern version of the well known Model C and Model CC projector mechanisms is now being manufactured.

This new model has a new and enlarged observation door for easier viewing of the film as it passes through the projector, according to L. W. Davee, sales manager.

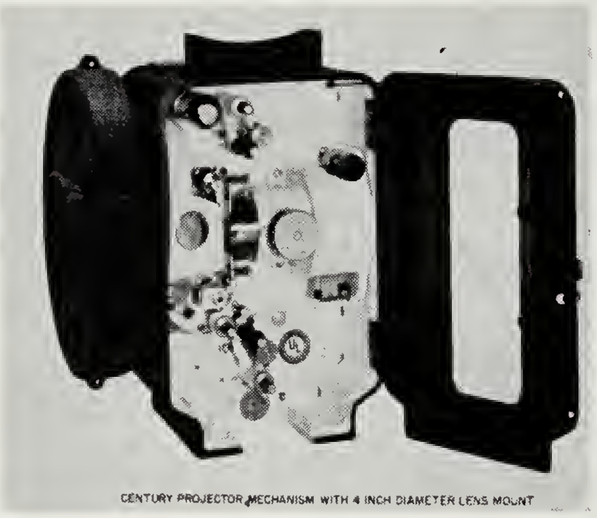
There is incorporated a new design of non-condensing water cooled aperture that can be easily changed to accommodate all standard and special sizes for VistaVision, CinemaScope, Superscope, wide screen, etc.

The efficiency of the mechanism has been increased by newly designed light shields to accommodate the latest high light output arc lamps.

The mechanism is designed to use four-inch diameter high speed lenses, and with adapters can be used for all standard lenses including those for CinemaScope. The lens mount now incorporates advanced features of design such that a projectionist can easily focus the new more critical short focus high speed projection lenses. It has incorporated a special newly developed lubricant which will not flow or creep, or change viscosity from freezing to boiling temperatures, insuring perfect uniform focusing at all times and under all conditions, Davee said.

The main drive shaft of the mechanism is designed so that the soundhead coupling is directly mounted to the shaft, eliminating the usual 17 tooth pinion and stud unit. This results in a more positive trouble free driving arrangement between mechanism and soundhead.

These newly designed mechanisms are now available and being shipped to Century dealers throughout the world.



CENTURY PROJECTOR MECHANISM WITH 4 INCH DIAMETER LENS MOUNT

Raytone Offers Complete Line Of Drive-In Paints

Brooklyn, N. Y.—The Raytone Screen Corporation, announced a complete line of paints for drive-in theatres, including paints for concessions, towers, floors, ceilings, posts, speakers, traffic lanes and fences, as well as surfacings for the screen tower.

For the screen itself, Raytone offers Cinemaplastic, water-mix Vinylkote and regular white. All Raytone paints are available through theatre supply dealers.

TNT Purchases 57 Theatre TV Units

New York—Completion of delivery of 57 large-screen projection units was announced by Nathan L. Halpern, president of Theatre Network Television, Inc. All will be available for leasing to exhibitors for the Marciano-Moore heavyweight championship fight at Madison Square Garden Sept. 20.

Designed and built by General Precision Laboratories at a cost of a half million dollars, the units will help form the largest closed-circuit network ever assembled for a championship fight, the 13th in TNT's history. The bulk of the units are already distributed in 41 cities.

All units are mobile, and capable of economical temporary installation in theatres. Halpern praised their "outstanding performance" during the Marciano-Cockell title bout on May 16, when 34 projectors were leased to exhibitors "on reasonable terms."

Delivery of the last units will meet the heavy demand expected from exhibitors to show a fight which, it is predicted, will draw close to a two million dollar gate between the boxoffice at the Yankee Stadium and the closed-circuit network.

The purchase gives TNT an exclusive on all existing General Precision mobile closed-circuit projectors for large theatre use. TNT now has 27 of the "PB 600's" as they are known, each capable of throwing an image on a screen up to 50 by 65 feet. The remaining 30 are PB 610's, for small theatre, auditoriums, and hotel use. Maximum screen for these is 15 by 20 feet.

Low Priced Selenium Rectifier From Strong

Toledo—A new low priced rectifier just announced by The Strong Electric Corporation is said to match the requirements of all the modern high intensity projections arc lamps.

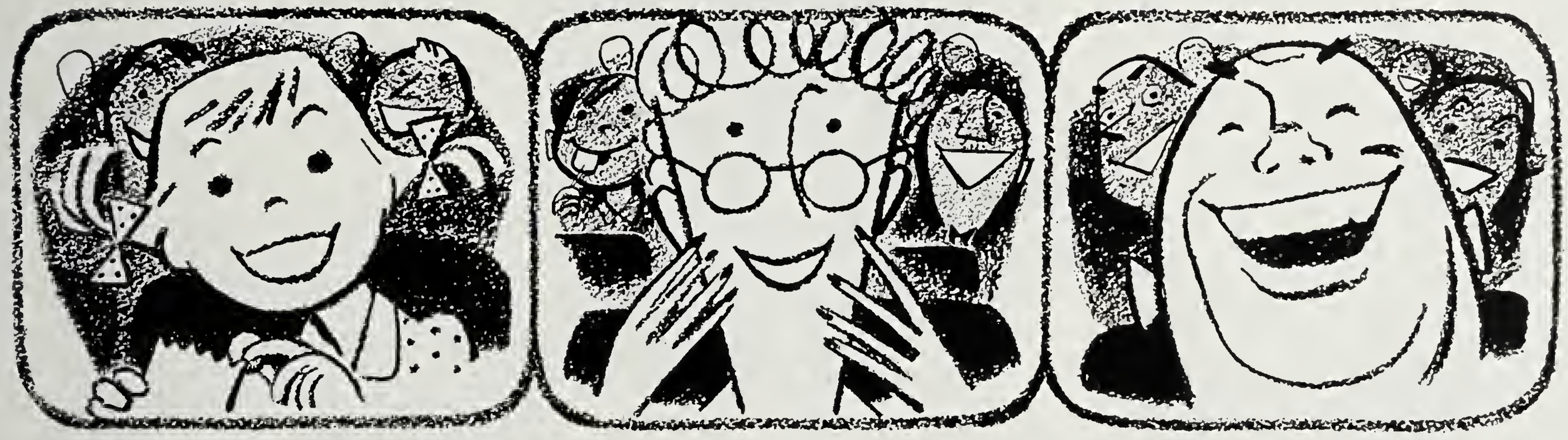
Known as the Red Arrow, this 90 to 135 ampere rectifier is of the selenium type and may be used with angle or coaxial trim lamps. It has been designed for the efficient conversion of three-phase alternating line supply current to direct current for use at the arc.

Output control has been made simple by convenient tap switches located on the front of the heavy sheet metal case.

The rectifying units consist of sheets of metal which are coated on the outside and are moisture-proof to insure reliable operation in damp climates. This coating is said to impart remarkable properties in that electricity will pass freely in the direction from the base metal to the coating, but not in the reverse direction. These sheets are assembled in groups that are electrically connected to adjustable insulated type transformers so that their valve action changes the alternating line current into particularly smooth direct current for use at the arc.

Ventilation is by forced draft provided by the heavy duty fan which cools the plates to room temperatures. The plates are sufficiently spaced so that the draft passes between them.

SHOW THEM THE DIFFERENCE



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Improved theatres, imaginative promotion, colorful display — all help the successful exploitation of these terrific, new media. But above all, wide-screen showings demand *light* — as much light as you can give them.

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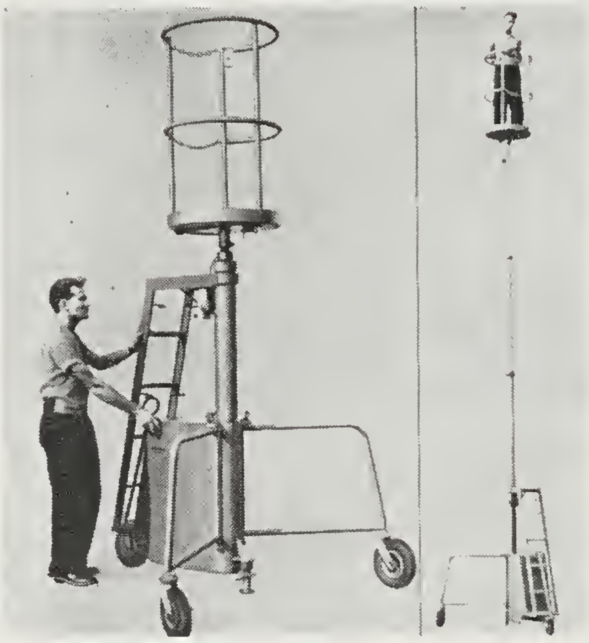
NEW PRODUCTS
. . . that have theatre interest

Mobile Hydraulic Lift

A multi-purpose, compact, mobile hydraulic lift, known as the "Bulb Snatcher," is now available from the G. W. Galloway Company. The unit is said to be able to lift both men and materials up to 400 pounds in weight to a height of 20 feet above floor level.

According to the manufacturer, this item is faster and safer than a ladder, and eliminates most uses for scaffolding. It can be raised and lowered from its rail guarded 24-inch platform, or from the floor. A three-foot neoprene covered three-conductor cable conveys the power for the 110 volt electrical system. The full 20-foot height is reached within 45 seconds, it is claimed.



This mobile hydraulic lift is said to be able to lift both men and materials up to 400 pounds in weight to a height of 20 feet above ground.

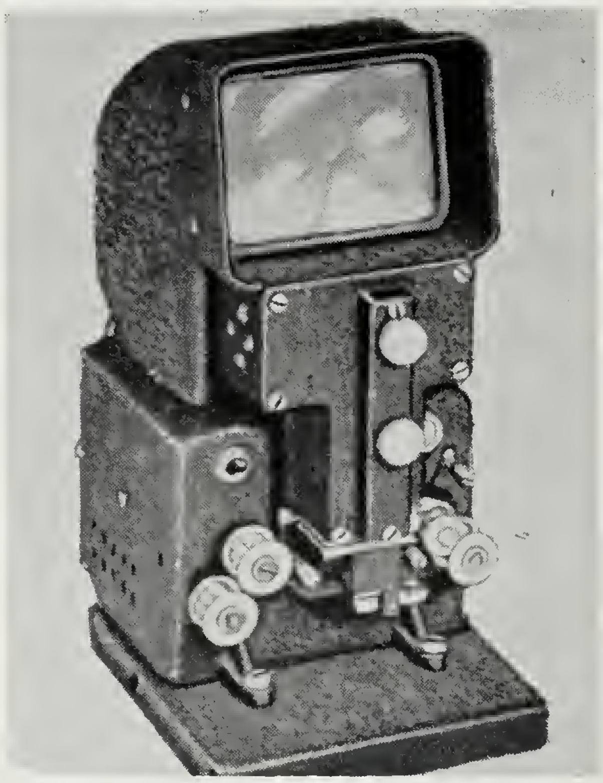
The lift consists of a rigid frame supported by three 12-inch wheels; the forward wheel being attached to a tow bar for easy steering. The swiveling rear wheels have locks that hold them straight for better trailing, and foot brakes are supplied with the unit to prevent any movement when it is in use.

There are many places where this mobile lift could be used in the theatre. It could be used, for example, to change marquees, for repainting walls and ceilings, for cleaning screens, for changing of light bulbs, etc.

Film Viewer

An advanced type 16mm. viewer which projects a large "aerial" image three by four inches has recently been put on the market by S.O.S. Cinema Supply Corporation.

Called the S.O.S. 16mm. Action Viewer, it is claimed this new device will enable the running of originals as well as prints without worry of film scratches or damage to sprocket holes.



A new type of 16mm viewer, this unit is said to make it possible to run originals and prints of films without scratches or damage to sprockets.

The mechanism embodies roller-smooth action and clear image. Features are a coated revolving optical prism with magnifier viewing glass; self lubricating bearings, individual frame and focus knobs; easily replaceable high-power projection lamp with adjustable brightness control. The viewer can be used in a lighted room, it is said, and show a projected picture at 10 to 14 inches distance.

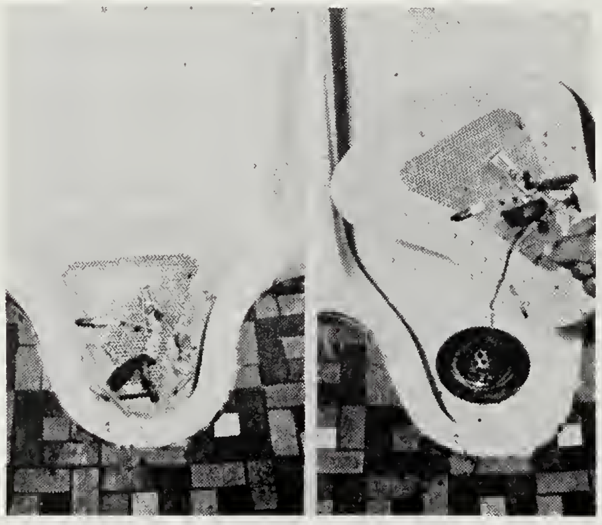
The unit is built of aluminum alloy, measures 16 by 10 by 12 inches, and weighs nine pounds.

Improved Urinal Trap

An improved urinal trap called "Sani-Screen" is a new item from the Bundy Company which could be of use in indoor and outdoor theatre washrooms.

Made of an aluminum perforated core, and molded with a broad rubber edging, this product is said to fit any urinal. The rubber edging insures a watertight seal around all edges.

There are five models available, according to the manufacturer, so that it is possible to get one that will fit any standard model urinal. The urinal trap is so constructed that every time the urinal is flushed the water is forced across the screen. Therefore, the unit is always clean and offensive odors are reduced, it is claimed.



This urinal trap is made of aluminum perforated core, molded with a broad rubber edging. Waste material is easily removed with a special tool.

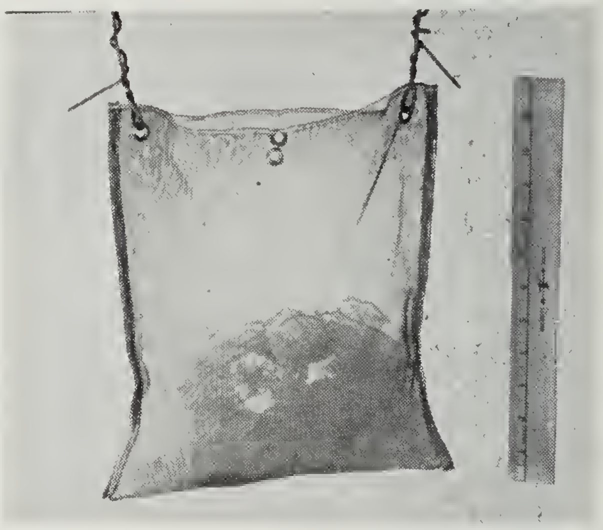
To summarize the advantages of the Sani-Screen, it is claimed to: Keep urinals unplugged; keep urinals clean, scum and odor-free; make the disposing of waste material thrown in urinal bowl simple with a special removal tool; saves expensive plumbing costs, and reduces maintenance.

Cooling Equipment Protection

A simplified and inexpensive way of controlling scale and corrosion in the recirculating cooling water systems of air conditioning, refrigeration and other cooling equipment is provided by Micromet plates, developed by Calgon, Inc.

Micromet plates are described as a new plate form of Micromet, a slowly soluble phosphate used in granulated form to inhibit scale and corrosion.

Up to 10 pounds of these plates may be put in a plastic mesh feeding bag, it is claimed, which is then hung directly in the water spray inside the cooling tower or the evaporative condenser. This eliminates cutting water lines or special plumbing. One or two bags of plates are used for each 20 tons of capacity, and a single charge will last six months.



Micromet plates are used in the recirculating cooling water systems of cooling equipment and they prevent formation of scale and corrosion.

WANT FURTHER INFORMATION ON

NEW PRODUCTS

SHOWN IN THIS ISSUE?

LIST ITEMS..

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ISSUE OF AUGUST 17

●

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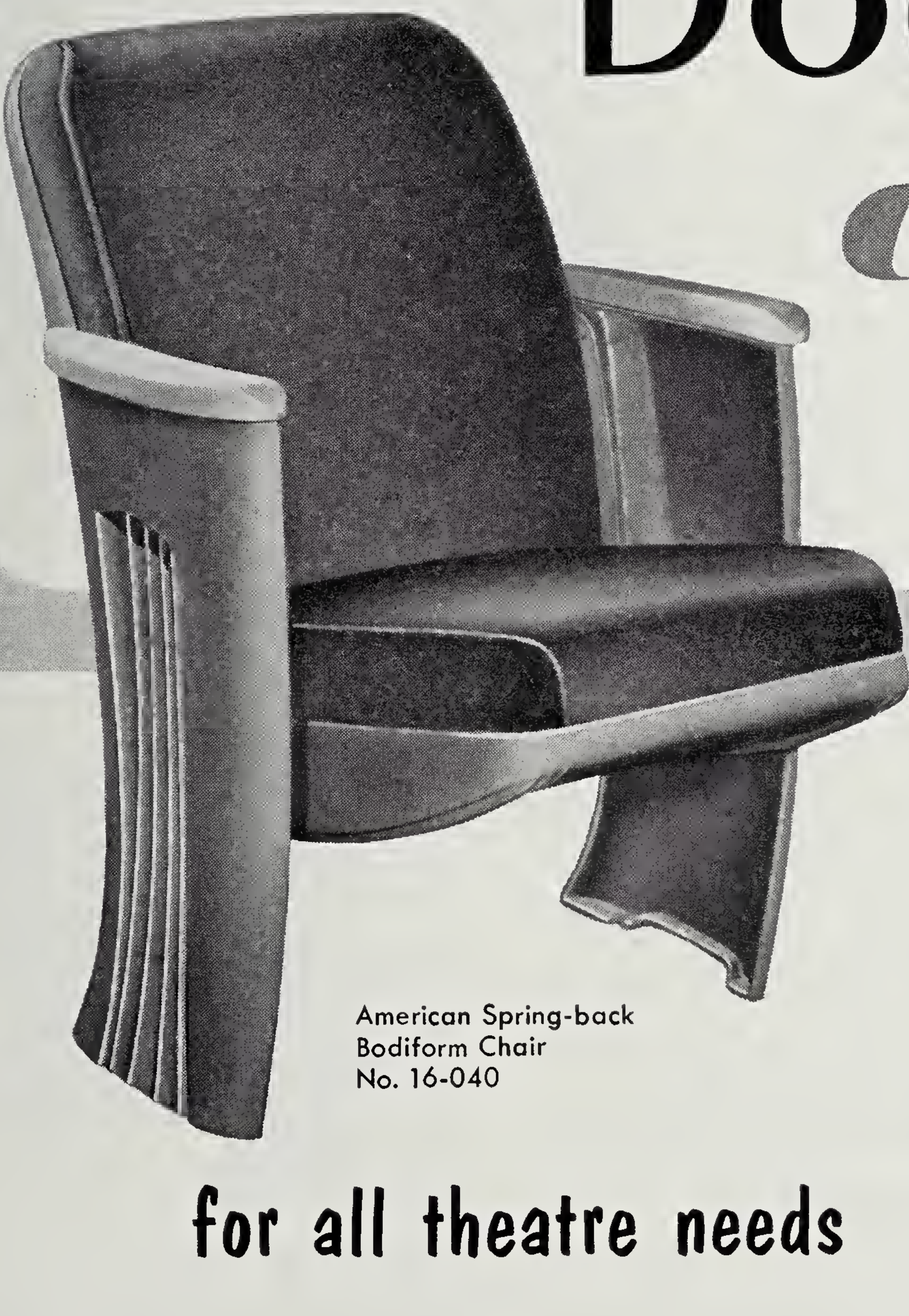

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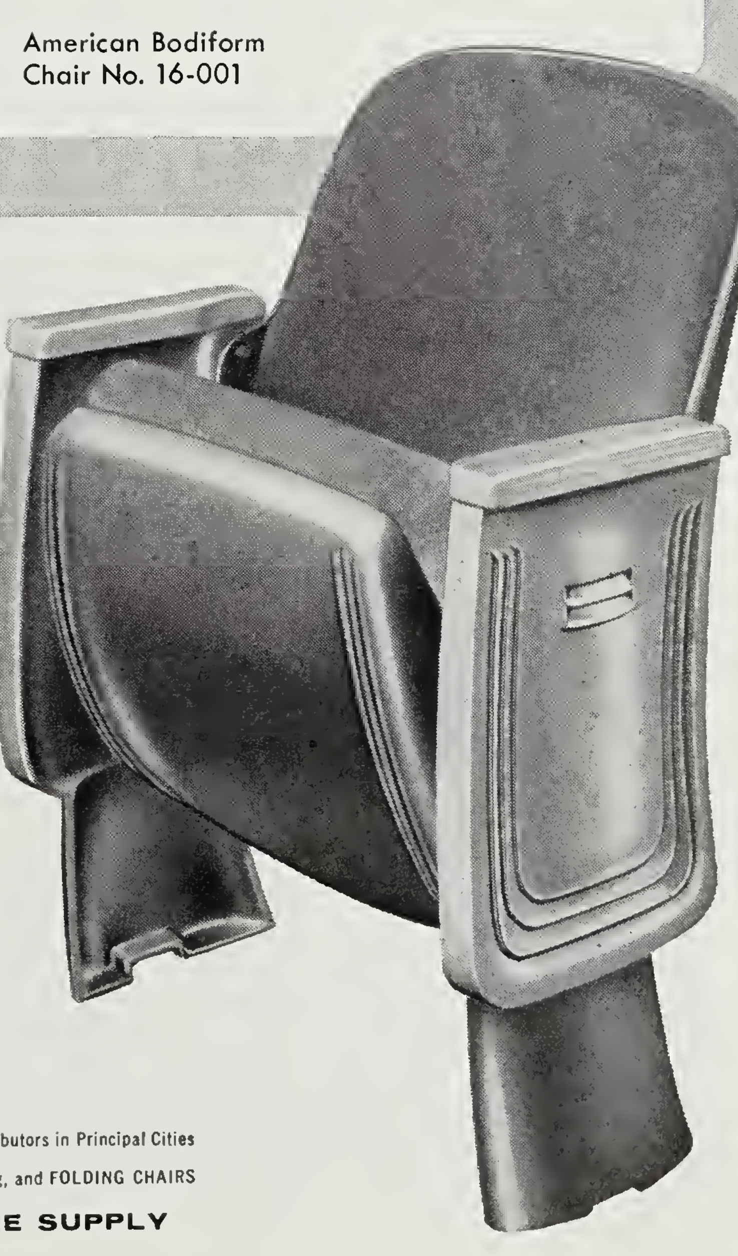

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Anemostat Corp. of America, 10 East 39th St., New York 16, N. Y.
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AIR CONDITIONING EQUIPMENT

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Alton Mfg. Co., 1112 Ross Ave., Dallas, Texas.
American Blower Corp., 8100 Tireman Blvd., Detroit, Mich.
Baker Refrigeration Corp., Amer. Wheelabrator Co., Mishawaka, Ind.
Buensod-Stacey, Inc., 60 E. 42nd St., New York, N. Y.
Chrysler Corp., Airtemp div., 1119 Leo St., Dayton 1, O.
Clarage Fan Co., 619 Porter St., Kalamazoo 16, Mich.
Curtis Air Conditioning Co., 1905 Kienlen Ave., St. Louis, Mo.
Fairbanks-Morse and Co., 600 S. Michigan Ave., Chicago 5, Ill.
General Electric Co., air conditioning div., 5 Lawrence St., Bloomfield, N. J.
General Motors Corp., Frigidaire commercial and air cond. div., 300 Taylor St., Dayton 1, O.
Governair Corp., Northwest 2nd St., Oklahoma City, Okla.
Lessner Benjamin Co., Inc., 4039 Orchard St., Philadelphia Pa
McQuay, Inc., 1600 Broadway, N. E., Minneapolis 13, Minn.
National Engineering and Mfg. Co., 519 Wyandotte St., Kansas City, Mo.
Ready Power Co., 11233 Freud Ave., Detroit, Mich.
Reynolds Mfg. Co., 412 Prospect Ave., N.E., Grand Rapids, Mich.
Raxair div. Martin-Perry Corp., 1455 W. Alexis Rd., Toledo 1, O.
Trana Co., 206 Cameron Ave., LaCrosse, Wis.
Typhoon Air Conditioning Co., Inc., 505 Carroll St. Brooklyn 15, N. Y.
U. S. Air Conditioning Corp., 2564 Como Ave., St. Paul 8, Minn.
Westinghouse Electric Corp., Sturtevant div., 306 4th Ave., Pittsburgh 30, Pa.
Worthington Pump and Machine Corp., Carbondale div., Harrison, N. J.
York Corp., York, Pa.
York-Shipley, Inc., York, Pa.

AIR PURIFICATION

Air Purification Service, 82 Plane St., Newark, N. J.
Cannor, W. B., Engineering Corp., 114 E. 32nd St., New York 16, N. Y.
Electro-Aire Corp., 41-38 37th St., Long Island City 3, N. Y.
National Ozone Machine Co., Inc., 715 5th St., Shelbyville, Ind.
Refresh-Aire Ozonizer Co., 382 Lafayette St., New York 8, N. Y.
Supreme Air Filter Co., 126 W. 21st St., New York 10, N. Y.

AMPLIFIERS

ALTEC-LANSING CORP., 9356 Santa Monica Blvd., Beverly Hills, Cal.
Ampro Corp., 2839 N. Western Ave., Chicago 18, Ill.
Ballantyne Co., 1712 Jackson St., Omaha, Neb.
Century Projector Corp., 729 7th Ave., New York, N. Y.
Fidelity Amplifier Co., 703 Willow St., Chicago 14, Ill.
INTERNATIONAL PROJECTOR CORP., 92 Gold St., New York, N. Y,
MOTIOGRAPH, Inc., 4431 W. Lake St., Chicago 24, Ill.
Radio Corp. of America, RCA Victor Div., Camden, N. J.
Trimm Radio Mfg. Co., 1770 W. Berteau Ave., Chicago, Ill.
Wenzel Projector Co., 2505-19 S. State St., Chicago 16, Ill.
WESTREX CORP., 111 8th Ave., New York, N. Y.

BOOKKEEPING SYSTEMS

JAY EMANUEL PUBLICATIONS, INC., 246-248 N. Clarion St., Philadelphia 7, Pa.

BOXOFFICES

Lobby Display Frame Co., 549 W. 52nd St., New York 19, N. Y.
Poblocki, Ben B. and Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis.
Stanley Displays, Inc., 442 W. 42nd St., New York 18, N. Y.
Universal Corp., 6710 Denton Drive, Dallas 9, Tex.

BOXOFFICE EQUIPMENT

Abbott Coin Counter Co., 143rd St. and Wales Ave., New York, N. Y.
Acorn Sheet Metal Works, 625 W. Jackson Blvd., Chicago 6, Ill.
Adair, R. H. Co., 6926 W. Roosevelt Road, Oak Park, Ill.
American Fixture and Mfg. Co., 2300 Locust Blvd., St. Louis 3, Mo.
Apex Brass and Bronze Works, Inc., 116 Walker St., New York 13, N. Y .
Argus Mfg Co., 1134 Kilbourne Ave., Chicago, Ill.
Associated Ticket and Register Co., Inc., 346 W. 44th St., New York 18, N. Y.
Bahn, L. Co., 123 W. Canton St., Boston 18, Mass.
Berezny Engineering & Mfg., 4208 Avalon Blvd., Los Angeles 11, Calif.
Blackstone Coin Packer Co., 344 Dayton St., Madison 1, Wis.
Brandt Automatic Cashier Co., Watertown, Wis.
Butler Mfg. Co., 7400 E. 13th St., Kansas City, Mo.
Coinometer Corp., 1223 S. Wabash, Chicago, Ill.
Dit-Mco, 729 Baltimore Ave., Kansas City, Mo.
Electronic Signal, 630 5th Ave., New York 20, N. Y.
GENERAL REGISTER CO., 36-20 33rd St., Long Island City 1, N. Y.
Goldberg Bros., 3500 Walnut St., Denver 1, Col.
GoldE Mfg. Co., 1214 W. Madison St., Chicago 7, Ill.
Johnson Fare Box Co., 4619 Ravenwood Ave., Chicago 40, Ill.
K-Hill Signal Co., 326 W. 3rd St., Uhrichsville, Ohio.
Lamolite Corp., 682 6th Ave., New York 10, N. Y.
Money-Meters, Inc., 17 Warren St., Providence, R. I.
Nielsen, Hecht, 1322 Congress St., Chicago 7, Ill.
Perey Turnstile Co., Inc., 101 Park Ave., New York 17, N. Y.
Royal Metal Mfg. Co., 175 N. Michigan Blvd., Chicago 1, Ill.
Sebring, A. G. Co., 2000 N. Oakley, Chicago, Ill.
Taller and Cooper, Inc., 75 Front St., Brooklyn 1, N. Y.
Theatre Control Corp., 319 Orleans St., Detroit 7, Mich.

BROOMS AND BRUSHES

(See JANITOR SUPPLIES)

CARBONS

Carbons, Inc., 254 W. 44th St., Room 806, New York N. Y.
Helios Bio Carbons, Inc., 122 Washington St., Bloomfield, N. J.
NATIONAL CARBON CO., Inc., 30 E. 42nd St., New York 17, N. Y.

CARBON SAVERS

Cali Products Corp., 3719 Marjorie Way, Sacramento, Cal.
Droll Thea. Supply, 317 S. Sangamon, Chicago.
Hanover Carbon Co., 4035 Spruce St., Philadelphia 4, Pa.
Hal I. Huff Mfg. Co., 659 W. Jefferson, Los Angeles 7, Cal.
Payne Prods. Co., 2451 W. Stadium Blvd., Ann Arbor, Mich.
Edw. H. Wolk, 1241 S. Wabash, Chicago 5, Ill.

CARPETS

Bigelow-Sanford Carpet Co., Inc., 140 Madison Ave., New York 16, N. Y.
Clinton Carpet Co., 222 N. Bank Drive, Chicago, Ill.
Firth, Inc., 295 5th Ave., New York, N. Y.
Greater N. Y. Carpet House, Inc., 250 W. 49th St., New York 20, N. Y.
Hardwick and Magee, 295 5th Ave., New York, N. Y.
Hotel and Theatre Carpet Co., 25 W. 32nd St., New York 1, N. Y.
Karagheusian, A. and M. Co., Inc., 295 5th Ave., New York 16, N. Y.
Klearflax Linen Looms, Inc., 63rd and Grand, Duluth, Minn.
Leedom, Thomas L. Co., Bristol, Pa.
Lees, James and Sons Co., Bridgeport, Pa.
Lomax Carpet Mills, Jasper and Orleans Sts., Philadelphia 34, Pa.
Mohawk Carpet Mills, Inc., 295 5th Ave., New York 16, N. Y.
Philadelphia Carpet Co., Allegheny Ave. at C St., Philadelphia, Pa.
Shelton Looms, 1 Park Ave., New York, N. Y.
Smith, Alexander and Sons Carpet Co., 295 5th Ave., New York 16, N. Y.
Waite Carpet Co., Oshkosh, Wis.

CARPET PADDING

American Hair & Felt Co., Merchandise Mart, Chicago, Ill.
Sponge Rubber Co., Sheldon, Conn.
U. S. Rubber Co., 1230 6th Ave., N. Y. C., N. Y.

CASH CONTROL EQUIPMENT

(See BOXOFFICE EQUIPMENT)

CHAIRS

American School & Desk Co., Temple, Tex.
AMERICAN SEATING CO., 9th and Broadway, Grand Rapids 2, Mich.
Chicago Used Chair Mart, 820 S. State St., Chicago 5, Ill.
General Chair Co., 1308 N. Elston Ave., Chicago 22, Ill.
Griggs Equipment Co., 209 Beale St., Box 630, Belton, Tex.
HEYWOOD-WAKEFIELD CO., Gardner, Mass.
IDEAL SEATING CO., 519 Ann St., N. W., Grand Rapids, Mich.
International Seat Corp., Union City, Ind.
Irwin Seating Co., 1480 Buchanan Ave., S. E., Grand Rapids, Mich.
Peabody Seating Co., North Manchester, Ind.

CHAIR CUSHIONS

Dunlop Rubber Co., Sheridan Drive and Riverside Rd., Station B, Buffalo 7, N. Y.
Firestone Tire and Rubber Co., 1200 Firestone Parkway, Akron 17, O.
Hewitt-Robins, Inc., 240 Kensington Ave., Buffalo 5, N. Y.
Sponge Rubber Products Co., Howe Street, Shelton, Conn.
Theatre Seat Ser. Co., 160 Hermitage Ave., Nashville, Tenn.
U. S. Rubber Co., mech. rubber goods div., 1230 Ave. of Americas, New York 20. N. Y.

CHAIR REPAIR SERVICE

Theatre Seat Service Co., 160 Hermitage, Nashville, Tenn.

CHAIR UPHOLSTERING FABRICS

American Leatherex Corp., 629 Broadway, New York, N. Y.
Apex Coated Fabrics Co., Inc., 12 E. 22nd St., New York 10, N. Y.
Asher and Boretz, Inc., 900 Broadway, New York 3, N. Y.
Athol Mfg. Co., 120 E. 41st St., New York 17, N. Y.
Atlantic Mercantile Co., 109 W. 64th St., New York 23, N. Y.
Bolta Products Sls., Inc., 151 Canal St., Lawrence, Mass.
Celanese Corp. of America, plastic div., 180 Madison Ave., New York 16, N. Y.
Chicopee Sales Corp., 40 Worth St., New York 13, N. Y.
Cotan Corp., 331 Oliver St., Newark, N. J.
DuPont, E. I. DeNemours and Co., 350 5th Ave., New York 1, N. Y.
Firestone Rubber and Latex Products Co., Firestone Foamex div., Fall River, Mass.
Foster, F. A. and Co., 38 Chauncy St., Boston 11, Mass.
Goodall Fabrics, Inc., 525 Madison Ave., New York 22, N. Y.
Goodrich, B. F. Co., 500 S. Main St., Akron, O.
Hoenigsberger, H. L., 149 N. Wacker Drive, Chicago 6, Ill.

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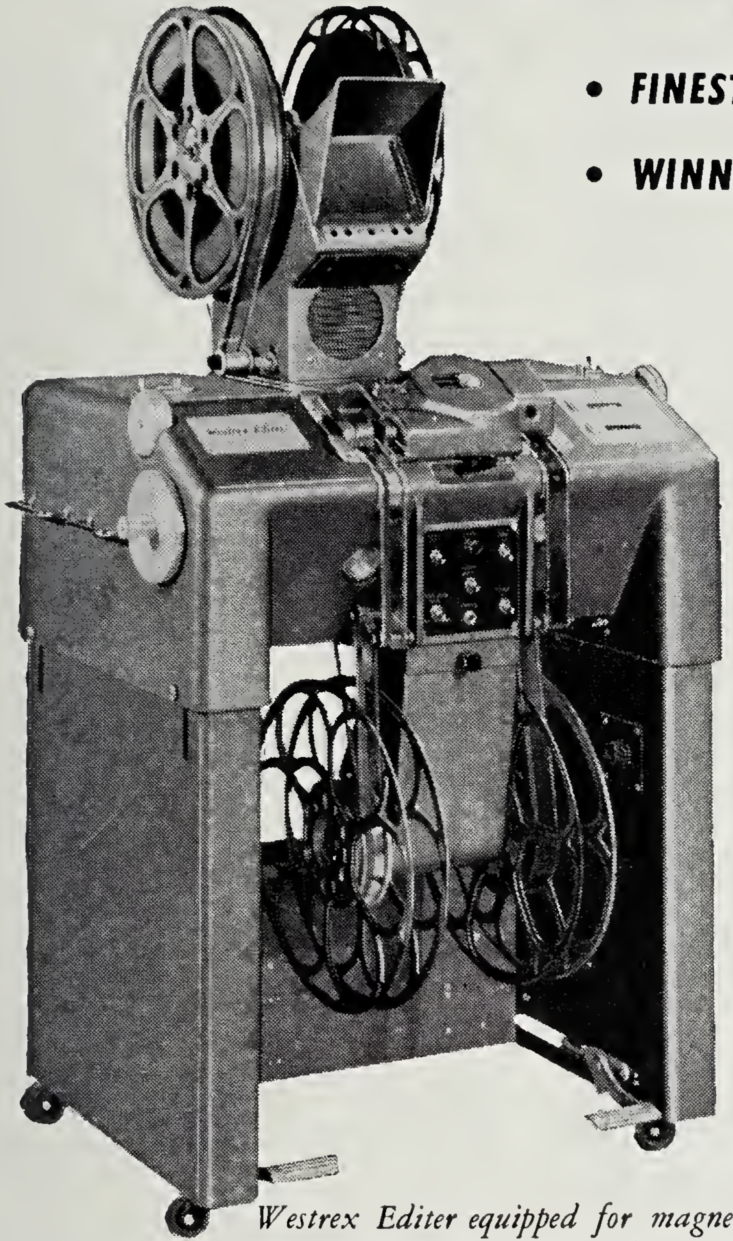


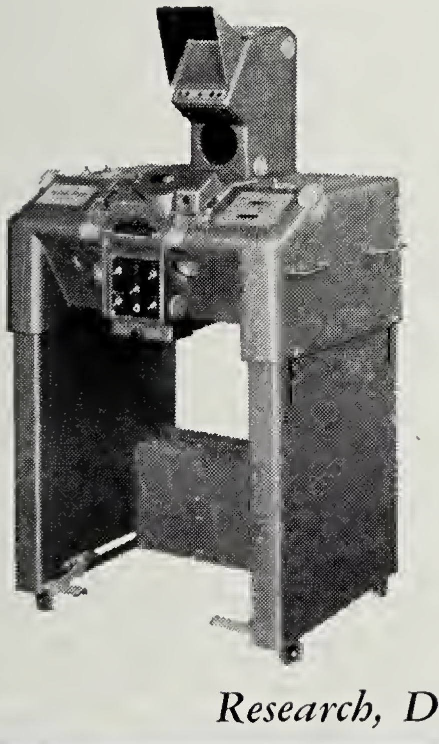
Westrex Editer equipped for magnetic and photographic sound tracks. 3-3/4" x 5" translucent screen shows bright, clear picture.

Designed and engineered by the Westrex Hollywood Laboratories — in cooperation with leading studios — the new Westrex Editer is an advanced machine that meets every film editing need.

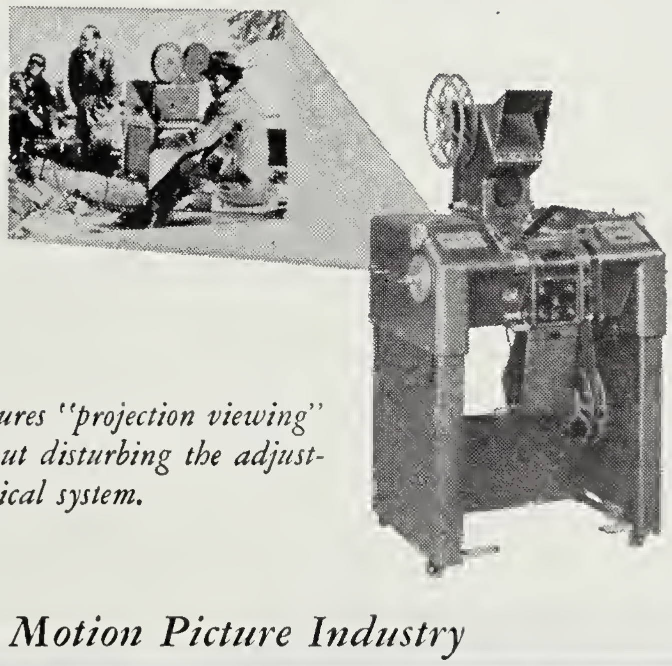
The Westrex Editer can handle both standard and the new small-hole perforated 35mm films — film strips — motion picture films — magnetic or photographic sound films (single or multiple) — composite release prints — and for the first time it makes possible "projection viewing" of an enlarged image on a wall or screen without extra attachments.

The Westrex Editer is quiet in operation — no intermittent, hence less noise and less film damage — speedy and efficient. Among its advanced features are simplified threading — automatic fast stop — synchronization while running — improved sound — lower flutter.

The Westrex Editer — available in 35mm model — is the latest in a long line of notable Westrex contributions to the motion picture industry. A new illustrated folder that describes in detail its many technical and operating advantages is yours for the asking.



The basic Westrex Editer, for use with film strips—vertical film handling method—faster and more practical.



The Westrex Editer features "projection viewing" on wall or screen without disturbing the adjustments of the normal optical system.

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Market Guide—(Cont'd)

Manko Fabric Co., 114 E. 27th St., N. Y.
Masland Duraleather Co., 3234-90 Amber St., Philadelphia 34, Pa.
National Plastic Products Co., Odenton, Md.
Pantasote Co., Inc., 444 Madison Ave., New York 22, N. Y.
Rayon Corp. of America, 350 5th Ave., New York 1, N. Y.
Textileather Corp., 607 Madison Ave., Toledo 3, O.
Theatre Seat Service Co., 160 Hermitage Ave., Nashville, Tenn.
Tufford Seat Covers, Inc., 140 West "B" St., San Diego 1, Calif.
U. S. Rubber Co., 1230 Ave. of Americas, New York 22, N. Y.
Weymouth Art Leather Co., South Braintree, Mass.

CHANGEOVERS

Essannay Electric Mfg. Co., 1438 N. Clark St., Chicago 10, Ill.
Weaver Mfg. Co., 1353 E. Firestone Blvd., Los Angeles 1, Cal.

COIN CHANGERS

(See BOXOFFICE EQUIPMENT)

COLOR WHEELS

Best Devices Co., 10516 Western Ave., Cleveland 11, O.
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
Kliegl Bros., 321 W. 50th St., New York 19, N. Y.

CONDENSERS

Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
Fish-Schurman Corp., 230 E. 45th St., New York 17, N. Y.

CONFECTION STANDS

Calumet Coach Co., 11575 S. Wabash Ave., Chicago 28, Ill.
Columbus Show Case Co., 850 W. 5th Ave., Columbus 8, O.
General Mfg. Co., 1209 Castle at Fort Worth Ave., Dallas, Texas
Karl Hansen Co., 1600 Paydros St., New Orleans, La.
Master-Kraft Fixture Co., 434 N. Front St., Baltimore, Md.
Simplex Store Equip. Co., div., Grand Rapids Co., 25 Commerce St., S. W., Grand Rapids, Mich.
Supurdisplay, Inc., 1324 W. Wisconsin Ave., Milwaukee, Wisc.
Weber Showcase and Fixture Co., Inc., 5700 Avalon Blvd., Los Angeles 54, Calif.
West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Calif.
Woodwork Corp. of America, 1432 W. 21st St., Chicago 8, Ill.

CROWD CONTROL EQUIPMENT

Lawrence Metal Products, Inc., Lynbrook, L. I., N. Y.
Percy Turnstile Co., Inc., 101 Park Ave., New York 17, N. Y.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Universal Corp., 6710 Denton Drive, Dallas 9, Texas

CUPS (Paper)

Dixie Cup Co., 24th and Dixie Ave., Easton, Pa.
Lily-Tulip Cup Corp., 122 E. 42nd St., Chin Bldg., New York 17, N. Y.

CURTAINS

(See DECORATION)

CURTAIN CONTROLS AND TRACK

AUTOMATIC DEVICES CO., 2011 S. 12th St., Allentown, Pa.
Clancy, J. R., Inc., 1010 W. Belden Ave., Syracuse 4, N. Y.
Vallen, Inc., 225 Bluff St., Akron 4, O.
Jos. Vasconcellos, Inc., 43-15 Dutch Kills St., Long Island City 1, N. Y.
Weaver Mfg. Co., 1353 E. Firestone Blvd., Los Angeles 1, Calif.

DECORATION

Battisti Studios, 1564 Broadway, New York 18, N. Y.
Bil-Art Studios, Inc., 548 W. 53rd St., New York 19, N. Y.
Blank, Frederic and Co., Inc., 230 Park Ave., New York 17, N. Y.
BRODSKY, DAVID E. ASSOC., 242 N. 13th St., Philadelphia 7, Pa.
Dazian's, Inc., 142 W. 44th St., New York, N. Y.
F & Y Building Service, 329 E. Town St., Columbus, Ohio
Frankel Assoc., 218 West 47th St., New York 19, N. Y.
Great Western Stage Equip. Co., Inc., 1324-26 Grand Ave., Kansas City, Mo.
Greiwe, Inc., 2426-32 Reading Rd., Cincinnati, O.
Grosh, R. L. and Sons Scenic Studios, 4114 Sunset Blvd., Hollywood 27, Cal.
Gull Industries, Inc., 1024 Keith Bldg., Cleveland 15, O.
Hansen, Joseph C. Co., 423 W. 43rd St., New York 18, N. Y.
Houston Scenic Studios, 7026 Sherman Ave., Houston, Texas
Kenney, Charles H., Studios, Inc., 1440 Broadway, New York 18, N. Y.
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville 4, Tenn.
Maharam Fabric Corp., 130 W. 46th St., New York 19, N. Y.
Manko Fabrics Co., 247-213 Jamaica Ave., Bellrose, L. I., N.Y.
Marsh Wall Products, Inc., 5082 Main St., Dover, O.
Metropolitan Scenic Studios, Inc., 1611 Davenport St., Omaha, Neb.
H. R. Mitchell, Inc., Hartselle, Ala.
Mosaic Tile Co., The, Zanesville, O.
National Studios, 145 W. 45th St., New York 19, N. Y.
Northwest Scenic Studios, 607 Marshall St., N. E., Minneapolis, Minn.
Novelty Scenic Studios, Inc., 426-432 E. 91st St., New York 28, N. Y.
PARAMOUNT DECORATING CO., Inc., 311 N. 13th St., Philadelphia 7, Pa.
Premier Studios, 414 W. 45th St., New York 19, N. Y.
Rambusch Decorating Co., 2 W. 45th St., New York 19, N. Y.
Rau Studios, Inc., 104 W. 42nd St., New York, N. Y.
Riseman, William, Assoc., 162 Newbury St., Boston, Mass.
Sebco, Inc., 1011 Curie Ave., Minneapolis, Minn.
Stevens, Frank W. Co., 544 Newbury St., Boston, Mass.
Synthetic Vision Corp., 9501 N. Main St., Dayton 5, O.
Teichert, Hanns R. Studios, 1311 N. Wells St., Chicago, Ill.
Theatre Production Service, 1430 Broadway, New York 18, N. Y.
Weiss, I. and Sons, Inc., 445 W. 45th St., New York 19, N. Y.

DEODORANTS

(See EXTERMINATOR SUPPLIES AND SERVICES)

DESKS AND OFFICE EQUIPMENT

Remington-Rand, Inc., 315 4th Ave., New York 10, N. Y.
Yawman and Erbe Mfg. Co., 1099 Jay Street, Rochester 3, N. Y.

DIMMER EQUIPMENT

(See SWITCHBOARDS)

DISPLAY FRAMES

Alto Mfg. Co., 1647 Wolfram St., Chicago 13, Ill.
Art In Metal Co., 511 Manhattan Ave., Brooklyn 22, N. Y.
Beach Co., The, Coshocton, O.
Bevelite, Inc., 1615 Cordova St., Los Angeles 7, Calif.
Champion Metal Moulding Corp., 234 E. 151st St., New York 51, N. Y.
Lobby Display Frame Corp., 549 N. 52nd St., New York 19, N. Y.
Peoples Display & Frame Co., 1515 W. Olympic Blvd., Montebello, Calif.
Poblocki, Ben B. and Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Romar Vide Co., Chetek, Wisconsin
Sioux Metal Products Co., P. O. Box 430, Bedford, O.
Stanley Displays, Inc., 442 W. 42nd St., New York 18, N. Y.
Universal Corp., 6710 Denton Drive, Dallas 9, Tex.
West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Calif.

DOORS AND DOOR HARDWARE

Bloomfield Mfg. Co., Inc., Bloomfield, Ind.
Kawneer Co., 2510 Front St., Niles, Mich.
Lawrence Metal Products, Inc., 434 Broadway, New York 13, N. Y.
Norton Door Closer Co., div., Yale and Towne Mfg. Co., Chicago 18, Ill.
Norton Lasier Co., Inc., 466 W. Superior St., Chicago, Ill.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Rixon Mfg. Co., 4450 W. Carroll Ave., Chicago, Ill.
Stanley Works, 111 Elm St., New Britain, Conn.
Universal Corp., 6710 Denton Drive, Dallas 9, Texas
Vonnegut Hardware Co., 402 West Maryland St., Indianapolis 4, Ind.
West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Calif.
Yale and Towne Mfg. Co., Stamford div., 200 Henry St., Stamford, Conn.

Market Guide—(Cont'd)

DRAPERIES
(See DECORATION)

DRAPERY AND WALL COVERINGS
(See DECORATION)

DRINKING CUPS
(See CUPS, PAPER)

DRINKING FOUNTAINS
Ebco Mfg. Co., 401 W. Town St., Columbus, O.
General Motors Corp., Frigidaire, commercial and air cond. div., 300 Taylor St., Dayton 1, O.
Puro Filter Corp. of America, 440 Lafayette St., New York 3, N. Y.
Sunroc Refrigeration Co., Glen Riddle, Pa.
Voigt Co., 1649 N. Broad St., Philadelphia 2, Pa.
Westinghouse Electric Corp., 983 Page Blvd., East Springfield, Mass.

EMERGENCY LIGHTING
Carpenter Mfg. Co., 2 Bradley St., Summerville, Mass.
Fairbanks, Morse and Co., 600 S. Michigan Ave., Chicago 5, Ill.
Lamplighter Products Co., 95 Atlantic Ave., Brooklyn, N.Y.
Onan, D. W. Sons Co., 43 Royalston Ave., Minneapolis, Minn.
Ready Power Co., 11233 Freud Ave., Detroit, Mich.
Square D Co., 6060 Rivaud St., Detroit 11, Mich.
U-C Lite Co., 1050 Hubbard St., Chicago, Ill.

EXTERMINATOR SUPPLIES AND SERVICES
American Processing Co., 720 Euclid Ave., Cleveland, O.
Brulin & Co., 2939 Columbia Ave., Indianapolis, Ind.
Chemical Insecticide Corp., 57 13th St., Brooklyn 15, N. Y.
Fuld Bros., 702 S. Wolfe St., Baltimore 31, Md.
Lundy, E. A., Inc., 420 Lexington Ave., New York 17, N. Y.
Sani-Toil Labs., 121 Main St., Joplin, Mo.
Todd Shipyards Corp., 81-16 45th Ave., Queens, N. Y. N. Y.
Welch Equipment Co., 224 S. Michigan Ave., Chicago, Ill.
West Disinfecting Co., 42-16 West Street, Long Island City, N. Y.

FENCING
American Chain and Cable Co., Inc., Page Steel and Wire div., Bridgeport, Conn.
Anchor Post Fence Co., 6695 Eastern Ave., Baltimore 24, Md.
Habitant Fence Co., Bay City 21, Michigan.

FILM CASES AND CABINETS
All-Steel Equipment Co., Inc., 741 Griffith Ave., Aurora, Ill.
Chicago Metal Mfg. Co., 3724 S. Rockwell St., Chicago 32, Ill.
Goldberg Bros., 3500 Walnut St., Denver 1, Colo.
GoldE Mfg. Co., 1214 W. Madison St., Chicago 7, Ill.
Hawthorne Mfg. Co., 2930 27th Ave., S., Minneapolis, Minn.
Neumade Products Corp., 250 W. 57th St., New York 19, N. Y.

FIRE EXTINGUISHERS
American LaFrance-Foamite Corp., 100 E. LaFrance St., Elmira, N. Y.
Bostwick Laboratories, 706 Bostwick Ave., Bridgeport, Conn.
Buffalo Fire Appliance Corp., 290 Main St., Buffalo 2, N. Y.
General Detroit Corp., 2270 E. Jefferson Ave., Detroit 7, Mich.
Pyrene Mfg. Co., 560 Belmont Ave., Newark 8, N. J.
Snyder, M. L. and Son, Jasper and York Sts., Philadelphia 25, Pa.

FIRE HOSE
Buffalo Fire Appliance Corp., 290 Main St., Buffalo 2, N. Y.
General Detroit Corp., 2270 E. Jefferson Ave., Detroit 7, Mich.

FIREPROOFING
Albi Mfg. Co., Inc., 29 Bartholomew Ave., Hartford 6, Conn.

FIRE SHUTTERS
Best Devices Co., 10516 Western Ave., Cleveland 11, O.
Trumbull Electric Mfg. Co., 41 Woodford Ave., Plainville, Conn.

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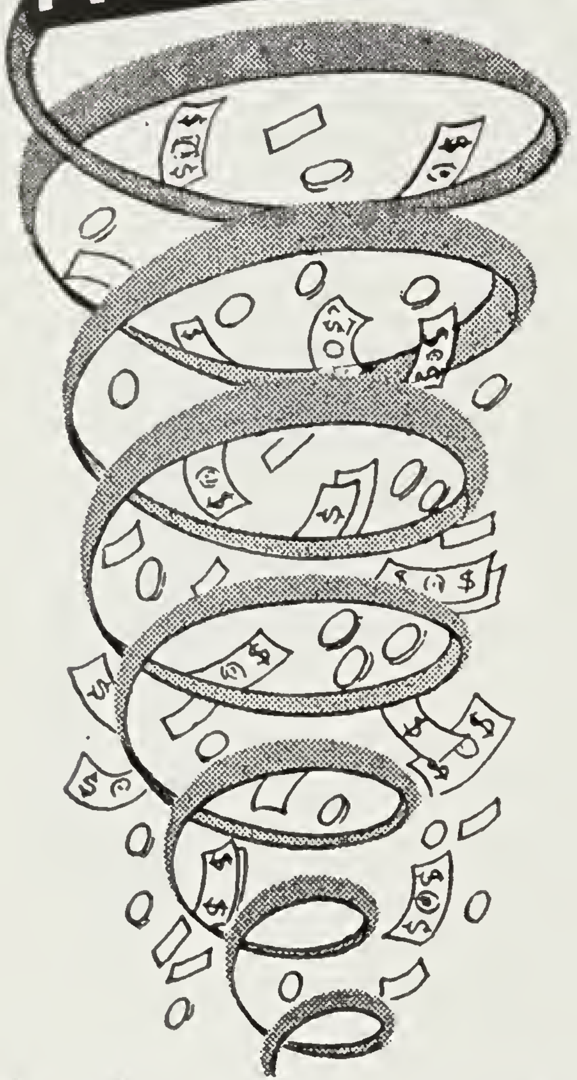

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1018 S. Wabash Ave., Chicago 5, Illinois

Market Guide—(Cont'd)

FLOODLIGHTS

(See LIGHTING FIXTURES)

FLOORING MATERIALS

Armstrong Cork Co., 1240 State St., Lancaster, Pa.
Congoleum-Nairn, Inc., 195 Belgrove Drive, Kearney, N. J.
Fremont Rubber Co., 115 McPherson Hwy., Fremont, O.
Goodyear Tire and Rubber Co., Inc., flooring div., 600 W. 58th St., New York 19, N. Y.
Homasote Co., Fernwood Rd., Trenton 3, N. J.
Hood Rubber Co., div., B. F. Goodrich Co., Watertown, Mass.
Marble Institute of America, 108 Forster Ave., Mount Vernon, N. Y.
Mosaic Tile Co., Zanesville, Ohio
National Terrazzo and Mosaic Assn., 1420 New York Ave., N. W., Washington 5, D. C.
Sloane-Blabon Corp., 295 5th Ave., New York 16, N. Y.
Taylor Mfg. Co., 3056 W. Meinecke St., Milwaukee, Wis.
Tile-Tex Co., Inc., 1232 McKinley St., Chicago Heights, Ill.

FLOOR AND TABLE LAMPS

(See LIGHTING FIXTURES)

FLUORESCENT PAINT AND LIGHTING

Black Light Products Co., 67 E. Lake St., Chicago 1, Ill.
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
General Electric Co., 1285 Boston Ave., Bridgeport 2, Conn.
General Luminescent Corp., 638 S. Federal St., Chicago, Ill.
Guth Bros., 2615 Washington Blvd., St. Louis 3, Mo.
Stroblite Co., 75 W. 45th St., New York 36, N. Y.
Switzer Bros., 4732 St. Clair Ave., Cleveland, O.

FOOTLIGHTS

(See LIGHTING FIXTURES)

FRONTS

Davidson Enamel Products Co., 450 E. Kibby St., Lima, O.
Formica Insulation Co., 4654 Spring Grove Ave., Cincinnati 32, O.
Kawneer Co., 2510 Front St., Niles, Mich.
Poblocki, Ben B. Sons and Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Seaporcel Porcelain Metals, Inc., 28-20 Borden Ave., Long Island City 1, N. Y.
Toledo Porcelain Products Co., 2275 Snead Ave., Toledo, O.

FURNITURE

HEYWOOD-WAKEFIELD CO., Gardner, Mass.
Royal Metal Mfg. Co., 175 N. Michigan Blvd., Chicago 1, Ill.

GENERATORS

AUTOMATIC DEVICES CO., 114 N. 8th St., Allentown, Pa.
Ballantyne Co., The, 1707 Davenport St., Omaha, Neb.
Cinematic Corp., 122 Washington St., Bloomfield, N. J.
Hertner Electric Co., 12690 Elmwood Ave., Cleveland 11, O.
Imperial Electric Co., 84 Ira Ave., Akron, O.
MOTIOGRAPH, INC., 4431 W. Lake St., Chicago 24, Ill.
NATIONAL THEATRE SUPPLY, 92 Gold St., New York, 8, N. Y.
Radio Corporation of America, RCA Victor Div., Theatre Equip. Sales, Camden, N. J.
ROBIN, J. E., INC., 267 Rhode Island Ave., E. Orange, N. J.

GLASS, STRUCTURAL

Libbey-Owens-Ford Glass Co., 1021 Nicholas Bldg., Toledo 3, O.
Owens-Illinois Glass Co., Ohio Bldg., Toledo, O.
Pittsburgh-Corning Corp., Grant Bldg., Pittsburgh 22, Pa.
Prest-Glass, Inc., 8 E. 12th St., New York, N. Y.

HAND DRYERS

Chicago Hardware Foundry Co., Sani-Dri div., 2500 N. Commonwealth Ave., Chicago, Ill.
Electric-Aire Engineering Corp., 209 W. Jackson Blvd., Chicago, Ill.

HAND RAILS

(See CROWD CONTROL EQUIPMENT)

HEARING AIDS

Dictograph Products Co., Inc., 580 5th Ave., New York 19, N. Y.
Sonotone Corp., Saw Mill River Rd., Elmsford, N. Y.
Telesonic Theatrephone Corp., Times Square Bldg., New York 18, N. Y.
Trimm Radio Mfg. Co., 1770 W. Bertean Ave., Chicago, Ill.
Western Electric Co., 195 Broadway, New York 7, N. Y.
Zenith Radio Corp., 6001 Dickens St., Chicago 39, Ill.

HEATERS (IN-CAR)

Arvin Industries, Columbus, Ind.
Electromode, Inc., 45 Crouch St., Rochester N. Y.
Thermolater Co., 1628 Victory Blvd., Glendale, Calif.

HEATING SYSTEMS

American Foundry and Furnace Co., Washington and McClun, Bloomington, Ill.
American Radiator and Standard Sanitary Corp., P. O. Box 1226, Pittsburgh 30, Pa.
Grinnell Co., Inc., 260 W. Exchange St., Providence, R. I.
Petroleum Heat and Power Co., Southfield Ave., Stamford, Conn.
Skinner Heating and Ventilating Co., Inc., 1948-60 N 9th St., St. Louis, Mo.
U. S. Radiator Co., 535 Griswold St., Detroit, Mich.

ICE CUBE MAKERS

Baker Refrigeration Corp., South Windham, Me.

INSECT CONTROL SYSTEMS

Drtjen Corp., 303 W. 42nd St., New York.
Dyna Fog Corp., Dayton Municipal Airport, Dayton, O.
Magic Fog, Inc., Cissna Park, Ill.
Todd Shipyards Corp., 81-16 45th Ave., Queens, N. Y, N. Y.
Welch Equipment Co., 224 S. Michigan Ave., Chicago, Ill.
West Disinfecting Co., 42-16 West St., Long Island City, N. Y.

INSULATION, ACOUSTICAL-THERMAL

Aetna Plywood and Veneer, 1741 Elston Ave., Chicago 22, Ill.
Alfol Insulation Co., Chrysler Bldg., New York, N. Y.
Celotex Corp., 120 S. LaSalle St., Chicago 3, Ill.
Certain-Teed Products Corp., Ardmore, Pa.
Formica Insulation Co., 4654 Spring Grove Ave., Cinn. 32, Ohio.
Hall, G. R. and Sons, 516 5th Ave., New York, N. Y.
Homasote Co., Fernwood Ave., Trenton 3, N. J.
Insulite Co., 1100 Builders Exchange Bldg., Minneapolis, Minn.
Johns-Manville Corp., 22 E. 40th St., N. Y. C. 16, N. Y.
Keasbey and Mattison Co., Ambler, Pa.
Kelly Island Lime and Transport Co., Leader Bldg., Cleveland, O.
Kimberly-Clark Corp., Neenah, Wis.
Marsh Wall Prods. Co., 4682 Main, Dover, Ohio.
National Gypsum Co., 325 Delaware St., Buffalo 2, N. Y.
Owens-Corning Fiberglas Co., 2033 Nicholas Bldg., Toledo 1, O.
PermaStone Co., 719 Hudson St., Columbus, Ohio.
Pittsburgh-Corning Corp., Grant Bldg., Pittsburgh 22, Pa.
Sprayed Insulation Co., Inc., 56-58 Crittenden St., Newark, N. J.
U. S. Gypsum Co., 300 W. Adams St., Chicago, Ill.
U. S. Plywood Corp., 55 W. 44th St., New York 18, N. Y.
U. S. Rock Wool Co., 40 S. Main, Salt Lake City 1, Utah
Universal Zonolite Insulation Co., 135 S. LaSalle St., Chicago 3, Ill.
Wood Conversion Co., 1st National Bldg., St. Paul 1, Minn.

INTERCOMMUNICATING TELEPHONES

MOTIOGRAPH, INC., Servus-Fone Div. (Electronic Car Hop), 4431 W. Lake St., Chicago 24, Ill.
R. W. Neill Co., 1811 Carroll Ave., Chicago 12, Ill.
Operadio Mfg. Co., St. Charles, Ill.
WESTREX CORP., 111 8th Ave., New York 11, N. Y.

JANITOR SUPPLIES

Afta Solvents Corp., 470 W. 128th St., New York 27, N. Y.
Fuld Bros., 702 S. Wolfe St., Baltimore 31, Md.
Fuller Brush Co., The, Main St., Hartford. Conn.
Holcomb, J. I. Mfg. Co., 1601 Barth Ave., Indianapolis, Ind.
Horn, A. C. Co., 43-36 Tenth St., Long Island City 1, N. Y.
Hospital Specialty Co., The, 1991 E. 66th St., Cleveland 3, O.
Kinner Products Co., E. Broad St., Pataskala, O.
Morton Salt Co., 310 S. Michigan Ave., Chicago 4, Ill.

Market Guide—(Cont'd)

Sanitex Co., 14182 Meyers Rd., Detroit 27, Mich.
Straubel Paper Co., Green Bay, Wis.
U. S. Sanitary Specialties Co., 435 S. Western Ave., Chicago 12, Ill.
West Disinfecting Co., 42-16 West St., Long Island City, N. Y.

LADDERS

American Ladder Co., 5235 S. Keeler Ave., Chicago, Ill.
Chesbro-Whitman Co., Inc., 38-21 12th St., Long Island City 1, N. Y.
Dayton-Harker Co., 2337 Gilbert Ave., Cincinnati 6, O.
R. D. Werner Co., 595 5th Ave., New York, N. Y.

LAMPS, INCANDESCENT OR FLUORESCENT

Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
General Electric Co., lamp div., Nela Park, Cleveland 12, O.
Radiant Lamp Corp., 300 Jelliff Ave., Newark 8, N. J.
Save Electric Corp., 615 Front St., Toledo 5, O.
Sharlin Bros., 115 Ewing St., Trenton, N. J.
Sheldon Electric Co., Inc., 76 Coit St., Irvington, N. J.
Sylvania Electric Products, Inc., 500 5th Ave., New York 18, N. Y.
Tung-Sol Lamp Works, Inc., 95 8th Ave., Newark 4, N. J.
Westinghouse Electric Corp., lamp div., Bloomfield, N. J.
Westinghouse Electric Corp., lighting div., Edgewater Park, Cleveland, O.

LENSES

American Optical Co., 19 Doat St., Buffalo 11, N. Y.
Bausch and Lomb Optical Co., 635 St. Paul St.. Rochester 2, N. Y.
Bell & Howell Co., 7100 McCormick, Chicago 14, Ill.
Walter Futter, 511 5th Ave., New York 17, N. Y.
General Scientific Corp., 5151 W. 65th St., Chicago 38, Ill.
Ilex Optical Co., 690 Portland St.. Rochester 5. N. Y.
KOLLMORGEN OPTICAL CORP., 30 Church St., New York 7, N. Y., (Plant, Northampton, Mass.)
Pacific Optical Corp., 5965 W. 98th St., Los Angeles, Calif.
PROJECTION OPTICS CO., INC., 330 Lyell Ave., Rochester 6, N. Y. ,
Radiant Mfg. Corp., 2627 W. Roosevelt Rd., Chicago 8, Ill.
RCA Theatre Equipment Div., Camden, N. J.
Wollensak Optical Mfg. Co., 850 Hudson Ave., Rochester, N. Y.
Zenith Optical Co., Huntington, W. Va

LIGHTING

Allbrite Electric Co., 3917 Kedzie Ave., N., Chicago, Ill.
Black, M., Mfg. Co., 300 N. 3rd St., Philadelphia 6, Pa.
Brightlight Reflector Co., Fairfield Ave. and State St., Bridgeport 5, Conn.
Capitol Stage Lighting Co., 527 W. 45th St., New York 19, N. Y.
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
J. H. Channon Co., 1455 Hubbard, Chicago, Ill.
Claney, J. R., Inc., 1010 Belden Ave., Syracuse 4, N. Y.
Curtis Lighting, Inc., 6135 W. 65th St., Chicago 38, Ill.
Cutler-Hammer, Inc., 315 N. 12th St., Milwaukee 1, Wis.
General Electric Co., lamp div., Nela Park, Cleveland 12, O.
General Luminescent Corp., 638 S. Federal St., Chicago, Ill.
GoldE Mfg. Co., 1214 W. Madison St., Chicago 7, Ill.
Grimes Mfg. Co., Urbana, O.
Guth Bros., 2615 Washington Blvd., St. Louis 3, Mo.
Hub Electric Co., 2225 Grand Ave., Chicago 12, Ill.
Jewell Products Co., 266 Glenwood Ave., Bloomfield, N. J.
Kliegl Bros., 321 W. 50th St., New York 19, N. Y.
Major Equip. Co., 4603 Fullerton Ave., Chicago 39, Ill.
Mitchell, Hubert, Industries, Inc., Hartselle, Ala.
Revere Electric Mfg. Co., 6009 N. Broadway, Chicago 4, Ill.
Reynolds Electric Co., 2650 W. Congress St., Chicago 12, Ill.
Spero Electric Corp., 18222 Lanken, Cleveland 19, O.
Sperti, Inc., Norwood Station, Cincinnati 12, O.
STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, O.
Summerour and Devine, Inc., 115 W. 17th St., Kansas City 8, Mo.
Taito, Ltd., 39 E. 50th St., New York, N. Y.
Tiffin Scenic Studios, Tiffin, O.
Voigt Co., 1649 N. Broad St., Philadelphia 22, Pa.
Westinghouse Electric Corp., lamp div., Bloomfield, N. J.
Park, Cleveland, O.
Westinghouse Electric Corp., lighting div., Edgewater
Winston, Charles J. and Co., Inc., 2 W. 47th St., New York, N. Y.

LIGHTING (DRIVE-INS)

Ballantyne Co., 1712 Jackson, Omaha, Nebr.
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
Claney, J. R., Inc., 1010 Belden Ave., Syracuse 4, N. Y.
Dawo Corp., 145 N. Erie St., Toledo 2, Ohio
Dit-Mco, Inc., 505 W. 9th St., Kansas City 5, Mo.
Federal Electric Products Co., Wm. Wurdack div., 50 Paris St., Newark, N. J.
First American Products, Inc., 1717 Wyandotte St., Kansas City 8, Mo.
General Electric Co., lamp div., Nela Park, Cleveland 12, O.
Revere Electric Mfg. Co., 6009 N. Broadway, Chicago 4, Ill.
Superior Electric Co., 83 Laurel St., Bristol, Conn.
Westinghouse Electric Corp., lamp div., Bloomfield, N. J.

LOBBY HARDWARE

Altschul, A. H. Co., 9-11 White St., New York 13, N. Y.
Apex Brass and Bronze Works, Inc., 116 Walker St.,
Bevelite, Inc., 1615 Cordova St., Los Angeles 7, Calif.
New York 13, N. Y.
Art In Metal Co., 511 Manhattan Ave., Brooklyn 22, N. Y.
Compco Corp., 2257 W. St. Paul Ave., Chicago 47, Ill.
Lawrence Metal Products, Inc., Lynwood, L. I., N. Y.
Lawson, F. H. Co., Evans and Whateley Sts., Cincinnati 4, O.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Sioux Metal Products Co., P. O. Box 430, Bedford, O.
Smokador Mfg. Co., Inc., Nelson St., Bloomfield, N. J.
Universal Corp., 6710 Denton Drive, Dallas 9. Tex.

MAGAZINES

Century Projector, 729 7th Ave., N. Y. C., N. Y.
Cinematic Corp., 122 Washington St., Bloomfield, N. J.
Ballantyne Co., 1712 Jackson, Omaha. Nebr.
Forest-Harrison, Inc., 122 Washington St. Bloomfield, N. J.
Goldberg Bros., 3500 Walnut St., Denver, Colo.
GoldE Mfg. Co., 1214 W. Madison St., Chicago 7, Ill.
MOTIOGRAPH, INC., 4431 W. Lake, Chicago, Ill.
NATIONAL THEATRE SUPPLY, 92 Gold St., N. Y. C., N. Y.
Natural Vision Corp., 1710 N. LaBrea, Hollywood 46, Calif.
Radio Corporation of America, RCA Victor Div., Theatre Equip. Sales, Camden, N. J.
Strobl Dodge, P. O. Box 24, Cinn. 30, O.
Wenzel Projector, 2505 S. State, Chicago, Ill.
Edw. H. Wolk, 1241 S. Wabash, Chicago, Ill.

MARQUEES

(See SIGNS AND MARQUEES)

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Market Guide—(Cont'd)

MATS, RUBBER

Altschul, A. H. Co., 9-11 White St., New York 13, N. Y.
American Mat Corp., 2018 Adams St., Toledo 2, O.
American Tile and Rubber Co., Perrine Ave., Trenton, N. J.
Brabrook, A. N., 424 Madison Ave., New York, N. Y.
Durable Mat Co., 2926 16th St., S. W., Seattle, Wash.
Fremont Rubber Co., 115 McPherson Hwy., Freemont, O.
Goodyear Tire and Rubber Co., flooring div., 600 W. 58th St., New York 19, N. Y.
Lorraine Rubber Engineering Corp., 286 Fifth Ave., New York 1, N. Y.
Musson. R. C. Rubber Co., 10 S. College Ave., Akron, O.
National Mat Co., 72 Kingsley St., Buffalo, N. Y.
Perfo Mat and Rubber Co., 281 5th Ave., New York 16, N. Y.
U. S. Rubber Co., mech. rubber goods div., 1230 Ave. of Americas, New York 20, N. Y.

MIRRORS

Carvarts, Inc., 7025 Santa Monica Blvd., Hollywood 38, Calif.
Pittsburgh Plate Glass Co., 632 Duquesne Way, Pittsburgh 19, Pa.

MURALS

(See DECORATION)

ORNAMENTAL METALWORK

Architectural Bronze Studios, Inc., 2600 S. 10th St., St. Louis, Mo.
Artcraft Ornamental Iron Co., 724 E. Hudson St., Columbus, O.
International Nickel Co., Inc., 67 Wall St., New York 5, N. Y.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Universal Corp., 6710 Denton Drive, Dallas 9, Tex.

PAINT

First American Products, Inc., 1717 Wyandotte St., Kansas City 8, Mo.
NATIONAL THEATRE SUPPLY CO., 92 Gold St., New York 7, N. Y.
Pabco Products, Inc., 475 Brannan St., San Francisco 19, Calif.
Spatz Paint Industries, Inc., 5237 Manchester St., St. Louis 10, Mo.
Tnemec Co., Inc., 124 W. 23rd Ave., Kansas City, Mo.

PLAYGROUND EQUIPMENT (Drive-Ins)

Allan Herschell Co., North Tonawanda, N. Y.
American Playground Device Co., Anderson, Ind.
Bally Mfg. Co., 2640 Belmont, Chicago 18, Ill.
Burke, J. E., Co., Fond du Lac. Wis.
Drive-In Theatre Mfg. Co., 505 W. 9th St., K. C., Mo.
Everwear Mfg. Co., Springfield, Ohio.
Ewart, H. E.. Co., 707 E. Greenleaf St., Compton, Cal.
Exhibit Supply Co., 4218 W. Lake St., Chicago 24, Ill.
General Playground Equipment Co., 1133 S. Courtlandt, Kokomo, Ind.
Gunyon Enterprises, N. Columbus St., Frankfort, Ind.
Hill Playground Equipment Co., Grand Prairie, Texas.
Jill Gym Co., 410 Missouri Ave., Ft. Worth, Texas.
King Amusement Co., Mt. Clemens, Mich.
Miniature Train Co., Renssalaer, Ind.
Miracle Equip Co., Grinnell, Iowa.
Murdock Mfg. Co., 4056 Del Rey Ave., Venice, Calif.
National Amusement Device Co., 39 Hatfield Ave., Dayton 7, O.
NATIONAL THEATRE SUPPLY CO., 92 Gold St., New York 7, N. Y.
Recreation Equipment Co., 724 W. 8th St., Anderson, Ind.
Standard Kiddie Ride Co., 201 E. Broadway, Long Beach, L. I., N. Y.
Standard Playground Equipment Co., Anderson, Ind.

PLUMBING FIXTURES

American Radiator and Standard Sanitary Corp., P. O. Box 1226, Pittsburgh 30, Pa.
Bradley Washfountain Co., 2203 W. Michigan St., Milwaukee 1, Wis.
Crane Co., 836 S. Michigan Blvd., Chicago 1, Ill.
Kohler Co., Kohler, Wis.
Safeway Sanitation Co., 75 Argyle Rd., Eggertsville 21, N. Y.
Sexauer, J. A. Mfg. Co., Inc., 2503-5 3rd Ave., New York 5, N. Y.
Sperzel Sanitary Seat Co., 123 14th Ave., S., Minneapolis, Minn.
Standard Art, Marble and Tile Co., 117 "D" Street, N. W., Washington, D. C.

POPCORN MACHINES

ABC Popcorn Co., 3441 W. North Ave., Chicago 47, Ill.
American Popcorn Co., Sioux City 6, Iowa.
Atkins Popcorn Co., 1014 S. Lamar St., Dallas, Tex.
Auto-Vend, Inc., P. O. Box 5998, Dallas, Tex.
Blevins Popcorn Co., P. O. Box 278, Nashville 2, Tenn.
Cretors, C. and Co., 630 W. Cermak Rd., Chicago, Ill.
Dunbar and Co., 2652 W. Lake St., Chicago 12, Ill.
Farmer Boy Corn and Equip. Co., Liberty Ave. at 180th St., Jamaica 5, L. I., N. Y.
Geisler, J. R. and Assoc., 8804 Hollywood Blvd., Hollywood, Cal.
Gold Medal Products Co., 318 E. 3rd St., Cincinnati 2, O.
J and N Popcorn Specialties, 1451 W. 69th St., Chicago, Ill.
Krispy Kist Korn Machine Co., 120 Halsted St., Chicago 6, Ill.
Long-Eakins Co., 27 Primrose Ave., Springfield, O.
Manley, Inc., 1920 Wyandotte St., Kansas City 8, Mo.
NATIONAL THEATRE SUPPLY, 92 Gold St., New York 7, N. Y.
Pronto Popcorn Sales, Inc., 702 Beacon St., Boston, Mass.
Salkin, M. A., 1325 S. Wabash St., Chicago, Ill.
Wis.
Viking Popcorn Machines, Inc., 1001 N. Vermont Ave., Los Angeles 27, Calif.
West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Calif.
Star Mfg. Co., 6300 St. Louis Ave., St. Louis 20, Mo.
Supurdisplay, Inc., 1324 W. Wisconsin Ave., Milwaukee,

POPCORN SUPPLIES

American Popcorn Co., Sioux City 6, Iowa
Best Foods, Inc., 1 East 43rd Street, New York 17, N. Y.
Capital City Prods., West 1st and Perry, Columbus, Ohio.
Cargill, Inc., 200 Grain Exchange, Minneapolis, Minn.
E. F. Drew & Co., Inc., 15 E. 26th St., New York 19, N. Y.
Farmer Boy Corn & Equipment Co., Liberty Ave. at 180th St., Jamaica 5, L. I., N. Y.
Manley, Inc., 1920 Wyandotte St., Kansas City 8, Mo.
NATIONAL THEATRE SUPPLY, 92 Gold St., New York 7, N. Y.
Rex Specialty Bag Corp., 101 Onderdonk St., Brooklyn 6, N. Y.
C. F. SIMONINS SONS, INC., Belgrade and Tioga Sts., Philadelphia, Pa.

POPCORN WARMERS

(See POPCORN MACHINES)

PRE-FAB FRONTS

(See FRONTS)

PREMIUM DISTRIBUTORS

Metro Premium, 334 W. 44th St., New York, N. Y.
Price Theatre Premiums, 352 W. 44th St., New York, N. Y.
Shure, N. and Co., 200 W. Adams St., Chicago 6, Ill.
West Bend Aluminum Co., West Bend, Wis.

PROJECTION LAMPS

Ashcraft, C. S. Mfg. Co., 3632 38th St., Long Island City 1, N. Y.
Ballantyne Co., 1707 Davenport St., Omaha, Neb.
Forest-Harrison, Inc., 122 Washington St., Bloomfield, N. J.
McAuley, J. E. Mfg. Co., 554 W. Adams St., Chicago 6, Ill.
MOTIOGRAPH, INC., 4431 W. Lake St., Chicago 24, Ill.
NATIONAL THEATRE SUPPLY, 92 Gold St., New York 7, N. Y.
Radio Corp. of America, RCA Victor Div., Theatre Equip. Sales, Camden, N. J.
STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, O.
WESTREX CORP., 111 8th Ave., New York 11, N. Y.

PROJECTOR INTERLOCKS

Ballantyne Co., 1712 Jackson Ave., Omaha, Nebr.
Century Projector, 729 7th Ave., N. Y. C., N. Y.
MOTIOGRAPH, INC., 4431 W. Lake, Chicago, Ill.
Natural Vision Corp., 1710 N. LaBrea, Hollywood Calif.

PROJECTORS, 35mm.

Ballantyne Co., 1712 Jackson St., Omaha, Nebr.
Century Projector Corp., 729 7th Ave., New York 19, N. Y.
INTERNATIONAL PROJECTOR CORP., 55 LaFrance Ave., Bloomfield, N. J.
LaVezzi Machine Works, 4635 W. Lake St., Chicago 44, Ill.
MOTIOGRAPH, INC., 4431 W. Lake St., Chicago 34, Ill.
NATIONAL THEATRE SUPPLY, 92 Gold St., New York, N. Y.
Phillips Projector Co., Eiadhoven, Holland
Paromel Electronics Corp., 2048 W. North Ave., Chicago 47, Ill.
Radio Corp. of America, RCA Victor Div., Theatre Equip. Sales, Camden, N. J.
S.O.S. Cinema Supply, 602 W. 52nd St., New York 19, N. Y.
STAR CINEMA SUPPLY CO., 447 W. 52nd St., New York, N. Y.
Weber Machine Corp., 59 Rutter St., Rochester 6, N. Y.
Wenzel Projector Co., 2505-19 S. State St., Chicago 16, Ill.
WESTREX CORP., 111 8th Ave., New York 11, N. Y.

PROJECTORS, 16mm.

Ampro Corp., 2835 N. Western Ave., Chicago 18, Ill.
DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
Radio Corp. of America, RCA Victor Div., Theatre Equip Sales, Camden, N. J.
Victor Animatograph Corp., Davenport Bank Bldg., Davenport, Ia.

RECTIFIERS

American Selectifier Div., Norpat Sales, 113 W. 42nd St., New York, N. Y.
Ashcraft, C. S. Mfg. Co., 3632 38th St., Long Island City 1, N. Y.
Ballantyne Co., 1707 Davenport St., Omaha, Neb.
Continental Electric Co. (Rectifier Tubes), 715 Hamilton St., Geneva, Ill.
Forest-Harrison, Inc., 122 Washington St., Bloomfield, N. J.
Garver Electric Co., 327 Carter St., Union City, Ind.
Gordos Corp. (Rectifier Tubes), 250 Glenwood Ave., Bloomfield, N. J.
J. E. ROBIN, 267 Rhode Island Ave., E. Orange, N. J.
Kneisley Electric Co., 333 Woodruff St., Toledo 3, O.
McColpin-Christie Corp., Ltd., 4922 S. Figueroa St., Los Angeles 37, Calif.
Mallory, P. R. and Co., Inc., 3029 E. Washington St., Indianapolis 6, Ind.
MOTIOGRAPH, INC., 4431 W. Lake St., Chicago 34, Ill.
NATIONAL THEATRE SUPPLY, 92 Gold St., New York, N. Y.
Radio Corp. of America, RCA Victor Div., Theatre Equip. Sales, Camden, N. J.
Revall Mfg. Co., (Rectifier Tubes), 5217 Euclid Ave., Cleveland 3, Ohio.
Sheldon Electric Co., Inc., 76 Coit St., Irvington, N. J.
STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, O.

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MIDWEST: Raytone Screen Corp., 401 West St. Charles Rd., Lombard, Ill.

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REELS

Best Devices Co., 10516 Western Ave., Cleveland 11, O.
General Devices & Eng. Co., 1147 N. McCadden Place, Hollywood 38, Cal.
Goldberg Bros., 3500 Walnut St., Denver 1, Colo.
GoldE Mfg. Co., 1214 W. Madison St., Chicago 7, Ill.
Griswold Machine Works, Port Jefferson, N. Y.
Natural Vision Corp., 1710 N. LaBrea, Hollywood 46, Calif.
Neumade Prods. Co., 250 W. 57th St., New York 19, N. Y
Weaver, Fred Co., 1639 E. 102nd St., Los Angeles 2, Calif.
Wenzel Projector, 2505 S. StateSt., Chicago 16, Ill.
West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Calif.

REFLECTORS

Bausch and Lomb Optical Co., 625 St. Paul St., Rochester, N. Y.
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
Fish-Schurman Corp., 230 E. 45th St., New York 17, N. Y.
Heyer-Shultz, Inc., 89 Orange Rd., Montclair, N. J.
McAuley, J. E. Mfg. Co., 554 W. Adams St., Chicago 6, Ill.
NATIONAL THEATRE SUPPLY, 92 Gold St., New York, N. Y.
STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, O.

REFRIGERATION UNITS (FOOD, CANDY, ICE CREAM)

Baker Refrigeration Corp., South Windham, Me.
General Electric Co., air cond. div., 5 Lawrence St., Bloomfield, N. J.
General Motors Corp., Frigidaire commercial and air cond. dlv., 300 Taylor St., Dayton 1, O.
Mills Industries, 4110 W. Fullerton Ave., Chicago, Ill.
NATIONAL THEATRE SUPPLY CO., 92 Gold St., New York, N. Y.
Reco Products Corp., refrigeratlon engr. div., 2020 Naudain St., Philadelphia, Pa.
Westinghouse Electric Corp., 983 Page Blvd., East Springfield, Mass.

REVERSIBLE COLLARS

Reversible Collar Co., 111 Putnam Ave., Cambridge, Mass.
Troy Novelty Co., 5 Union St., Troy, N. Y.

REWINDS

(See REELS)

SAFES

Ballam, Thomas F. Co., 1206 7th Ave., N., St. Petersbnrgh, Fla.
Chicago Metal Mfg. Co., 3724 S. Rockwell St., Chicago 32, Ill.
Hawthorne Mfg. Co., 2930 27th Ave., S., Minneapolis, Minn.
Mosler Safe Co., 320 5th Ave., New York 1, N. Y.

SANITARY SUPPLIES AND EQUIPMENT

(See JANITOR SUPPLIES)

SCREENS (INDOOR)

Ballantayne Co., 1707 Davenport St., Omaha, Neb.
Bodde Screen Co., 8829 Venice Blvd., Los Angeles 34, Calif.
Da-Lite Screen Co., Inc., 2723 N. Crawford Ave., Chicago 39, Ill.
Hurley Screen Co., 96-17 Northern Blvd., Corona, L. I., New York.
NATIONAL THEATRE SUPPLY CO., 92 Gold St., New York, N. Y.
Perkins Theatre Supply, 505 Pearl St., Buffalo, N. Y.
Radiant Mfg. Corp., 2627 W. Roosevelt Rd., Chicago 8, Ill.
Radio Corp. of America, RCA Victor Div., Theatre Equip. Sales, Camden, N. J.
RAYTONE SCREEN CO., 165 Clermont Ave., Brooklyn 5, N. Y.
J. E. ROBIN, INC., 267 Rhode Island Ave., East Orange, N. J.
B. F. Shearer Co., 2318 Second Ave., Seattle 1, Wash.
Trans-Lux Corp., 1270 Avenue of the Americas, New York, N. Y.
VOCALITE SCREEN CORP., 19 Debevoise Ave., Roosevelt, N. Y.
Walker-American Corp., 2665 Delmar Blvd., St. Louis 6, Mo.
WILLIAMS SCREEN CO., 1620 Summitt Lane Blvd., Akron, O.

SCREEN FACINGS (DRIVE-INS)

Ballantyne Co., 1707 Davenport St., Omaha, Neb.
Dit-Mco, 505 W. 9th St., Kansas City 5, Mo.
EPRAD, 1206 Cherry St., Toledo, O.
First American Products, Inc., 1717 Wyandotte St., Kansas City 8, Mo.
Manco Vision, Box 8, Butler, Wis.
NATIONAL THEATRE SUPPLY, 92 Gold St., New York, N. Y.
Poblocki & Sons, 2159 S. Kinnickinnic Ave., Milwaukee, Wis.

SCREEN FRAMES

Artcraft Strauss Sign Co., 830 12th Ave., N. Y. 19, N. Y.
Ballantyne Co., 1707 Davenport St., Omaha, Nebr.
H. R. Mitchell & Co., Hartselle, Ala.
Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.
Kansas City, Mo.
First American Products, Inc., 1717 Wyandotte St., Kansas City 8, Mo.
Hollywood Curvescope Frame Co., 2311 Foshay Towers, Minneapolis 2, Minn.
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville 4, Tenn.
RAYTONE SCREEN CO., 165 Clermont Ave., Brooklyn 5, N. Y.
Unistrut Products Co., 1013 W. Washington Blvd., Chicago 7, Ill.

SCREEN RESURFACERS (INDOOR—DRIVE-INS)

Dit-Mco, 505 W. 9th St., Kansas City 5, Mo.
EPRAD, 1206 Cherry St., Toledo, O.
National Theatre Screen Resurfacing, 129 Zenner St., Buffalo, N. Y.
NATIONAL THEATRE SUPPLY, 92 Gold St., N. Y. C., N. Y.
Open-Air Development Corp. of America, 82 Newbury St. Boston 16, Mass.
Protective Coatings, 807 N. Freemont, Tampa, Fla.
RAYTONE SCREEN CO., 165 Clermont Ave., Brooklyn 5, N. Y.
Tnemec Co., 124 W. 23rd St., North Kansas City, Mo.
Tropical Paint & Varnish Co., 1246 W. 70th St., Cleveland 2, Ohio.
Vocalite Screen Corp., 19 Debevoise Ave., Roosevelt, N. Y.

SCREEN TOWERS (DRIVE-INS)

Ballantyne Co., 1707 Davenport St., Omaha, Nebr.
Dit-Mco, 505 W. 9th St., Kansas City 5, Mo.
Drive-In Construction, Inc., 475 5th Ave., New York, N. Y.
Elizabeth Iron Works, Green Lane, Elizabeth, N. J.
First American Products, Inc., 1717 Wyandotte St., Kansas City 8, Mo.
Kawneer Co., 1105 Front St., Niles, Mich.
Mesker, George L., Steel Corp., Evansville, Ind.
Poblocki & Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wisc.
Rilco Laminated Products, Inc., 332 Minnesota St., St. Paul 1, Minn.
Selby Industries, 1350 Ghent Rd., Medina, O.
Signs, Inc., 48 Geneva St., Boston 21, Mass.
Timber Structures, Inc., P. O. Box 3782, Portland 8, Ore.

SIGNS, ADMISSION

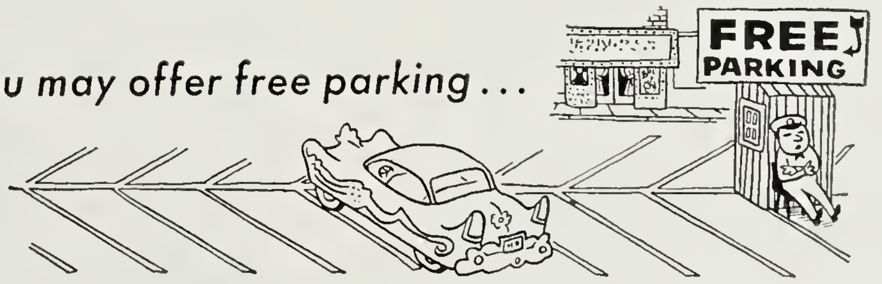
(See BOXOFFICE EQUIPMENT)

SIGNS, DIRECTIONAL AND EXIT

American Metalcraft Corp., 1009 S. 8th St., St. Joseph, Mo.
Ardley, 1010 Castle Hall Ave., New York 72, N. Y.
Bahn, L., Co., 123 W. Canton St., Boston 18, Mass.
Beach Co., Coshocton, O.
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
Dawo Co., 145 N. Erie St., Toledo 2, O.
Dit-Mco, 505 W. 9th St., Kansas City 5, Mo.
First American Products, Inc., 1717 Wyandotte St., Kansas City 8, Mo.
Federal Electric Co., Inc., 8700 S. State St., Chicago 19, Ill.
Ingram-Richardson Mfg. Co., 32nd St., Beaver Falls, Pa.
Kliegl Bros., 321 W. 50th St., New York 19, N. Y.
Rem-Lite, Inc., 878 Broadway, New York 3, N. Y.
Revere Electric Mfg. Co., 6009 N. Broadway, Chicago 4, Ill.
Sola Electric Co., 4613 W. 16th St., Cicero 50, Ill.
South Bend Neon Sign Co., 215 Garst St., South Bend 18, Ind.
Swanson-Nunn Electric Co., 8th and Oak St., Evansville, Ind.
Voigt Co., 1649 N. Broad St., Philadelphia 22. Pa.

SIGN LETTERS AND MARQUEES

Adler Silhouette Letter Co., 3021 W. 36th St., Chicago 32, Ill.
Artcraft-Strauss Sign Co., 830 12th Ave., New York, N. Y.
Bevelite, Inc., 1615 Cordova St., Los Angeles 7, Calif.
Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.



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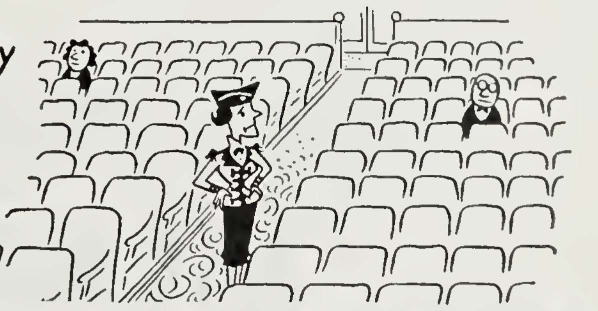

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RCA SERVICE COMPANY, INC.
A Radio Corporation of America Subsidiary
Camden, N. J.

Market Guide—(Cont'd)

Everbrite Electric Sign Co., 1440 N. 4th St., Milwaukee 12, Wisc.
Falk Glass Products Co., 5 Union Square, W., New York 3, N. Y.
First American Products, Inc., 1717 Wyandotte St., Kansas City 8, Mo.
Flexlume Sign Corp., 1464 Main St., Buffalo 9, N. Y.
Poblocki, Ben B. and Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis.
Sign Animation Corp., 229 W. 42nd St., New York, N. Y.
Signs, Inc., 48 Geneva St., Boston 21, Mass.
Sioux Metal Products Co., P. O. Box 430, Bedford, O.
Sola Electric Co., 4613 W. 16th St., Cicero 50, Ill.
Swanson-Nunn Electric Co., 8th and Oak St., Evansville, Ind.
Triple-S Supply Co., 206 First St., San Francisco, Cal.
WAGNER SIGN SERVICE, Inc., 218 S. Hoyne Ave., Chicago 12, Ill.

SLIDES

NATIONAL SCREEN SERVICE CORP., 630 9th Ave., New York 19, N. Y.

SOUND EQUIPMENT

Ampex Electric Corp., 934 Charter St., Redwood City, Calif.
Atlas Sound Corp., 1451 39th St., Brooklyn 18, N. Y.
ALTEC LANSING CORP., 9356 Santa Monica Blvd., Beverly Hills, Calif.
Ballantyne Co., 1707 Davenport St., Omaha, Neb.
Bell Sound Systems, Inc., 555 Marion Rd., Columbus 7, O.
Bishop-Greene, 1028 Industrial Blvd., Dallas, Tex.
Century Projector Corp., 729 7th Ave., New York 19, N. Y.
Cinematic Corp., 122 Washington St., Bloomfield, N. J.
Dayton Acme Co., 930 York St., Cincinnati 14, O.
EPRAD, 1206 Cherry St., Toledo, O.
Fairchild Recording Equipment, Motion Picture Sound Div., Whitestone 57, N. Y.
Fine Sound, 711 5th Ave., New York, N. Y.
Hallen Corp., 122 Washington St., Bloomfield, N. J.
INTERNATIONAL PROJECTOR CORP., 55 Le France Ave., Bloomfield, N. J.
Jensen Radio Mfg. Co., 6601 S. Laramie Ave., Chicago 38, Ill.
Magnasync Mfg. Co., 5517 Satsuma Ave., N. Hollywood, Calif.
MOTIOGRAPH, INC., 4431 W. Lake St., Chicago 24, Ill.
NATIONAL THEATRE SUPPLY, 92 Gold St., New York, N. Y.
Natural Sound Corp., 1710 N. LaBrea, Hollywood 46, Cal.
Operadio Mfg. Co., St. Charles, Ill.
Paromel Electronics Corp., 2048 W. North Ave., Chicago 47, Ill.
Radio Corp. of America, RCA Victor Div., Theatre Equip. Sales, Camden, N. J.
ROBIN, J. E., INC., 330 W. 42nd St., New York 18, N. Y.
S.O.S. Cinema Supply, 602 W. 52nd St., New York, N. Y.
STAR CINEMA SUPPLY CO., 447 W. 52nd St., New York, N. Y.
Stelma Electronics, 389 Ludlow St., Stamford, Conn.
Weber Machine Corp., 59 Rutter St., Rochester 6, N. Y.
Wenzel Projector Co., 2505-19 S. State St., Chicago 16, Ill.
Western Electric Co., 195 Broadway, New York 7, N. Y.
WESTREX CORP., 111 8th Ave., New York, N. Y.

SOUND EQUIPMENT SERVICE

ALTEC SERVICE CORP., 161 6th Ave., New York 13, N. Y.
RCA SERVICE CO., Camden, N. J.

SPEAKER CORDS, CABLES

General Electric Co., Electronic Dept., Syracuse, N. Y.
Kellogg Switchboard and Supply Co., 6650 S. Cicero St., Chicago 38, Ill.
Koiled Kords, Inc., 1565 Dixwell Ave., New Haven, Conn.
Western Insulated Wire Co., 1001 E. 62nd St., Los Angeles 1, Calif.
Wheeler Insulated Wire Co., 1118 E. Aurora St., Waterbury 20, Conn.
Whitney Blake, Box K, Hamden, Conn.

SPEAKERS AND HORNS

(See SOUND EQUIPMENT)

SPEAKERS (IN-CAR)

Ballantyne Co., 1707 Davenport St., Omaha, Neb.
Bevelite, Inc., 1615 Cordova St., Los Angeles, Calif.
CENTURY PROJECTOR CORP., 729 7th Ave., New York 19, N. Y.
Dawo Co., 145 N. Erie St., Toledo 2, O.
Diecast Aluminum Speakers, Inc., 2027 S. 2nd St., St. Louis 4, Mo.
Dit-Mco, 505 W. 9th St., Kansas City 5, Mo.
EPRAD, 1206 Cherry St., Toledo, O.
G. E. Electronic Div., Syracuse, N. Y.
First American Products, Inc., 1717 Wyandotte St., Kansas City 8, Mo.
INTERNATIONAL PROJECTOR CORP., 55 LaFrance Ave., Bloomfield, N. J.
Jensen Mfg. Co., 6601 S. Laramie, Chicago 38, Ill.
Minneapolis Speaker, 2312 Cedar Ave., Minneapolis, Minn.
MOTIOGRAPH, INC., 4431 W. Lake St., Chicago 24, Ill.
NATIONAL THEATRE SUPPLY, 92 Gold St., New York, N. Y.
Oxford Electric Co., 3911 S. Michigan, Chicago 5, Ill.
Permaflux Corp., 4900 W. Grand, Chicago 39, Ill.
Paromel Electronics Corp., 2048 W. North Ave., Chicago 47, Ill.
Quam Nichols, 33rd Place and Cottage Grove, Chicago 16, Ill.
Radio Corp. of America, RCA Victor Div., Theatre Equip. Sales, Camden, N. J.
ROBIN, J. E., INC., 330 W. 42nd St., New York 18, N. Y.
Tarrytown Metalcraft Corp., Tarrytown, N. Y.
Theatrecraft Mfg. Corp., 1878 E. 18th St., Cleveland 14, O.
WESTREX CORP., 111 8 Ave., New York.

SPEAKER POSTS (DRIVE-IN)

Dit-Mco, 505 W. 9th St., Kansas City 5, Mo.
Sonken-Galamba, Inc., Riverview at Second St., Kansas City 18, Kansas.

SPEAKER RECONING

Ballantyne Co., 1707 Davenport St., Omaha, Nebr.
Dawo Corp., 145 N. Erie St., Toledo 2, Ohio
Dit-Mco, 505 W. 9th St., Kansas City 5, Mo.
First American Products, Inc., 1717 Wyandotte St., Kansas City 8, Mo.
Minneapolis Speaker Reconing Co., 2312 Cedar Ave., Minneapolis, Minn.
MOTIOGRAPH, INC., 4431 W. Lake St., Chicago 24, Ill.
WESTERN ELECTRONIC CO., 3311 Houston Ave., Houston, Tex.

SPOTLIGHTS

Century Lighting, Inc., 521 W. 43rd St., New York 19, N. Y.
Genarco, Inc., 97-04 Sutphin Blvd., Jamaica 35, N. Y.
GoldE Mfg. Co., 1214 W. Madison St., Chicago 7, Ill.
Kliegl Bros., 321 W. 50th St., New York 19, N. Y.
STRONG ELEC. CORP., 87 City Park Ave., Toledo, O.

STAGE HARDWARE

AUTOMATIC DEVICES CO., 116 N. 8th St., Allentown, Pa.
J. R. Clancy, Inc., 1010 W. Belden Ave., Syracuse 4, N. Y.
Vasconcellos, Joseph, Inc., 43-15 Dutch Kills St., Long Island City 1, N. Y.
Vallen, Inc., 225 Bluff St., Akron 4, O.
Waiss, I. and Sons, Inc., 445 W. 45th St., New York 19, N. Y.

STAGE LIGHTING

(See LIGHTING FIXTURES)

STAGE RIGGING

(See STAGE HARDWARE)

STAIR TREADS

American Mat Corp., 2018 Adams St., Toledo 2, O.
Fremont Rubber Co., 115 McPherson Hwy., Fremont, O.
Perfo Mat and Rubber Co., 281 5th Ave., New York 16, N. Y.
Safe Tread Co., 30 Vesey St., New York 7, N. Y.
Sioux Metal Products Co., P. O. Box 430, Bedford, O.

STEREOPTICONS

GoldE Mfg. Co., 1214 W. Madison St., Chicago 7, Ill.

SWITCHBOARDS

Adam, Frank Electric Co., 3650 Windsor Place, St. Louis, Mo.
Cutler-Hammer, Inc., 315 N. 12th St., Milwaukee 1, Wis.
Federal Electric Products Co., Wm. Wurdack div., 60 Paris St., Newark, N. J.
General Radio Co., 275 Massachusetts Ave., Cambridge 39, Mass.
Kellogg Switchboard and Supply Co., 6650 S. Cicero St., Chicago 38, Ill.
Major Equipment Co., 4603 Fullerton Ave., Chicago 39, Ill.
Mitchell, Hubert, Industries, Inc., Hartselle, Ala.
Square D Co., 6060 Rivard St., Detroit 11, Mich.
Superior Electric Co., 83 Laurel St., Bristol, Conn.
Time-O-Matic Co., Danville, Ill.
Trumbull Electric Mfg. Co., 41 Woodford Ave., Plainville, Conn.
Ward Leonard Electric Co., 86 South St., Mt. Vernon, N. Y.

TEMPERATURE CONTROLS

Barber-Colman Co., 1200 River St., Rockford, Ill.
Johnson Service Co., 507 E. Michigan St., Milwaukee 1, Wis.
Minneapolis-Honeywell Regulator Co., 2747-53 4th Ave., S. Minneapolis 8, Minn.

THEATRE TELEVISION

Air Marshall Corp., 12 E. 44th St., New York, N. Y.
DuMont, Allen B. Labs., Inc., Passaic, N. J.
Farnsworth Radio and Television Co., Standard Bldg., Fort Wayne 1, Ind.
Fleetwood Corp., 1037 Custer Drive, Toledo, O.
General Precision Labs., 63 Bedford Rd., Pleasantville, N. J.
MOTIOGRAPH, INC., 4431 W. Lake St., Chicago, Ill.
NATIONAL THEATRE SUPPLY, 92 Gold St., New York 7, N. Y.
Paramount, Inc., 1501 Broadway, New York, N. Y.
Radio Corp. of America, RCA Victor Div., Theatre Equip. Sales, Camden, N. J.
Tele-Screen Corp., 1231 Race St., Philadelphia 7, Pa.
Trad Television, Asbury Park, N. J.

TICKET CHOPPERS

GENERAL REGISTER CO., 36-20 33rd St., Long Island City 1, N. Y.
GoldE Mfg. Co., 1214 W. Madison St., Chicago 7, Ill.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Theatre Control Corp., 319 Orleans St., Detroit 7, Mich.

THEATRE TESTED AND PROVEN
THE WORLD FAMOUS
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ALL-PURPOSE SEAMLESS SILVER SCREEN—FOR ALL SYSTEMS—RATIOS
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VOCALITE SCREEN CORPORATION
ROOSEVELT, N. Y., U.S.A.

Consolidated Plant Blueprinted For Fall

New York—With the announcement of a new and elaborate Consolidated Film Industries film processing plant, combining volume facilities and ideal location, Albert A. Duryea, resident manager of the company's Fort Lee plant and in charge of all east coast operations, confirmed that the company has blueprinted what is expected to be one of the most modern processing plants in the east, geared for both quality and fast service.

The new plant, scheduled to go into operation early this fall, will be located at 521 West 53rd Street in New York City, and a long-term lease was arranged with the 57th Street Luce Corporation.

The plant, designed by Duryea, will utilize the most modern optical and electronic equipment to cover all phases of theatrical, television, and industrial film processing, readily convertible to color processing upon short notice.

Equipment will include the newest design in developing machines and facilities for printing and optical printing, with a weekly capacity of more than 1,000,000 feet of 16mm. or 35mm. printing, as well as 500,000 feet of sound-track negative or printing. There will be 15 customer cutting-rooms completely equipped, as well as a customer's projection room set up for 16mm., 35mm., and CinemaScope viewing.

This expansion was prompted by the steadily increasing need for laboratory facilities to meet the growing demands of television producers, stations and networks, as well as producers of industrial films.

Upon completion, the new plant will absorb the personnel of Major Film Laboratories, and will be headed by Arthur Howard, resident manager, who has been associated with Consolidated since 1917, and has headed Major since 1949.

Drive-In Open Forum Scheduled For TOA Convention

New York—An open forum, devoted to drive-in theatre operations, has been scheduled for the 1955 TOA Convention and Trade Show, Oct. 6-9, at the Biltmore Hotel, Los Angeles.

The forum will be under the co-chairmanship of Michael Redstone, Boston, and Horace Denning, Jacksonville, Fla.

Particular emphasis will be placed on the latest equipment innovations. Special speakers and panel members will report on, and discuss vital problems with a question and answer period following. Exhibitors will have an opportunity to ask questions about problems now confusing them and get authoritative answers and advice from top leaders in the business, the report said.

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BETTER SEATING MEANS BETTER BUSINESS

See Your Independent Theatre Supply Dealer or Write for Literature.

IDEAL SEATING COMPANY
Grand Rapids, Michigan

Market Guide—(Con't)

West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Calif.

TICKET ISSUING MACHINES

(See BOXOFFICE EQUIPMENT)

TICKETS

Elliott Ticket Co., 409 Lafayette St., New York 3, N. Y.
Globe Ticket Co., 112 N. 12th St., Philadelphia, Pa.
International Ticket Co., 50 Grafton Ave., Newark 4, N. J.
Keller Ansell Ticket Co., 723 7th Ave., New York 19, N. Y.
National Ticket Co., 201 Pearl St., Shamokin, Pa.
Toledo Ticket Co., 116 Erie St., Toledo, O.

TILE STRUCTURAL AND ORNAMENTAL

American Encaustic Tiling Co., Inc., P. O. Box 271, Lansdale, Pa.
American Tile and Rubber Co., Perrine Ave., Trenton, N.J.
Arketex Ceramic Corp., Brazil, Ind.
Cambridge Tile Mfg. Co., P. O. Box 71, Station B, Lockland, Cincinnati 15, O.
Mosaic Tile Co., Zanesville, O.
National Fireproofing Corp., 202 E. Ohio St., Pittsburgh 12, Pa.
National Tile Co., 1200 E. 26th St., Anderson, Ind.
Standard Art, Marble and Tile Co., 117 "D" Street, N. W., Washington, D. C.
Tile-Tex Company, Inc., 1232 McKinley St., Chicago Heights, Ill.
U. S. Quarry Tile Co., 730 Renkert Bldg., Canton 2, O.

TOILETROOM ACCESSORIES

(See PLUMBING FIXTURES)

TRAILERS, FEATURE AND SPECIAL

Filmack Trailer Co., 1327 S. Wabash Ave., Chicago, Ill.
NATIONAL SCREEN SERVICE CORP., 630 9th Ave., New York 19, N. Y.
Welgot Trailer Service, 630 9th Ave., New York 19, N. Y.

TURNSTILES

Percy Turnstile Co., Inc., 101 Park Ave., New York 17,N.Y.

UNDERGROUND CABLE (DRIVE-INS)

Ballantyne Co., 1707 Davenport St., Omaha, Nebr.
Crest Wire, 113 W. 42nd St., New York, N. Y.
Dit-Mco, 505 W. 9th St., Kansas City 5, Mo.
First American Products, Inc., 1717 Wyandotte St., Kansas City 8, Mo.
Western Insulated Wire Co., 1001 E. 62nd St., Los Angeles 1, Calif.
Wheeler Ins. Wire Co., 1118 E. Aurora St., Waterbury 20, Conn.
Whitney-Blake Co., New Haven, Conn.

VACUUM CLEANERS

Ace Co., 122 W. Washington St., Ocala, Fla.
Allen Billmyre div., Lamson Corp., 425 Lamson St., Syracuse 1, N. Y.
Breuer Electric Mfg. Co., 5100 N. Ravenswood Ave., Chicago 40, Ill.
Clements Mfg. Co., 6650 S. Narragansett Ave., Chicago 38, Ill.
Eureka Vacuum Cleaner Co., Bloomington, Ill.
General Electric Co., Appliance and Mdse. Dept., Bridgeport, Conn.
Health-Mor, Inc., 203 N. Wabash St., Chicago, Ill.
Hild Floor Machine Co., 740 W. Washington Blvd., Chicago 6, Ill.
Hoover Co., 8 S. Michigan Ave., Chicago 3, Ill.
Ideal Industries, Inc., Sycamore, Ill.
Kent Co., Inc., 174 Canal St., Rome, N. Y.
Pullman Vacuum Cleaner Co., 33 Allerton St., Boston, Mass.
Multi-Clean Prods., 2277 Ford Pkwy., St. Paul 1, Minn.
National Super Service Co., 1946 N. 13th St., Toledo, O.
Scott and Fetzer Co., The, 11401 Locust Ave., Cleveland 2, O.
Spencer Turbine Co., 486 New Park Ave., Hartford, Conn.
Von Schrader Mfg. Co., 1600 Junction Ave., Racine, Wis.
Westinghouse Electric Corp., 983 Page Blvd., E., Springfield, Mass.

VENTILATING SYSTEMS

(See AIR CONDITIONING)

VIEWERS, 3-D

Polacoat Co., Cincinnati, Ohio.
Pola-Lite Co., 19 Rector St., New York, N. Y.
Polaroid Corp., 730 Main St., Cambridge 39, Mass.
National Film Service, 630 9th Ave., N. Y. C., N. Y.
NATIONAL THEATRE SUPPLY, 92 Gold St., N. Y. C., N. Y.
Radio Corp. of America, RCA Victor Div., Theatre Equip. Sales, Camden, N. J.

WORK LIGHTS

Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
Reliance Devices Co., 30 Irving Place, New York 3, N. Y.

Did you know that we supply a QUALITY anamorphic for only $395.00?

See your Theatre Supply Dealer or write us directly . . . NOW

PROJECTION OPTICS CO.
ROCHESTER, NEW YORK

16mm C'Scope Lens From Bausch & Lomb

ROCHESTER, N. Y.—A 16mm. CinemaScope projection lens system that will adapt to all popular 16mm. projectors was announced by the Bausch & Lomb Optical Company.

It is a combination prime and anamorphic single-barrel lens, listing at $124.50 with an adapter.

The lens is available in two-inch focal length. Other focal lengths will be made available if demand warrants, the company said. When used at the same throw distance as a regular lens, the B&L CinemaScope lens will produce an image twice as wide.

B&L has designed its lens to include a prime lens system so as to avoid the danger of imperfect projection that could easily develop through standard 16mm. lenses, the company pointed out, because the latter were not designed for the increased horizonal magnification. The B&L CinemaScope lens requires no brackets or supports, is six and seven-eighths inches long and weighs only seven and three-quarter ounces.

The new lens will make it possible for thousands of small theatres around the world, industry, institutions, clubs, and military installations to project any standard CinemaScope prints, which it is understood will soon be available through the usual channels.

The new 16mm CinemaScope projection lens being marketed by Bausch & Lomb is shown with adaptors used on four popular machines.

This 80 by 32 foot screen is seen installed in the Sonora, Mexico City. The screen is said to be the widest ever manufactured by the Raytone Screen Company and installed by Westrex. The Sonora has 4000 seats, and is equipped to show CinemaScope, VistaVision and other wide screen systems.

Surfacing The Drive-In

(Continued from page PT-8)

good sub-surface seal. Rapid cure oil evaporates readily and serves as a bonding agent for the sand or stone chips applied over it.

Blacktop surfaces are generally two inches thick, and oil treated surfaces are usually one-quarter inch thick. Since numerous layers of oil treatment may be applied—one over the other as needed—their depth and strength can eventually be brought up to a par with those of blacktopping, with the added advantage that any blemishes or cracks can be repaired with each new application.

Application

Since the average 700-car drive-in would encompass approximately 36,000 square yards, a complete blacktopping would be quite expensive. However, in view of the fact that the entrance and exit driveways carry the major part of the heavy traffic, it is advisable to apply a good two-inch layer on such surfaces.

Before blacktopping is begun, a check should be made to insure that the subsoil has been packed tightly, so that there is no further possibility of soft spots or low areas cropping up. In order to assure a smooth surface, a jeep with a drag line (usually a heavy wire screen with weights attached) should be repeatedly run over the roughly finished driveway surfaces. This procedure saws off the tops of ground upcroppings and fills in depressions with displaced soil. All areas should be covered with three to six inches of gravel fill, crushed rock, or slag, well packed and rolled down. The blacktop cold mix is then applied and rolled to produce the finished surface.

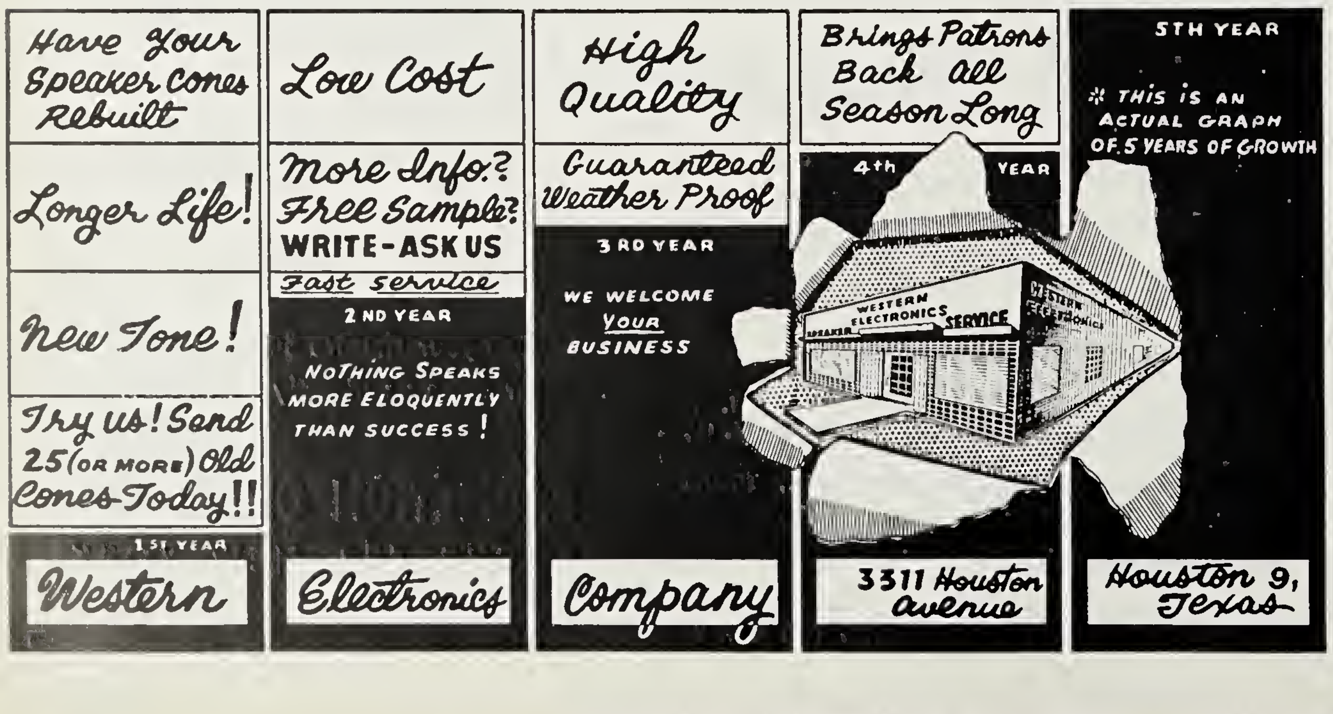
Oil-treated surfaces, however, are likely to be more practical in ramp areas and other sections of the drive-in which receive less traffic. After these places have been smoothed out by drag-chaining, a three-quarter inch layer of filler is applied to provide traction, and the areas are open to traffic. Once all soft spots and settled areas have been dug up, filled, and surfaced again, an oil treatment may take place with sand or stone chips laid on top. Unless ideal soil conditions exist, however, oil treatment should not start immediately for several reasons. First, if the soil beneath is the least bit porous the oil will go right through the surface materials and be lost. Secondly, if the oil-gravel combine is not properly supported, it begins to sink, crack and settle unevenly under the weight of the cars; the result is generally the forcing of a second expensive surfacing job in preference to continual patching of depressions and cracks. Furthermore, if such a contingency occurs, it may mean the sacrifice of the entire area containing the oil-gravel combine.

A good solid surfacing will prove to be well worth the pains required to lay it. A poor one will sag under the weight of cars, buckle under weather stress, and give drive-in theatre operators needless headaches and expense.

Stephens Improves Delivery Of Speakers And Microphones

CULVER CITY, CAL.—An arrangement for speeding delivery of speakers and microphones, manufactured on the west coast, has been evolved by Stephens Manufacturing Corporation, it was announced.

Electronic Products Warehousing, Akron, O., will now carry a complete stock of the Stephens Tru-Sonic line, and shipments to any place east of the Mississippi may be made f.o.b. that point.


Have Your Speaker Cones Rebuilt
Longer Life!
New Tone!
Try us! Send 25 (OR MORE) Old Cones Today!!
1ST YEAR
Western
Low Cost
More Info.? Free Sample? WRITE-ASK US
Fast service
2ND YEAR
NOTHING SPEAKS MORE ELOQUENTLY THAN SUCCESS!
Electronics
High Quality
Guaranteed Weather Proof
3RD YEAR
WE WELCOME YOUR BUSINESS
Company
Brings Patrons Back All Season Long
4th YEAR
3311 Houston Avenue
5TH YEAR
* THIS IS AN ACTUAL GRAPH OF 5 YEARS OF GROWTH
Houston 9, Texas

A New System Permits Early Detection of Fire

Newark, N. J.—A revolutionary means of detecting fire in the earliest stage, without dependence on visible smoke or heat for actuation, was demonstrated recently at the general offices and factory of Pyrene—C-O-Two.

With pre-detector heads, containing the radio-active element, spaced on centers up to 60 feet apart or up to 30 feet from side walls, the system can quickly detect the smallest smouldering fire and indicate the location where it occurs. It can also alert the public fire department and perform any number of functions to keep fire damage at a minimum.

Pilot installations have been made, engineers of Pyrene—C-O-Two stated, in a television station, a railroad signal tower, an electric power plant, network analyzer room, two air line flight training equipment rooms and the offices of an insurance company. Pyrene—C-O-Two engineers explained that this newest means of detecting fire has virtually universal application for indoor locations.

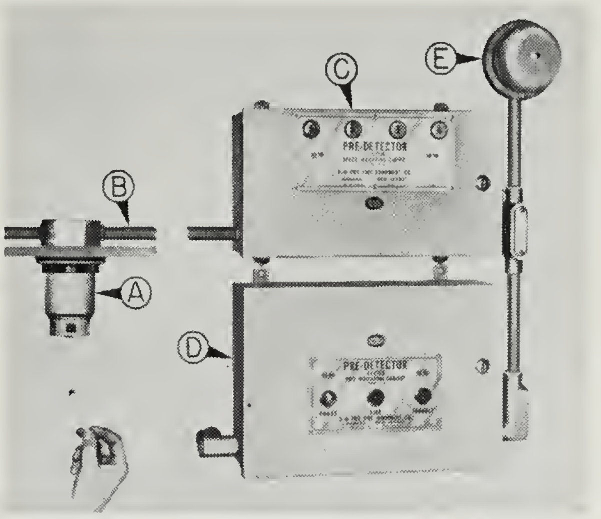
The heart of the C-O-Two Pre-Detector System is an overhead detection device electrically connected to a fire indicating cabinet. The concept of this pre-detector head is based on earlier European research on the ionization chamber principle of fire detection. Each head contains a highly sensitive gas discharge (cold cathode) tube, plus two independent chambers, one of which is exposed to the atmosphere and the other virtually sealed from the atmosphere. A minute source of radio-active material is mounted in each of these chambers, and the radiation ionizes the air in the respective chambers, causing it to become electrically conductive.

Each chamber is adjusted to give equal voltage when combustion gases or smoke are non-existent. Also, each chamber will continue to do so for an exceedingly long time, since the half-life of the radioactive material is approximately 1,600 years. However, when combustion gases or smoke are present the balanced condition no longer exists. The chamber exposed to the atmosphere rapidly changes its condition, causing the tube to become electrically conductive, which in turn operates a relay in a space indicating cabinet, if used, or the fire indicating cabinet.

The pre-detector head is designed to be attached to a standard four-inch round electrical conduit box and each one can be adjusted to its own sensitivity without affecting the others in the circuit. As many pre-detector heads as necessary can be connected together in a single two-wire circuit to the fire indicating cabinet.

With a single circuit, the pre-detector heads are connected directly to the fire indicating cabinet. When combustion gases or smoke are present, relays in the fire indicating cabinet function to sound alarms, close fire doors, activate fire extinguishing systems, or perform other fire protection functions.

Where it is desirable to know the location of the fire, a space indicating cabinet can be connected through separate circuits, each circuit containing the necessary number of heads to cover specified locations. Up to four separate circuits can be connected to one space indicating cabinet and four of these can be connected to the fire indicating cabinet, making a total of 16 separate circuits or spaces being handled by one system. The space indicating cabinet shows visually by number the area affected and it contains relay contacts which will shut down ventilation, activate a fire extinguishing system, or perform other functions in the affected space.



The system has three main units: pre detector head (A), space indicating cabinet (C), and fire indicating cabinet (D). Electric conduit (B) and the alarm bell (E) complete the unit assembly.

The big advantage pointed out with this particular system is the fact that invisible combustion gases as well as smoke from fire, either of a slow smoldering nature or a fast free-burning nature, will sound an alarm. Furthermore, dust and soot cause only negligible changes in sensitivity; and low temperature or humidity have no adverse effects on its operation.

Altec Executive Vice-President On Month-Long Branch Tour

New York—H. M. Bessey, executive vice-president, Altec Service Corporation, left headquarters here on an extensive western swing which will take him to Seattle, Portland, Ore., San Francisco, and Los Angeles.

Following meetings with Altec branch and division managers in the western area, Bessey will hold a series of meetings with various circuit heads concerning Altec sound service activities.

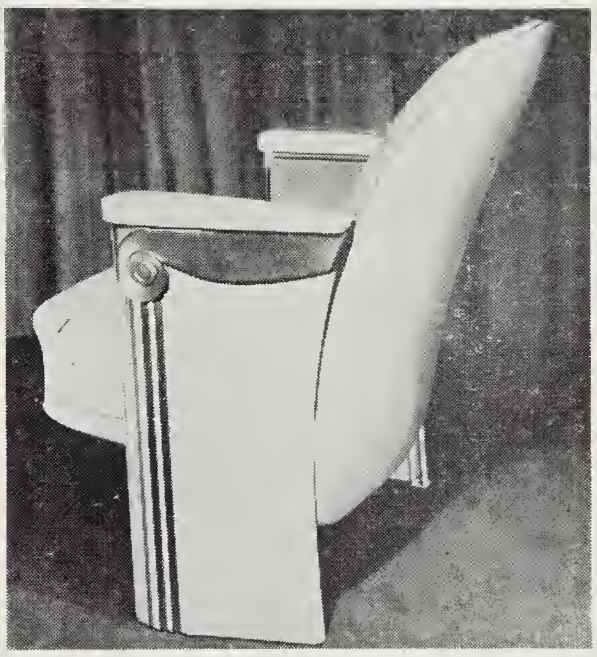
The Altec executive's western tour will culminate in Los Angeles, where he will confer with various officials of Altec Lansing Corporation.

International Announces New Chair Back Design

Union City, Ind.—Addition of two and one-half inches to length of chair backs in all models of International chairs, makes them the longest backed chairs available for theatre seating, according to the maker, International Seat Corporation. The extra length means that additional protection is given seat upholstery at the back of the seat, reducing wear at that point to a minimum, and at the same time providing added comfort and protection to the theatre patron, it is claimed.

Of all-steel construction, all styles of International seats feature hingeless seat suspension that require no lubrication. Removable back and "comfort cushion" permits easy replacement of damaged parts, and further permits cushions and backs from less-used seats to be quickly exchanged with those getting heavy wear.

International chairs are available with a wide choice of seat ends, improved aisle lights, DuPont enamel metal finishes and a wide range of plastic coated leatherettes and long-wearing fabrics.



All models in the International line of theatre chairs have had two-and-one-half inches added to the length of the back for added protection.

Pugh Named As Mohawk's Assistant Advertising Manager

New York—Ezra Pugh was recently promoted to the position of assistant advertising manager for Mohawk Carpet Mills, it was announced. In his new position Pugh will be in charge of trade and contract advertising.

THE WISE BUY TODAY is the NEW Raytone HILUX JR. Screen!

The HILUX JR. is Raytone's new economy-priced, high quality screen for all-purpose projection. It is a heavyweight, seamless metallic surface with fully improved side-lighting at the lowest price ever. For larger installations, regular Raytone HILUX means perfect projection up to 80 feet in width! See your regular dealer NOW for prompt delivery.

RAYTONE Screen Corp. 165 Clermont Ave., Brooklyn 5, N. Y.
MIDWEST: Raytone Screen Corp., 401 West St. Charles Rd., Lombard, Ill.

GPE Net Earnings On The Rise

NEW YORK—General Precision Equipment Corporation net income for the six months ended June 30 was reported last week to be $2,173,654 equalling, after preferred and preference stock dividends, $1.95 a share on 1,022882 shares outstanding, as of that date. In the comparable period last year, net income totalled $2,541,652, equal to $3.37 a share on the average 700,352 shares outstanding.

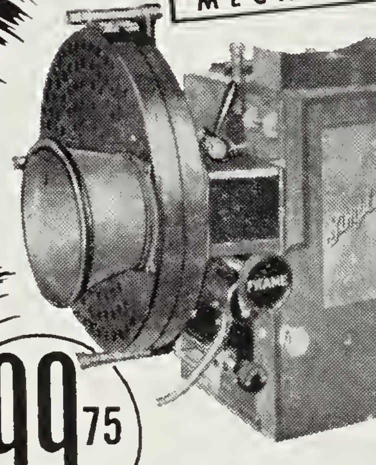
For the quarter ended June 30, net income was $1,211,668, equal to $1.10 per share on the common, against $1,485,993 in the same 1954 period, equal to $1.86 a share on 749,509 shares outstanding at that time.

Consolidated net sales for the first six months of 1955 were $70,238,745, against $54,305,196 in the first half of 1954. Net sales in the second quarter this year $35,985,184, against $30,816,064 in the second quarter last year.

Jack Frost Opens Toronto Office

DETROIT—Jack A. Frost recently opened an office in Toronto, Canada. The firm which handles lighting equipment for conventions, displays and motion pictures formerly operated in Toronto from the Area Lighting Company.

SPECIAL PURCHASE!
Just Arrived
SIMPLEX MECHANISMS



$99.75
REAR SHUTTER
DOUBLE BEARINGS
Another shipment of Simplex rear shutter double bearings has arrived from large circuit. High numbers, latest features. Good condition, for regular or standby use. A steal at only $99.75 each.
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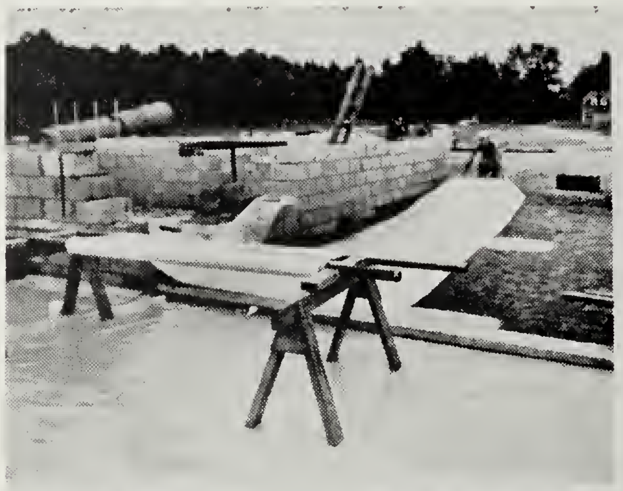
447 West 52nd Street, New York 19, N.Y.

WILLIAMS
ALL-PURPOSE
SILVER SCREENS
"You Can't Buy Better"
WILLIAMS
SCREEN COMPANY
1678 SUMMIT LAKE BLVD., AKRON, OHIO
ORIGINATORS OF ALL-PLASTIC & SEAMLESS PLASTIC SCREENS

Get Permanent Moisture Penetration Protection

Moisture penetration that costs building owners millions of dollars annually can be virtually eliminated by the use of film made of Bakelite polyethylene as a moisture-vapor barrier. Developed by The Visking Corporation, Visqueen film is used for this purpose under concrete slabs, on the ground in crawl spaces, over subflooring and on the warm side of exterior walls. The chemical inertness of the film enables it to remain a permanent part of building rather than deteriorating like most moisture-vapor barrier materials. Light weight and flexibility in low temperatures keep Visqueen pliable and as easy to handle in extremely cold weather as in tropical climates. Tests show that the film .004 of an inch thick transmits moisture at a rate only one-tenth that specified in government standards for a good moisture-vapor barrier. The strength and tear resistance of Visqueen film also permits it to be stapled to studding on the warm side of a wall.



To form a moisture-vapor barrier under a concrete slab foundation, the film is laid over a layer of sand which protects it from ground projections and sharp objects, with strips lapped over each other about six inches (top left photo). It is easily cut, leaving base overlaps that are secured to the wall first with asphalt (top right photo), then by the concrete slab itself. Pipes and electrical outlets protruding through holes cut in the strips are wrapped tightly in small sheets of film, which are sealed around the outlets and to the main barrier with tape before steel mesh is laid to reinforce the concrete slab (bottom left photo). By this time, condensation of moisture vapor blocked under the film is already evident. Concrete is then poured in the usual way to form the slab (bottom right photo). Applied to the warm side of an exterior building wall or over subflooring, the film blocks the passage of air and dust as well as moisture vapor. In a crawl space, the film may be used to prevent condensation on joints and subflooring. In this case it is merely laid over the ground and covered with a layer of sand to keep it in place.

Supplied in thicknesses, from .002 to .020 of an inch, in rolls up to 16 feet wide, this film covers a given area with fewer laps than conventional barrier materials, reducing the laying cost considerably. The film may be useful as a protective covering for equipment and materials exposed to wind and weather, as may occur at drive-ins.

Frigidaire Expands Line of Air Conditioners

DAYTON, O.—Ten and 15 ton self-contained air conditioners, designed for commercial, industrial and institutional establishments of all kinds, have been added to the Master-matic air conditioning line of Frigidaire division of General Motors.

Main feature of each model is the twin cooling system, which provides a more versatile control of the temperture and humidity by the user. One of the systems can be operated during warm weather, but both systems will operate automatically during periods of extreme heat and humidity. This twin-cooling feature eliminates both under-cooling and over-cooling, thus reducing operating costs, it is claimed.

The blower section, located at the top of the cabinet, can be adjusted so that the conditioned air may be discharged to the front, back, or top. This helps simplify installation and tying into existing duct work. If remote installation is desired, the compressor section can be separated from the cooling section.

Refrigeration is furnished by two Frigidaire XD Meter-Miser compressors.

This and That Around the Trade

Don W. McManus was recently appointed director of sales of the Servus-Fone division of Motiograph, Inc., it was announced by Fred Matthews, executive vice-president. The Servus-Fone division was recently created for the production and marketing of that firm's newly developed electronic car-hop for drive-in restaurants and drive-in theatre food dispensers. McManus, who will headquarter in Chicago, will personally contact Motiograph's distributors in the 30 key cities and the sales representatives in over 200 communities throughout the country, it was reported. Prior to this new post, McManus had held positions with Dad's Root Beer, Pepsi-Cola, Sweden Freezer, and General Equipment Sales . . .

. . . A new catalog illustrating and describing the complete line of American Soap dispensers for public washrooms has been issued by American Dispenser Company, Inc., New York. The line includes liquid, lather, and powder soap dispensers as well as gravity feed systems. The catalog is available on request . . .

. . . A new sales office to serve nine western states has been opened in Hollywood by the S.O.S. Supply Corporation. At the same time the New York firm revealed that Alan C. Macauley had been appointed exclusive western representative. He was formerly connected with several film production concerns, and has had many years of experience in the theatre field . . .

. . . Clarence Ashcraft, president, C. S. Ashcraft Manufacturing Company, Inc., and his wife Mary recently left for a vacation cruise along the eastern seaboard on their 45-foot motor cruiser . . .

. . . Theatre maintenance staffs might be interested in a booklet, "The Care And Maintenance Of Concrete Floors," which is available from the National Sanitary Supply Association, Chicago.

With the weather that has been plaguing most of the country for the past few weeks it is no wonder that Dave Wolf, president, Dawo Corp., Toledo, spends as much time as he can on his 36-foot sloop, "Fancy Free." Wolf entered the craft in the famous Port Huron-Macinac boat race, but was forced out when the boat was damaged. Wolf said he would try again next year.

NSS Conducting Four Regional Sales Meetings

New York—Four regional sales meetings to be held during August have been scheduled by National Screen Service to set the pattern for 1956 ad accessory-trailer sales, it was announced by Burton E. Robbins, vice-president in charge of sales, who will preside at the sessions.

Branch managers and sales personnel representing all of the 29 key city offices of NSS will attend the meetings, in geographic groups covering the four parleys.

"The development in the past year by National Screen of many new promotional aids to increased boxoffice makes it necessary that our men in the field become thoroughly conversant with the advantages to the exhibitor of these ideas," said Robbins. "The purpose of these meetings is to develop, in round-table fashion, practical methods of selling such exploitation packages to theatres throughout the country.

"One of the most important items on the agenda will be the traditional Christmas and New Year displays and trailers, especially the revenue-producing Holiday Merchant Greetings which have been a source of extra income to thousands of exhibitors."

First of the meetings was held here August 6 and 7. In addition to branch managers and salesmen from Albany, Boston, Buffalo, New York, Philadelphia, Pittsburgh and Washington, the home office was represented by Robbins' sales assistants, Allan Shevin and Herbert J. Bonn.

On August 13 and 14, the second meeting was held in Chicago for managers and salesmen representing Chicago, Cincinnati, Cleveland, Detroit, Indianapolis, Kansas City, Milwaukee, Minneapolis, St. Louis, Des Moines, and Omaha.

Robbins will preside on Aug. 20 and 21 for the southern and mid-southern branches at a meeting in New Orleans at which the sales personnel of the exchanges in Atlanta, Charlotte, Dallas, Memphis, New Orleans and Oklahoma City will be present.

The concluding session will be in Los Angeles on Aug. 23 and 24, for the Denver, Salt Lake City, San Francisco, Seattle, and Los Angeles groups.

Eastman Kodak Earnings Establish New Record

Rochester, N. Y.—Sales and earnings of Eastman Kodak Company for the first half of 1955 (24-week period ending June 12) were at the highest levels in the company's history, it was reported by Thomas J. Hargrave, chairman, and Albert K. Chapman, president.

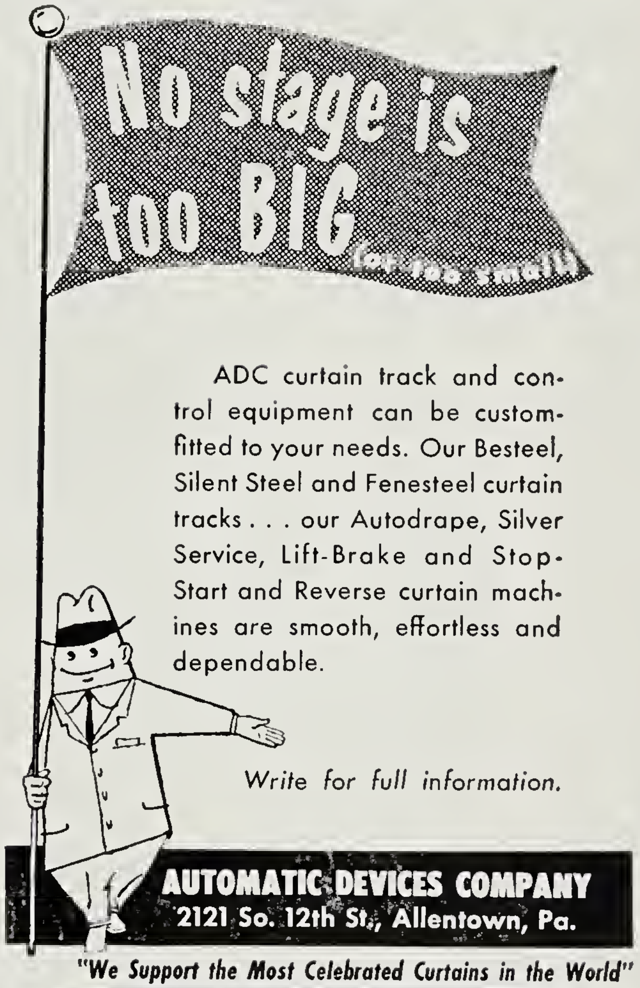
Consolidated sales of Kodak's units in the United States for this period amounted to $315,850,102, an increase of 13.6 per cent over last year's corresponding figure of $278,132,132. Sales also topped by 11 per cent the previous Kodak first-half record of $286,382,170, set in 1953.

Net earnings after taxes amounted to $36,365,989, an increase of 29 per cent over earnings of $28,134,192 for the first half of 1954. Net earnings were equal to $1.97 per share on 18,277,260 common shares outstanding compared with $1.60 a share on 17,401,845 shares outstanding at the close of the 1954 first half. Common shares outstanding were increased following the payment of a five per cent stock dividend last March. Earnings were 11.5 per cent of sales compared with 10.1 per cent in the corresponding period in 1954.

Projection Optics Forms British Subsidiary For Foreign Market

Rochester, N. Y.—Fred E. Aufhauser, president, announced the formation of Projection Optics, Ltd., London, England for the purpose of producing Hilux products for theatre projection for the British Commonwealth and export.

Westrex Company, Ltd., will handle distribution of the British-made products.



No stage is too BIG (or too small)

ADC curtain track and control equipment can be custom-fitted to your needs. Our Besteel, Silent Steel and Fenesteel curtain tracks . . . our Autodrape, Silver Service, Lift-Brake and Stop-Start and Reverse curtain machines are smooth, effortless and dependable.

Write for full information.

AUTOMATIC DEVICES COMPANY
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"We Support the Most Celebrated Curtains in the World"

"Comfort is Our Business"

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THEATRE CHAIRS

Theatre Seating Division
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No Argument Here!

Whether it's Gina or Marilyn, Dempsey or Tunney, square dance or mambo — whatever subject you discuss, just name a favorite and someone else will dispute it. It's natural; we all have our own opinions.

Funny thing happens, though, when you bring up the subject of projectors. Name the SIMPLEX X.L. as your favorite and you'll have a hard time finding an argument! Seems that all men who are really in the know agree: *you just can't beat a SIMPLEX!*

It's easy to understand why they feel that way. The SIMPLEX projects with hairline sharpness . . . it illuminates the screen evenly . . . it performs smoothly, steadily. It's dependable, efficient, and rugged enough to stand up under the roughest kind of use. This, truly, is a projector that's superior in *every* respect!

It's obvious, then, why there's never an argument when the SIMPLEX is called tops . . . and it's equally obvious why your theatre should be equipped with *this,* the world's foremost projector . . .

Simplex

T. M. REG. U. S. PAT. OFF.

PROJECTION and SOUND SYSTEMS

MANUFACTURED BY INTERNATIONAL PROJECTOR CORPORATION • DISTRIBUTED BY NATIONAL THEATRE SUPPLY
SUBSIDIARIES OF GENERAL PRECISION EQUIPMENT CORPORATION

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MOTION PICTURE EXHIBITOR
SERVISECTION

The Check-Up of all features and shorts for an 11-month period

Published weekly by Jay Emanuel Publications, Inc. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York, N. Y. Jay Emanuel, publisher; P. J. Greenhalgh, general manager; Al Erlick, editor; George Nonamaker, feature editor; Mel Konecoff, New York editor; Max Cades, business manager. West Coast Representative: Paul Manning, 9628 Cresta Drive, Los Angeles 35, California.

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SECTION 2

AUGUST 17, 1955

Allied Artists

(1954-55 releases from 5501)

ANNAPOLIS STORY, AN—D—John Derek, Diana Lynn, Kevin McCarthy—Calarful service film has the angles—81m.—see April 6 issue—(Technicolor) (5513)

BETRAYED WOMEN—MD—Tom Drake, Beverly Michaels, Carole Mathews—For the lawer half—70m.—see Aug. 10 issue. (5524)

BIG COMBO, THE—MD—Cornel Wilde, Richard Conte, Jean Wallace—Interesting meller has names and angles—89m.—see Feb. 23 issue —Leg. B. (5508)

BOB MATHIAS STORY, THE—BID—Bob Mathias, Melba Mathias, Ann Doran—Satisfactory sports yarn for the duallers—80m.—see Nov. 3 issue (5502)

BOWERY TO BAGDAD—C—Lee Gorcey, Huntz Hall, Bernard Gorcey—Okeh series entry—64m.—see Nov. 17 issue—Leg.: B—(1.85-1). (5421)

CASE OF THE RED MONKEY — MYMD — Richard Conte, Rona Anderson, Russell Napier—Satisfactory pragrammer—73½m.—see June 15 issue—(English-made). (5521)

CRY VENGEANCE—MD—Mark Stevens, Martha Hyer, Skip Homier—Okeh pragrammer—83m.—see Dec. 1 issue—Leg.: B. (5504)

DIAL RED O—MD—Bill Elliott, Keith Larsen, Helene Stanley—Okeh lawer half entry—62m.—see March 23 issue. (5509)

FINGER MAN—MD—Frank Lovejoy, Forrest Tucker, Peggie Castle—Satisfactary program entry—82m.—see Aug. 10 issue—Leg.: B. (5519)

HIGH SOCIETY—C—Leo Gorcey, Huntz Hall, Amanda Blake—Average Bowery Boys entry—61m.—see April 6 issue. (5514)

HUMAN JUNGLE, THE—MYMD—Gary Merrill, Jan Sterling, Paula Raymond—Well-made meller—82m.—see Sept. 22 issue—Leg.: B. (5501)

KILLER LEOPARD—AD—Johnny Sheffield, Beverly Garland, Donald Murphy—Rautine series affering—70m.—see Nov. 3 issue—(1.85-1). (5412)

LAS VEGAS SHAKEDOWN—MD—Dennis O'Keefe, Coleen Gray, Charles Winninger—Satisfactory programmer—79m.—see June 15 issue—Leg.: B. (5516)

MURDER IS MY BEAT—MY—Paul Langton, Barbara Payton, Robert Shayne—For the lower half—77m.—see Feb. 23 issue—Leg.: B. (5510)

PHENIX CITY STORY, THE—DOC—John McInitre, Richard Kiley, Kathryn Grant, Edward Andrews—Highly engrassing and explaitable thriller—100m., or 87½m. without prologue—see July 27 issue—(1.85-1). (5525)

PORT OF HELL—MD—Wayne Morris, Dane Clark, Carole Mathews—Okeh programmer for the duallers—80m.—see Dec. 15 issue. (5505)

SEVEN ANGRY MEN—MD—Raymond Massey, Debra Paget, Jeffrey Hunter—Names and angles will help well-made entry—90m.—see March 23 issue. (5511)

SHOTGUN—OD—Sterling Hayden, Yvonne DeCarlo, Zachary Scott—Satisfactary pragrammer far the actian spots—81m.—see April 6 issue—(Technicolor)—Leg.: B. (5515)

SKABENGA—DOC—Jungle Documentary—Excellent African wild life film—60m.—see Aug. 10 issue—(Eastman Color). (5517)

SPY CHASERS—C—Bowery Boys, Lisa Davis—Average series entry—61m.—see July 13 issue. (5522)

TARGET EARTH—SFD—Richard Denning, Virginia Grey, Richard Reeves—Okeh programmer for the duallers—75m.—see Jan. 12 issue—Leg.: B. (5503)

TONIGHT'S THE NIGHT—C—David Niven, Barry Fitzgerald, Yvonne DeCarlo—Good Irish comedy for the class and art spots—88m.—see Feb. 23 issue—(Made in Ireland)—(Technicolor). (5506)

TREASURE OF RUBY HILL—W—Zachary Scott, Carole Matthews, Barton MacLane—Okeh western for the lawer half—71m.—see Feb. 9 issue. (5507)

WICHITA—W—Joel McCrea, Vera Miles, Lloyd Bridges—Well-made, interesting western—81m.—see July 13 issue—(Print by Technicolor)—(CinemaScope) . (5520)

TO BE REVIEWED

BIG TIP OFF, THE—Richard Conte, Constance Smith, Bruce Bennett. (5512)

BODY SNATCHERS, THE—Kevin McCarthy, Dana Wynter, Carolyn Jones. (5527)

NIGHT FREIGHT—Forrest Tucker, Kieth Larsen, Barbara Britton. (5526)

SON OF SLADE—John Ericson, Mari Blanchard, Neville Brand. (5528)

WARRIORS, THE—Errol Flynn, Janne Dru, Peter Finch—(Technicolor)—(CinemaScope)—(Made in England). (5523)

Astor

MASTER PLAN, THE—MYMD—Wayne Morris, Tilda Thamar, Norman Wooland—Okeh programmer for duallers—77m.—see Feb. 23 issue—(English-made).

SLEEPING TIGER, THE—D—Dirk Bagarde, Alexis Smith, Alexander Knox—Interesting import for the duallers—89m.—see Oct. 20 issue—(English-made).

Buena Vista

(Walt Disney)

DAVY CROCKETT, KING OF THE WILD FRONTIER—OD—Fess Parker, Buddy Ebsen—Headed for higher returns—95m.—see June 1 issue—(Technicolor).

LADY AND THE TRAMP—CAR—Highly entertaining Disney cartoon feature—75m.—see May 4 issue—(Technicolar)—(CinemaScope).

20,000 LEAGUES UNDER THE SEA—MD—Kirk Douglas, James Mason, Paul Lukas, Peter Larre—High rating Disney feature—122m.—see Dec. 29 issue—(Technicolar)—(CinemaScope).

VANISHING PRAIRIE, THE—DOC—High rating documentary—75m.—see Aug. 11 issue—(Print by Technicolor).

Columbia

(1954-55 releases from 701)

AFFAIRS OF MESSALINA, THE—HISD—Memo Benassi, Maria Felix, Georges Marchal—Impart will find slow going—106m.—see Nov. 3 issue—Leg.: B—(Italian-made)—(Dubbed in English). (723)

BAMBOO PRISON, THE—MD—Robert Francis, Dianne Foster, Brian Keith—Routine programmer—80m.—see Dec. 15 issue. (731)

BLACK DAKOTAS, THE—OMD—Gary Merrill, Wanda Hendrix, John Bramfield—Okeh programmer for the lower half—65m.—see Sept. 22 issue—(Technicolor). (721)

BLACK EAGLE, THE STORY OF A HORSE—OD—William Bishop, Virginia Patton, Gordon Jones—Reissue will fit inta the duallers—76m.—see Sept. 8 issue. (714)

BLACK KNIGHT, THE—COS—MD—Alan Ladd, Patricia Medina, Andre Morell—Period meller with Ladd has the angles—85m.—see Nav. 3 Issue—(Technicalor)—(Made in England). (719)

BRING YOUR SMILE ALONG—MU—Frankie Laine, Keefe Brasselle, Canstance Towers—Entertaining programmer—83m.—see June 29 issue—(Technicolor).

BULLET IS WAITING, A—D—Jean Simmons, Rory Calhoun, Stephen McNally, Brian Aherne—Off beat drama will fit into the duallers—82m.—see Sept. 8 issue—(Technicolor). (712)

CAINE MUTINY, THE—D—Humphrey Bagart, Jose Ferrer, Van Johnson, Fred MacMurray—Headed far the bigger maney—125m.—see Sept. 8 issue—(Technicolor)—(1.85-1). (701)

CANGACEIRO (The Bandit)—MD—Alberta Ruchel, Marisa Prado, Milton Ribeiro—For the art houses—92m.—see Sept. 22—issue—Leg.: B—(Brazilian-made)—(English titles).

CANNIBAL ATTACK—MD—Johnny Weissmuller, Judy Walsh, David Bruce—For the lower half—69m.—see Nov. 17 issue. (718)

CELL 2455, DEATH ROW—MD—William Campbell, Kathryn Grant, Marian Carr—Prison meller for lower half—77m.—see April 6 issue. (739)

CHICAGO SYNDICATE—MD—Dennis O'Keefe, Abbe Lane, Zavier Cugat—Satisfactory program entry—86m.—see June 29 issue—Leg.: B. (747)

CORONER CREEK—W—Randolph Scott, Marguerite Chapman, George Macready—Scatt name should help reissue—90m.—see Sept. 8 issue. (708)

CREATURE WITH THE ATOM BRAIN—MD—Richard Denning, Angela Stevens, S. John Launer—Okeh programmer—70m.—see June 29 issue. (746)

DETECTIVE, THE—D—Alec Guinness, Joan Greenwaod, Peter Finch—Well-made import has the Guinness name to help—91m.—see Oct. 20 issue—(English-made). (734)

END OF THE AFFAIR, THE—D—Deborah Kerr, Van Johnson, John Mills—Fair romantic drama—106m.—see April 20 issue—(Made in England). (724)

FIRE OVER AFRICA—MD—Maureen O'Hara, Macdonald Carey, Binnie Barnes—Moderate programmer—84m.—see Oct. 6 issue—(Technicolor)—(Made in Tangier)—(1.85-1). (716)

5 AGAINST THE HOUSE—MD—Guy Madison, Kim Novak, Brian Keith—Interesting meller—84m.—see May 18 issue—Leg.: B. (742)

GUNFIGHTERS—W—Randolph Scott, Barbara Britton, Dorothy Hart—Western reissue has the angles—87m.—see Sept. 8 issue. (713)

GUN THAT WON THE WEST, THE—W—Dennis Morgan, Richard Denning, Paula Raymond—Satisfactory action programmer—71m.—see July 27 issue—(Technicolor). (809)

HELL BELOW ZERO—MD—Alan Ladd, Joan Tetzel, Basil Sydney—Ladd starrer packs plenty of action—91m.—see Sept. 8 issue—(Technicolor)—(Made in England). (709)

HUMAN DESIRE—D—Glenn Ford, Glaria Grahame, Broderick Crawfard—Dramatic entry has names to help—90m.—see Sept. 8 issue—Leg.: B. (710)

INDISCRETION OF AN AMERICAN WIFE—D—Jennifer Jones, Montgomery Clift, Gino Cervi—Romantic drama is best for the art and specialty spots—63m.—see Sept. 8 Issue—(Made in Italy)—(English dialogue). (703)

IT CAME FROM BENEATH THE SEA—MD—Kenneth Tobey, Faith Domergue, Donald Curtis—Exploitation entry has angles—80m.—see June 29 issue. (732)

KEY

Leg. is the symbol for the Catholic Legion of Decency ratings included in cases where the pictures are classified as either objectionable in part (B) or condemned (C). Films withaut a Legion of Decency rating are either found unobjectionable or unclassified by the Legion.

Abbreviations following titles indicate type of picture.

AD—Adventure drama
ACD—Action drama
BID—Biographical drama
BIDMU—Biagraphical drama with music
BUR—Burlesque
C—Comedy
CAR—Cartoon feature
CD—Comedy drama
CDMU—Comedy drama musical
CMU—Comedy musical
COMP—Compilation
COSMD—Costume melodrama
D—Drama
DMU—Dramatic musical
DOC—Documentary
ED—Educational feature
F—Farce
FAN—Fantasy
FANMU—Fantasy musical
HISD—Historical drama
MD—Melodrama
MUC—Musical comedy
MU—Musical
MUW—Musical western
MY—Mystery
MYC—Mystery comedy
MYD—Mystery drama
MYMD—Mystery melodrama
NOV—Novelty
OPC—Operatic camedy
OPD—Operatic drama
OD—Outdoor drama
OMD—Outdaar melodrama
ROMC—Ramantic comedy
ROMCMU—Romantic comedy musical
ROMD—Romantic drama
SAT—Satire
SFD—Science fiction drama
TRAV—Travelogue
W—Western

changes are being made!

Continuing through the months between now and next September—a gradual revision, modernization and extension of the normal service of this Yellow CHECK-UP will take place.

Watch the changes develop . . . issue by issue!

JUNGLE MAN-EATERS—AD—Johnny Weissmuller, Karin Booth, Richard Stanley—Routine series entry—68m.—see Sept. 8 issue—(1.85-1). (707)

JUNGLE MOON MEN—MD—Johnny Weissmuller, Jean Byron, Bill Henry—For the lower half—70m.—see April 6 issue. (744)

LAW VS. BILLY THE KID, THE—W—Scott Brady, Betta St. John, James Griffith—Routine western—73m.—see Sept. 8 issue—(Technicolor). (711)

LONG GRAY LINE, THE—BID—Tyrone Power, Maureen O'Hara, Robert Francis—High rating entry—138m.—see Feb. 9 issue—(Technicolor)—(CinemaScope). (736)

MAN FROM LARAMIE, THE—W—James Stewart, Arthur Kennedy, Cathy O'Donnell—High rating western—104m.—see July 13 issue—(Technicolor)—(CinemaScope). (801)

MASTERSON OF KANSAS—W—George Montgomery, Nancy Gates, James Griffith—Okeh program western—73m.—see Dec. 1 issue—(Technicolor). (729)

MISS GRANT TAKES RICHMOND—F—Lucille Ball, William Holden Janis Carter—Reissue has names to sell—87m.—see Oct. 6 issue. (722)

NEW ORLEANS UNCENSORED—MD—Arthur Franz, Beverley Garland, Helene Stanton—Okeh programmer—76m.—see Feb. 23 issue. (730)

NIGHT HOLDS TERROR, THE—MD—Jack Kelly, Hildy Parks, Vince Edwards—Well-made, suspensful entry 86m.—see July 27 issue—Leg.: B. (807)

ON THE WATERFRONT—MD—Marlon Brando, Karl Malden, Lee J. Cobb, Eva Marie Saint—Rugged meller rates with the better entries of its type—108m.—see Sept. 8 issue—(1.85-1). (702)

OUTLAW STALLION, THE—OD—Phil Carey, Dorothy Patrick, Billy Gray—Fair programmer for the duallers—64m.—see Sept. 8 issue—(Technicolor)—(1.85-1). (705)

PETTY GIRL, THE—CMU—Robert Cummings, Joan Caulfield, Elsa Lanchester—Reissue should do okeh—87m. —see June 15 issue. (745)

PHFFFT—C—Judy Holliday, Jack Lemmon, Jack Carson, Kim Novak—Entertaining comedy has names to help—91m.—see Nov. 3 issue—Leg.: B. (715)

PIRATES OF TRIPOLI—MD—Paul Henreid, Patricia Medina, Paul Newland—For the duallers—78m.—see Feb. 9 issue—(Technicolor). (706)

PRIZE OF GOLD, A—MD—Richard Widmark, Mai Zetterling, Nigel Patrick—Interesting meller—98m.—see May 18 Issue—Leg: B—(Color by Technicolor)—(Made In England and Germany). (738)

PUSHOVER—MD—Fred MacMurray, Kim Novak, Phil Carey—Interesting meller—88m.—see Sept. 8 Issue. (704)

RETURN OF OCTOBER—C—Glen Ford, Terry Moore, Dame May Whitty—Names may help reissue—89m.—see April 6 issue. (733)

SEMINOLE UPRISING—MD—George Montgobery, Karin Booth, William Fawcett—Average lower half entry 74m.—see May 4 issue—(Technicolor). (743)

SPECIAL DELIVERY—CD—Joseph Cotton, Eva Bartok, Niall MacGinnis—Okeh program entry—86m.—see Aug. 10 issue—(Made in Germany).

TEN WANTED MEN—W—Randolph Scott, Alfonso Bedoya, Donna Martell—Western has action and angles—80m.—see Feb. 9 issue—Leg.: B—(Technicolor). (725)

THEY ALL KISSED THE BRIDE—C—Joan Crawford, Melvyn Douglas, Roland Young—Reissue has names to sell—86m.—see June 15 issue. (741)

THEY RODE WEST—W—Robert Francis, Donna Reed, May Wynn—Standard western—84m.—see Oct. 20 issue—(Technicolor). (717)

THREE FOR THE SHOW—MUC—Betty Grable, Jack Lemmon, Marge and Gower Champion—Entry has some angles—91m.—see March 9 issue—(Technicolor)—(CinemaScope)—Leg.: B. (737)

THREE HOURS TO KILL—OMD—Dana Andrews, Donna Reed, Dianne Foster—Okeh for the duallers—77m.—see Sept. 22 Issue—(Technicolor). (720)

TIGHT SPOT—MD—Ginger Rogers, Edward G. Robinson, Brian Keith—Interesting meller with names to help—97m.—see April 6 Issue. (728)

VIOLENT MEN, THE—WMD—Glenn Ford, Barbara Stanwyck, Edward G. Robinson—Well-made action yarn—96m.—see Dec. 29 issue—(Technicolor)—(CinemaScope). (735)

WOMEN'S PRISON—MD—Ida Lupino, Jan Sterling, Cleo Moore—Exploitable prison yarn—80m.—see Feb. 9 issue—Leg.: B. (726)

WYOMING RENEGADES—W—Phil Carey, Gene Evans, Martha Hyer—Average western for the duallers—73m.—see March 9 issue—(Technicolor). (727)

TO BE REVIEWED

APACHE AMBUSH—Bill Williams, Adelle August, Tex Ritter.

FOOTSTEPS IN THE FOG—Stewart Granger, Jean Simmons—90m.—(Technicolor)—(Made in England).

MY SISTER EILEEN—Janet Leigh, Betty Garrett, Jack Lemmon—Leg.: B—(Technicolor)—(CinemaScope).

PRISONER, THE—Alec Guinness, Jack Hawkins, Jeanette Stark—(Made In England).

DCA

(Distributors Corporation Of America)

ANIMAL FARM—CAR.—Produced and directed by John Halas and Joy Batchelor—Cartoon feature excellent for art spots—73m.—(Technicolor)—(English-made)—(De Rochemont).

HUNTERS OF THE DEEP—DOC—Produced by Tom Gries; narrated by Dan O'Herlihy—64m.—see Jan. 26 issue—(Color).

I AM A CAMERA—CD—Julie Harris, Laurence Harvey, Shelly Winters—Uneven filmization of play will have some appeal for art houses and sophisticated audiences—98m.—see Aug. 10 issue—(English-made).

LONG JOHN SILVER—AD—Robert Newton, Connie Gilchrist, Kit Taylor—Pirate yarn is well-made and has angles for selling—109m.—see Feb. 9 issue—(Deluxe color)—(CinemaScope)—(Made in Australia).

STRANGER'S HAND, THE—MD—Richard Basehart, Trevor Howard, Alida Valli—Interesting suspense meller—86m.—see Feb. 23 Issue—(Filmed In Italy).

Filmakers

CRASHOUT—MD—William Bendix, Beverly Michaels, Arthur Kennedy—Prison-break meller sustains interest—90m.—see March 23 Issue

MAD AT THE WORLD—MD—Frank Lovejoy, Keefe Brasselle, Cathy O'Donnell—Okeh exploitation entry—71m.—see June 15 issue.

PRIVATE HELL 36—MD—Ida Lupino, Steve Cochran, Howard Duff—Satisfactory meller—81m.—see Sept. 8 issue

TO BE REVIEWED

BATTLE HELL—Wendell Corey, Mickey Rooney—(SuperScope).

IFE

(All films are Italian-made)

AIDA—OPD—Sophia Loren, Lois Maxwell, Luciano Della Marra—Fine entry for opera lovers and the art and specialty spots—95m.—see Oct. 20 Issue—(Ferraniacolor)—(English narration).

APPOINTMENT FOR MURDER—MD—Umberto Spadaro, Delia Scala, Andrea J. Bosic—Average Import for the Italian and art spots—90m.—see Mar. 24 issue—(English titles)

BREAD, LOVE, AND DREAMS—C—Vittorio DeSica, Gina Lollobrigida, Marisa Merlini—One of the better Italian films—90m.—see Oct. 20 issue—(English titles).

GREEN MAGIC—DOC—Good documentary—Produced by Leonardo Bonzi on his South American expedition—85m.—see May 4 issue—(Ferraniacolor)—(Filmed In South America)—(English narration).

LOVE IN THE CITY—COMP—Produced by Cesare Zavattini, Ricardo Ghione and Marco Ferreri—Highly exploitable and novel entry for art spots—90m.—see April 20 issue—(Italian-made)—(English titles and narration)—Leg.: "B."

MADEMOISELLE GOBETTE—F—Silvana Pampanini, Aroldo Tieri, Luiga Pavese—Okeh Import for art and specialty spots—78m.—see Feb. 23 issue—(English titles) —Leg.: C.

THEODORA, SLAVE EMPRESS—MD—Gianna Maria Canale, George Marchal, Renate Baldini—Spectacle has the angles—88m.—see Dec. 1 Issue—Leg.: B—(Italian-made)—(English dialogue)—(PatheColor).

TOO YOUNG FOR LOVE—D—Marina Vlady, Michel Beck, Fernand Gravet—Good Import for the art spots—88m.—see April 6 issue—Leg.: B—(Italian-French made)—(Dubbed In English).

WAYWARD WIFE, THE—D—Gina Lollobrigida, Gabriele Ferzetti, Alda Mangini—Interesting drama with Lollobrigida name to help—91m.—see April 20 Issue—Italian-made)—(Dubbed In English)—Leg.: "B."

TO BE REVIEWED

AGAINST THE WALL—Silvana Mangano, Amedeo Nazzari—(Dubbed In English).

CITY STANDS TRIAL, A—Silvana Pampanini, Amedeo Nazzari, Eduardo Cianelli—(Dubbed In English)—Leg.: B.

NEAPOLITAN CAROUSEL—Sophia Loren, Marjorie Tallchief, Yvette Chauvire—(Pathe Color).

HUSBAND FOR ANNA, A—Silvana Pampanini, Massimo Girotti, Amedeo Nazzari—(Dubbed in English)—(105m.).

OUTLAW GIRL—Silvana Mangano, Amedeo Nazzari—(Dubbed in English)—Leg.: B.

VOICE OF SILENCE—Rossana Podesta, Cosetta Greco, Aldo Fabrizi—(Dubbed In English).

Lippert

(1954-55 releases from 5401)

(Numerals in brackets indicate maximum aspect ratio in which features can be projected)

BIG CHASE, THE—MD—Glenn Langan, Adele Jergens, Lon Chaney—For the lower half—60m.—see Sept. 8 issue. (5327)

BLACK PIRATES, THE—MD—Anthony Dexter, Martha Roth, Lon Chaney—For the lower half—74m.—see March 9 issue—(Ansco Color)—(Made in El Salvador). (5407)

DEADLY GAME—MD—Lloyd Bridges, Simone Silva, Finlay Currie—For the lower half—63m.—see Jan. 12 issue (Made in Spain and England). (5402)

KING DINOSAUR—MD—Bill Bryant, Wanda Curtis, Douglas Henderson—Fair lower half entry—59m.—see Aug. 10 issue. (5418)

RACE FOR LIFE, A—MD—Richard Conte, Mari Aldon, George Coulouris—For the programmers—68m.—see Jan. 26 issue—(English-made). (5403)

SIEGE, THE—MD—Aurora Bautista, Fernando Rey, Virgilie Teixeira—For the lower half—63m.—see Dec. 15 issue—(Spanish-made)—(Dubbed in English). (5323)

SILENT RAIDERS, THE—MD—Richard Bartlett, Earle Lyon, Jeannette Bordeaux—For the lower half—65m.—see Dec. 15 issue—(English-made). (5404)

SILVER STAR, THE—W—Edgar Buchanan, Marie Windsor, Lon Chaney, Earl Lyon—Fair western—75m.—see April 6 issue. (5411)

TERROR SHIP—MYMD—William Lundigan, Naomi Chance, Vincent Ball—Okeh for the lower half—72m.—see Sept. 22 issue—(English-made). (5330)

THEY WERE SO YOUNG—MD—Scott Brady, Johanna Matz, Raymond Burr—Exploitation entry can be sold—78m. —see Feb. 9 issue—(Filmed in Germany)—Leg.: B. (5406)

THUNDER PASS—OMD—Fair programmer—Dane Clark, Dorothy Patrick, Andy Devine—76m.—see Sept. 8 issue. (5404)

UNHOLY FOUR, THE—D—Paulette Goddard, William Sylvester, Patrick Holt—Routine programmer for the lower half—80m.—see Oct. 20 Issue—(English-made). (5401)

TO BE REVIEWED

AIR STRIKE—Richard Denning, Gloria Jean, Don Haggerty. (5413)

GLASS TOMB, THE—John Ireland, Honor Blackman—(English-made). (5409)

LONESOME TRAIL, THE—Wayne Morris, Margia Dean, John Agar. (5416)

PHANTOM OF THE JUNGLE—Jon Hall, Anne Gwynne, Ray Montgomery. (5414)

THUNDER OVER SANGOLAND—Jon Hall, Marjorie Lord. (5415)

Metro

(1954-55 releases from 501)

ANCHORS AWEIGH—CMU—Frank Sinatra, Kathryn Grayson, Gene Kelly—Reissue has names to sell—139m. —see Feb. 9 issue—(Technicolor). (520)

ASPHALT JUNGLE, THE—MD—Sterling Hayden, Louis Calhern, Jean Hagen—Reissue has the names and angles—112m.—see Dec. 29 issue—(1.75-1)—(Reissue). (514)

ATHENA—CMU—Jane Powell, Debbie Reynolds, Edmund Purdom, Vic Damone—Names should help this offbeat comedy musical—96m.—see Nov. 17 Issue—(Eastman Color)—(Print by Technicolor)—(1.75-1). (507)

BAD DAY AT BLACK ROCK—D—Spencer Tracy, Robert Ryan, Anne Francis—Well-made drama has the names—81m.—see Dec. 15 Issue—(Eastman color)—(CinemaScope). (515)

BATTLEGROUND—D—Van Johnson, John Hodiak, Ricardo Montalban—World War II reissue has names to help—117m.—see Dec. 29 issue—(1.33-1)—(Reissue). (513)

BEAU BRUMMELL—D—Stewart Granger, Elizabeth Taylor, Peter Ustinov—Names should help Interesting period entry—111m.—see Oct. 20 issue—(Eastman Color)—(Print by Technicolor)—(Made in England)—(1.75-1). (504)

BEDEVILLED—D—Anne Baxter, Steve Forrest, Robert Christopher—Slow moving drama will need plenty of help—85m.—see April 20 issue—(Made in France)—(Eastman color)—(CinemaScope). (523)

BETRAYED—MD—Clark Gable, Lana Turner, Victor Mature—Names will have to make the difference—108m.—see Sept. 8 issue—(Eastman Color)—(Made In Holland and England)—(1.75-1)—(SS). (501)

BLACKBOARD JUNGLE—D—Glenn Ford, Anne Francis, Louis Calhern—High rating entry on juvenile delinquency—101m.—see March 9 issue. Leg.: B. (521)

BRIGADOON—MUFAN—Gene Kelly, Van Johnson, Cyd Charisse—Entertaining musical fantasy—108m.—see Sept. 8 issue (Ansco Color)—(CinemaScope) (502)

CAMILLE—D—Greta Garbo, Robert Taylor, Lionel Barrymore—Good reissue for art houses or regulation spots—110m.—see May 4 issue. (524)

COBWEB, THE—D—Richard Widmark, Laureen Bacall, Charles Boyer, Lillian Gish—Highly interesting entry about a mental sanitarium, its patients and its personnel — 124m. — see June 15 issue — (Eastman Color)—(CinemaScope). (531)

CREST OF THE WAVE—D—Gene Kelly, Jeff Richards, John Justin—Moderate programmer—90m.—see Nov. 17 issue—(Made In England)—(1.75-1). (511)

DEEP IN MY HEART—BIOMU—Jose Ferrer, Merle Oberon, Helen Traubel—High rating—132m.—see Dec. 1 issue —Leg.: B—(Eastman Color)—(Print by Technicolor)—(1.75-1). (512)

DR. JEKYLL AND MR. HYDE—MD—Spencer Tracy, Ingrid Bergman, Lana Turner—Names should help reissue of familiar story—127m.—see Oct. 6 issue. (506)

GLASS SLIPPER, THE—FANMU—Leslie Caron, Michael Wilding, Keenan Wynn—Entertaining entry—94m.—see Feb. 23 issue—(Eastman Color). (522)

GREEN FIRE—MD—Stewart Granger, Grace Kelly, Paul Douglas—Interesting meller has the angles—100m.—see Dec. 29 issue—(Eastman Color)—(Made in South America)—(CinemaScope). (516)

HIT THE DECK—MUC—Jane Powell, Tony Martin, Debbie Reynolds—Entertaining musical entry — 112m. — see March 9 issue—Leg.: B—(Eastman Color)—(CinemaScope). (519)

INTERRUPTED MELODY—BIDMU—Glenn Ford, Eleanor Parker, Roger Moore—Well made entry has angles—106m.—see April 6 issue—(Eastman Color)—(CinemaScope). (529)

JUPITER'S DARLING — CDMU — Esther Williams, Howard Keel, Marge and Gower Champion — Entertaining entry has the angles—96m.—see Jan. 26 Issue—(Eastman color)—(CinemaScope). (518)

KING'S THIEF, THE—MD—Ann Blyth, Edmund Purdom, David Niven, George Sanders—Period piece for program has names to assist—78m.—see July 27 issue—(Eastman Color)—(CinemaScope). (532)

LAST TIME I SAW PARIS, THE—D—Elizabeth Taylor, Van Johnson, Donna Reed—Well made drama has names to make the difference—116m.—see Nov. 17 issue—(Technicolor)—(1.75-1). (510)

LOVE ME OR LEAVE ME—BIDMU—Doris Day, James Cagney, Cameron Mitchell—High rating musical should hit the better money—122m.—see June 1 issue—Leg: B—(Eastman Color)—(CinemaScope). (527)

MANY RIVERS TO CROSS—ODCD—Robert Taylor, Eleanor Parker, Victor McLaglen—Offbeat outdoor show has names and amusing angles—92m.—see Feb. 9 Issue—Leg.: B—(Eastman Color)—(Cinemascope). (517)

MARAUDERS, THE—OMD—Dan Duryea, Jeff Richards, Keenan Wynn, Jarma Lewis—Good programmer—81m.—see April 20 issue—Leg.: B—(Eastman color)—(Print by Technicolor). (526)

MOONFLEET—MD—Stewart Granger, Viveca Lindfors, George Sanders, Joan Greenwood—Interesting meller with angles to help—89m.—see May 18 issue—Leg.: B—(Eastman Color)—(CinemaScope). (528)

PRODIGAL, THE—MD—Lana Turner, Edmund Purdom, Louis Calhern—Highly interesting and entertaining entry—114m.—see April 16 issue—Leg.: B—(Eastman color)—(CinemaScope). (525)

ROGUE COP—MD—Names will help satisfactory thriller—Robert Taylor, Janet Leigh, George Raft—92m.—see Sept. 8 issue—Leg.: B—(1.75-1). (503)

SCARLET COAT, THE—HISD—Cornel Wilde, Michael Wilding, George Sanders, Anne Francis—Interesting meller on American Revolution—101m.—see June 29 issue—(Eastman Color)—(CinemaScope).

TARZAN ESCAPES—AD—Johnny Weissmuller, Maureen O'Sullivan—Tarzan reissue is adequate for the action houses—89m.—see Nov. 3 issue. (509)

TARZAN THE APE MAN—AD—Johnny Weissmuller, Neil Hamilton, Maureen O'Sullivan—Reissue will depend on name draw—102m.—see Nov. 3 issue—Leg.: B. (50B)

TRIAL—D—Glenn Ford, Dorothy McGuire, Arthur Kennedy, Katy Jurodo—High rating, powerful dramatic fare—105m.—see Aug. 10 issue.

WIZARD OF OZ, THE—FANMU—Judy Garland, Frank Morgan, Roy Bolger, Bert Lahr—Should click as reissue—101m.—see June 29 issue—(Technicolor). (530)

WOMAN'S FACE, A—MD—Joon Crawford, Melvyn Douglos, Conrad Veidt—Reissue should benefit from names—106m.—see Oct. 6 issue—Leg.: B (505)

TO BE REVIEWED

BAR SINISTER—Jeff Richords, Jarma Lewis, Edmund Gwenn—88m.—(Eastman Color)—(CinemaScope).

IT'S ALWAYS FAIR WEATHER—Gene Kelly, Cyd Charisse, Don Dailey, Dolores Groy—102m.—(Eastmon Color)—(CinemaScope).

SVENGALI—Hildegorde Neff, Donald Wolfit, Terence Morgan—82m.—(Eostman Color)—(English-mode)—(1.75-1).

Paramount

(1954-55 releoses from 5400;
1955-56 releoses from 3500)

BRIDGES AT TOKO-RI, THE—D—William Holden, Grace Kelly, Frederic March, Mickey Rooney—Well-made, interesting entry—103m.—see Jan. 12 issue—(Technicolor). (5405)

CONQUEST OF SPACE—SFD—Walter Brooke, Eric Fleming, Joan Shawlee—Space thriller will please science-fiction fans and the younger set—80m.—see April 20 issue—(Technicolor)—Leg.: "B." (5407)

COUNTRY GIRL, THE—D—Bing Crosby, Grace Kelly, William Holden—High rating drama—104m.—see Dec. 15 issue. (5409)

FAR HORIZONS, THE—MD—Fred MacMurroy, Charlton Heston, Donna Reed—Interesting programmer—108m.—see June 1 issue—(Technicolor)—(VistaVision). (5412)

HELL'S ISLAND—MD—John Payne, Mary Murphy, Francis L. Sullivan—Fair programmer—84m.—see May 18 issue—Leg.: B—(Technicolor)—(VistaVision). (5411)

MAMBO—MD—Silvana Mangano, Vittorio Gassman, Shelley Winters—Meller has angles to sell—94m.—see April 6 issue—(Made in Italy)—Leg.: B. (5406)

REAP THE WILD WIND—MD—Ray Milland, John Wayne, Paulette Goddard—Reissue of DeMille spectacle has the names to help—122m.—see Oct. 20 issue—(Technicolor). (R-5403)

REAR WINDOW—MYD—James Stewart, Grace Kelly, Wendell Corey—High rating—112m.—see Sept. 8 issue—(Technicolor). (5401)

RUN FOR COVER—OD—James Cagney, Viveca Lindfors, John Derek—Interesting outdoor drama has names to sell—93m.—see April 6 issue—(Technicolor)—(VistaVision). (5410)

SABRINA—CD—Humphrey Bogort, Audrey Hepburn, William Holden—High rating—113m.—see Sept. 8 issue—Leg.: B. (5402)

SEVEN LITTLE FOYS, THE—CMU—Bob Hope, Milly Vitale, George Tobias—Top Hope entry headed for higher grosses—95m.—see June 15 issue—(Technicolor)—(VistaVision). (5413)

STRATEGIC AIR COMMAND—MD—James Stewart, June Allyson, Fronk Lovejoy—Well made yarn of present-day air force—114m.—see April 6 issue—(Technicolor)—(VistaVision). (5425)

THREE RING CIRCUS—C—Dean Martin, Jerry Lewis, Joanne Dru, Zso Zsa Gabor—Team draw will make the difference—104m.—see Nov. 3 issue—(Technicolor)—(VistaVision)—(PS). (5404)

TO CATCH A THIEF—MYC—Cary Grant, Grace Kelly, Jessie Royce Landis—High rating entertainment—106m.—see July 27 issue—(Technicilor)—(VistoVision)—(Made in France). (5502)

ULYSSES—MD—Kirk Douglas, Slyvana Mangano, Anthony Quinn—Filmization of epic work has angles for regulation as well as art and specialty spots—104m.—see June 29 issue—(Print by Technicolor)—(Made in Italy)—(English-dubbed). (5503)

WE'RE NO ANGELS—C—Humphrey Bogart, Aldo Ray, Joan Bennett, Basil Rathbone—Highly amusing comedy—105m.—see June 29 issue—(Technicolor)—(VistaVison). (5414)

WHITE CHRISTMAS—CMU—Names and VistaVision debut should account for high grosses—Bing Crosby, Danny Kaye, Rosemary Clooney, Vero Ellen—120m.—see Sept. 8 issue—(Technicolor)—(VistaVision)—(PS). (5430)

YOU'RE NEVER TOO YOUNG—C—Deon Martin, Jerry Lewis, Diana Lynn, Nina Foch—Better Martin and Lewis comedy—102m.—see June 29 issue—(Color by Technicolor)—(VistaVision). (5515)

TO BE REVIEWED

GIRL RUSH, THE—Rosolind Russell, Eddie Albert, Fernondo Lamas—Leg. B—(Technicolor)—(VistoVision)—(PS). (5501)

RKO

(1954-55 releoses from 501)

AFRICA ADVENTURE—DOC—Robert C. Ruark—Okeh documentary—64m.—see Oct. 6 issue. (502)

AMERICANO, THE—OMD—Glenn Ford, Frank Lovejoy, Ursula Theiss—Satisfactory outdoor action meller—85m.—see Jan. 12 issue—(Technicolor)—(Filmed in Brazil)—Leg.: B. (509)

BERLIN EXPRESS—MD—Merle Oberon, Robert Ryan, Paul Lukos—Names should help reissue—86m.—see April 20 issue. (574)

BIG STREET, THE—CD—Henry Fonda, Lucille Ball, Agnes Moorehead—Names should help reissue—88m.—see June 15 issue. (577)

BRINGING UP BABY—C—Katharine Hepburn, Cary Grant, Charlie Ruggles—Reissue has names to help—102m.—see May 18 issue. (575)

CATTLE QUEEN OF MONTANA—W—Barbara Stanwyck, Ronald Reagan, Gene Evans—Western has names to help—88m.—see Dec. 1 issue—(Technicolor). (505)

EVERY GIRL SHOULD BE MARRIED—C—Cary Grant, Franchot Tone, Betsy Drake—Reissue has the names to help—84m.—see Sept. 8 issue. (570)

ESCAPE TO BURMA—MD—Borbara Stanwyck, Robert Ryan, David Farrar—Average programmer has names to help—87m.—see April 20 issue—(Technicolor)—(SuperScope). (512)

HANS CHRISTIAN ANDERSEN—DMU—Donny Kaye, Farley Granger, Jeanmaire—Highly entertaining—111m.—see Sept. B issue—(Technicolor)—(Goldwyn). (551)

HANSEL AND GRETEL—NOV—Voices of Anna Russell, Mildred Dunnock, Frank Rogier—Puppet entry is packed with selling angles—75m.—see Oct. 6 issue—(Technicolor). (508)

I REMEMBER MAMA—CD—Irene Dunne, Barbara Bel Geddes, Phillip Dorn—Reissue should click—119m.—see May 18 issue. (576)

INFORMER, THE—MD—Victor McLaglen, Heather Angel, Preston Foster—Reissue of film classic should do okeh—92m.—see April 20 Issue. (573)

PASSION—MD—Cornel Wilde, Yvonne De Carlo, Raymond Burr—Average programmer—84m.—see Oct. 20 issue—(Print by Technicolor). (503)

PEARL OF THE SOUTH PACIFIC—AD—Dennis Morgon, Virginio Moyo, David Farrar—Okeh programmer—86m.—see July 13 issue—(Technicolor)—(SuperScope). (515)

QUEST FOR THE LOST CITY—DOC—Dana and Ginger Lamb—Interesting Documentary—60m.—see Jan. 12 ssue—(Color)—(Made in Guatemala). (510)

RAGE AT DAWN—W—Randolph Scott, Forrest, Tucker, Malo Powers—Better than average western—87m.—see March 23 Issue—(Technicolor). (511)

SHE WORE A YELLOW RIBBON—MD—Okeh Wayne reissue—John Wayne, Joanne Dru, John Agar—103½m.—see Sept. 8 Issue (Technicolor). (572)

SON OF SINBAD—CD—Dale Robertson, Sally Forrest, Lili St. Cyr, Vincent Price—Entry has angles and femmes—88m.—see July 27 issue—Leg.: C—(Technicolor)—(SuperScope)—(1.75-1). (513)

SUSAN SLEPT HERE—C—Dick Powell, Debbie Reynolds, Anne Francis—Pleosant entertainment will depend on name draw—97m.—see Sept. 8 issue—Leg.: B—(Technicolor). (501)

TARZAN'S HIDDEN JUNGLE—MD—Gordon Scott, Vera Miles, Peter Van Eyck—Average series entry—73m.—see March 9 issue. (507)

THIS IS MY LOVE—D—Linda Darnell, Rick Jason, Dan Duryea—Moderate programmer—91m.—see Oct. 6 issue—Leg.: B—(Pathe Color). (504)

UNDERWATER—MD—Jone Russell, Gilbert Roland, Richard Egan—Interesting, well-made melodrama—99m.—see Jan. 26 issue—(Technicolor)—(SuperScope). (506)

WAKAMBA—OD—Edgor M. Queeny Africon Documentory—Off beat entry for the art spots and for the lower half in regular houses—65m.—see July 27 issue—(Technicolor). (514)

WINDOW, THE—D—Barbara Hale, Bobby Driscoll, Arthur Kennedy—Reissue has exploitation possibilities—73m—see Sept. 8 issue. (571)

TO BE REVIEWED

BENGAZI—Richord Conte, Victor McLaglen, Mala Powers—(Technicolor)—(SuperScope). (516)

TENNESSEE'S PARTNER—Rhonda Fleming, John Payne, Ronald Reogan—(Technicolor)—(SuperScope).

TREASURE OF PANCHO VILLA, THE—Rory Calhoun, Shelley Winters, Gilbert Roland—(Technicolor)—(SuperScope)—(Mexican made).

Republic

(1954-55 releoses from 5400)

AFRICAN MANHUNT—MD—Myron Healey, Karen Booth, John Kellogg—For the lower half—65m.—see April 20 issue. (5430)

ATOMIC KID, THE—C—Mickey Rooney, Robert Strauss, Elaine Dovis—Okeh for the duallers—86m.—see Dec. 15 issue—(1.85-1). (5314)

CAROLINA CANNONBALL—C—Judy Conovo, Andy Clyde, Ross Elliott—Fair programmer—74m.—see Jon. 26 issue. (5326)

CITY OF SHADOWS—MD—Victor McLaglen, Kothleen Crowley, Anthony Caruse—For the lower half—69m.—see June 29 issue. (5436)

DAY TO REMEMBER, A—C—Joan Rice, Donald Sindon, Odile Versois, Stanley Holloway—Interesting art house offering—72m.—see May 18 issue—(English-mode)—(Rank). (5433)

DOCTOR IN THE HOUSE—C—Dirk Bogarde, Muriel Pavlow, Kenneth More—Light hearted import should have wide appeal—92m.—see March 9 issue—(English-mode)—(Technicolor). (5401)

DON JUAN'S NIGHT OF LOVE—MD—Raf Vallone, Silvona Pampanini, Michele Philippe—Uneven Import with some selling angles—71m.—see June 29 issue—(Itolian-made)—(Dubbed in English). (5435)

DOUBLE JEOJARDY—MD—Rod Cameron, Gole Robbins, Allison Hayes, Jock Kelly—For the lower half—70m.—see July 27 issue. (5437)

ETERNAL SEA, THE—BIOD—Sterling Hayden, Alexis Smith, Dean Jagger—Good service film—103m—see April 20 issue. (5405)

HELL'S OUTPOST—MD—Rod Comeron, Joan Leslie, John Russell—Okeh programmer—90m.—see Dec. 29 issue—Leg.: B. (5315)

I COVER THE UNDERWORLD—MD—Sean McClory, Joanne Jordon, Ray Middleton—For the lower half—70m.—see May 4 issue. (5434)

LAST COMMAND, THE—OD—Sterling Hoyden, Anna Maria Alberghetti, Richard Corlson—Well-made and interesting oudoor drama—110m.—see Aug. 10 issue—(Trucolor). (5407)

ROAD TO DENVER, THE—W—John Payne, Mona Freeman, Lee J. Cobb—Okey western—90m.—see June 29 issue—(Truecolor). (5406)

ROOGIE'S BUMP—FAN—Robert Morriot, Ruth Warrick, Olive Blakeney—For the lower half—70m.—see Sept. 22 issue. (5310)

SANTA FE PASSAGE—OD—John Payne, Faith Domergue, Read Cameron—Okey frontiersmen vs. Indians entry—90m.—see May 18 issue—(Trucolor). (5404)

SHANGHAI STORY, THE—MD—Ruth Romon, Edmond O'Brien, Richard Jaeckel—Tropical meller has exploitation possibilities—90m.—see Sept. 22 issue—(1.85-1).

SHE WOLF, THE—D—Kerima, Ettore Monni, May Britt—Good import for the art, speciolty, and exploitation spots—91m.—see Oct. 20 issue—Leg.: B—(Italian-made)—(Dubbed in English).

SQUARE RING, THE—D—Jack Warner, Robert Beatty, Bernadette O'Farrell—Okeh programmer—73m.—see Feb. 9 issue—(Made in England). (5432)

TOBOR THE GREAT—SFMD—Charles Drake, Korin Booth, Billy Chapin—Okeh science fiction meller for the lower half—77m.—see Sept. 8 issue. (5309)

TIMBERJACK—OMD—Sterling Hayden, Vera Ralston, David Brlan—Colorful outdoor meller will fit into action spots—93m.—see Feb. 9 issue—(Trucolor). (5402)

TROUBLE IN STORE—F—Norman Wisdom, Margaret Rutherford, Moira Lister—Very funny import—85m.—see Jan. 26 issue—(English-mode). (5431)

TROUBLE IN THE GLEN—CD—Morgoret Lockwood, Orson Welles, Forrest Tucker, Victor McLaglen—Scottish comedy-drama will need plenty of selling—91m.—see Dec. 1 issue—(Trucolor by Consolidated)—(Made in Scotland)—(1.85-1).

YELLOWNECK—MD—Lin McCarthy, Stephen Courtleigh, Bill Mason—Okeh for the lower half—83m.—see March 23 issue—(Trucolor). (5403)

TO BE REVIEWED

CROSS CHANNEL—Wayne Morris, Yvonne Furneaux.

DIVIDED HEART, THE—Cornell Borchers, Yvonne Mitchell, Armin Dohlen.

FLAME OF THE ISLAND—Yvonne De Carlo, Zachary Scott, Howard Duff—(Trucolor).

GREEN BUDDHA, THE—Wayne Morris, Mary Germaine.

JAGUAR—Sabu, Chiquita, Barton MacLane.

LAY THAT RIFLE DOWN—Judy Canova, Robert Lowery.

MAGIC FIRE—Yvonne De Carlo, Carlos Thompson, Rita Gam—(Trucolor)—(Made in Germany).

MAN ALONE, A—Ray Milland, Mary Murphy—(Trucolor).

MAN TO MAN—Rod Comeron, Julie London, Ben Cooper.

MYSTERY OF THE BLACK JUNGLE—Lex Barker, Jane Maxwell.

SECRET VENTURE—Kent Taylor, Jane Hylton.

TANGABUKU—Documentary—(Made in Africa)—(Cotlow).

TRACK THE MAN DOWN—Kent Toylor, Petula Clark.

TWINKLE IN GOD'S EYE—Mickey Rooney, Coleen Grey, Hugh O'Brian.

VANISHING AMERICAN, THE—Scott Brady, Audrey Totter, Forrest Tucker—(Trucolor).

20th Century-Fox

(1954 releoses from 401;
1955 releoses from 501)

ADVENTURES OF HAJJI BABA, THE—MD—John Derek, Elaine Stewart, Thomas Gomez—Arabian Nights-type entertainment has the angles—94m.—see Oct. 20 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (424)

ADVENTURES OF SADIE, THE—C—Joan Collins, George Cole, Kenneth More, Hermione Gingold—Satisfactory British comedy for the art spots—88m.—see June 1 issue—Leg.: B—(Eastmon Color)—English-mode). (508)

ANGELA—MD—Dennis O'Keefe, Mora Lane, Rossane Brazzi—Okey programmer—81m.—see Moy 11 issue—Leg.: B—(Filmed in Italy). (511)

BELLE STARR'S DAUGHTER—W—George Montgomery, Rod Cameron, Ruth Romon—Western reissue should do okeh—86m.—see Feb. 9 issue—(Reissue). (541)

BLACK 13—MD—Peter Reynolds, Rona Anderson, Patric Barr—For the lower half—75m.—see Nov. 17 Issue—(English-made). (428)

BLACK WIDOW—MY—Ginger Rogers, Van Heflin, Gene Tierney, George Raft, Peggy Ann Garner—Good mystery—95m.—see Nov. 3 issue—(Color by DeLuxe)—(CinemaScope). (423)

BROKEN LANCE—MD—Spencer Tracy, Robert Wagner, Jean Peters, Richard Widmark—Well-made melodrama—96m.—see July 28 issue—(Color by DeLuxo)—(CinemaScope). (419)

CARMEN JONES—DMU—Dorothy Dandridge, Harry Belafonte, Olga James—Depends on the individual situation—105m.—see Oct. 20 issue—Leg.: B—(Color by DeLuxe)—(CinemoScope). (422)

DADDY LONG LEGS—MUC—Fred Astaire, Leslie Caron, Terry Moore, Thelma Ritter—Entertaining entry headed for higher grosses—126m.—see Moy 11 issue—(Color by De Luxe)—(CinemaScope). (515)

DAKOTA LIL—W—George Montgomery, Marie Windsor, Rod Cameron—Reissue has the angles—88m.—see Feb. 9 issue—(Reissue). (542)

DESIREE—D—Marlon Brando, Jean Simmons, Merle Oberon—Impressive picturization of best seller—110m.—see Nov. 17 issue—(Color by DeLuxe)—(CinemaScope). (425)

DEVIL'S HARBOR—MD—Richard Arlen, Greta Gynt, Donald Houston—For the duallers—71m.—see Dec. 29 issue—(English-mode). (429)

EGYPTIAN, THE—D—Edmund Purdom, Jean Simmons, Victor Mature—Well-made spectacle is headed for the better grosses—140m.—see Sept. 8 issue—Leg. B—(Color by DeLuxe)—(CinemoScope). (420)

GAMBLER FROM NATCHEZ, THE—MD—Dale Robertson, Debra Paget, Thomas Gomez—Okeh programmer—88m.—see Aug. 11 issue—Leg.: B—(Print by Technicolor). (417)

HOUSE OF BAMBOO—MD—Robert Ryan, Robert Stock, Shirley Yomoguchi, Comeron Mitchell—Highly interesting meller—102m.—see July 13 issue—(Color by DeLuxe)—(CinemoScope)—(Filmed in Japon). (516)

HOW TO BE VERY, VERY POPULAR—F—Betty Groble, Sheree North, Robert Cummings, Charles Coburn—Farce has angles for the selling—89m.—see July 27 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (518)

LIFE IN THE BALANCE, A—MD—Ricardo Mantalban, Anne Bancroft, Lee Marvin—Satisfactory programmer—74m. —see Jan. 26 issue—(Made in Mexico). (506)

LIVING SWAMP, THE—DOC—Nature in the Okefenokee Swamp—Satisfactory featurette—33m.—see July 27 issue—(Color by DeLuxe)—(CinemaScope) (512)

MAGNIFICENT MATADOR, THE—D—Maureen O'Hara, Anthony Quinn, Thomas Gomez—Entry has angles—94m.—see June 1 issue—Leg.: B—(Eostmon Color)—(CinemaScope). (513)

MAN CALLED PETER, A—BID—Richard Todd, Jeon Peters, Marjorie Rambeau—Highly inspirationol film will need selling—119m.—see April 9 issue—(Color by DeLuxe)—(CinemoScope). (509)

OTHER WOMAN, THE—D—Hugo Haas, Cleo Maore, Lance Fuller—Okeh programmer for the duallers—81m.—see Jan. 12 issue. (430)

OUTLAW'S DAUGHTER, THE—W—Jim Davis, Kelly Ryan, Bill Williams—For the lower half—75m.—see Dec. 1 issue—(Color). (427)

PRINCE OF PLAYERS—BID—Richard Burton, Maggie McNomara, John Derek—Quolity drama calls for special hondling—102m.—see Jan. 12 Issue—(Color) —(CinemaScope). (502)

RACERS, THE—MD—Kirk Douglas, Bella Dorvl, Gilbert Roland—Entertaining entry—95m.—see Feb. 9 issue —(Color by De Luxe)—(CinemaScope)—Leg.: B. (505)

RAID, THE—MD—Van Heflin, Anne Boncroft, Richard Boane—Okeh Civil War oction meller—83m.—see July 28 issue—(Technicolor). (408)

SEVEN YEAR ITCH, THE—C—Marilyn Monroe, Tom Ewell, Evelyn Keyes—Highly omusing comedy should do better business—105m.—see June 15 issue—Leg.: B—(Color by De Luxe)—(CinemaScope). (517)

SOLDIER OF FORTUNE—MD—Clark Gable, Suson Hayward, Michael Rennie—Adventure yarn hos high potential—96m.—see June 1 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Made in Hong Kong).(514)

THAT LADY—MD—Olivia DeHavilland, Gilbert Rolond, Francoise Rosey, Dennis Price—Costume meller will need plenty of push—100m.—see June 1 issue—(Print by Technicolor)—(CinemaScope)—(Made in Spain). (504)

THERE'S NO BUSINESS LIKE SHOW BUSINESS—MU—Ethel Merman, Donald O'Connor, Marilyn Monroe, Don Dailey, Johnnie Ray, Mitzi Gaynor—Colorful musical is headed for better grosses—117m.—see Dec. 15 issue—Leg.: B—(Color by DeLuxe)—(CinemoScope). (426)

TWELVE O'CLOCK HIGH — MD — Gregory Peck, Hugh Marlowe, Gary Merrill—The Peck name should help war reissue—131½m.—see Jan. 12 issue. (540)

UNTAMED—AD—Tyrone Power, Susan Hayward, Richard Egan—Calorful entry has names ond angles—111m. —see March 9 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (507)

VIOLENT SATURDAY—MD—Victor Mature, Richard Egan, Virginia Leith—Gangster entry has names and punch —90m.—see April 20 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (510)

VIRGIN QUEEN, THE—HISD—Bette Davis, Richard Todd, Joan Collins, Jay Robinson—Highly interesting entry —92m.—see Aug. 10 issue—(Color by DeLuxe)—(CinemaScope). (519)

WHITE FEATHER — OMD — Robert Wagner, John Lund, Debra Paget—Well-made Indian yarn—102m.—see Feb. 23 issue—(Print by Technicolor)—(CinemoScope). (503)

WOMAN'S WORLD — CD — Clifton Webb, June Allyson, Van Heflin, Lauren Bacall, Fred MacMurray, Arlene Dahl, Cornel Wilde—Headed for the better money—94m.—see Oct. 6 issue—(Print by Technicalor)—(CinemoScope). (421)

TO BE REVIEWED

LEFT HAND OF GOD, THE—Humphrey Bogort, Gene Tierney, Lee J. Cobb—(Color)—(CinemoScope). (520)

LOVE IS A MANY SPLENDORED THING—Williom Holden, Jennifer Jones, Glorio Grohome—(Color)—(CinemoScope).

United Artists

BAREFOOT CONTESSA, THE—D—Humphrey Bogort, Ava Gardner, Edmond O'Brien—High rating—128m.—see Oct. 6 issue—Leg.: B—(Technicolor)—(Made in Italy) —(Figaro)—(1.75:1).

BATTLE TAXI—MD—Sterling Hayden, Arthur Fronz, Morshall Thompson—Okeh programmer—82m.—see Jan. 12 issue—(Tors-Arthur)—(1.75-1).

BEACHCOMBER, THE—CD—Glynis Johns, Rabert Newton, Donald Sinden—Amusing Import for ort ond speciolty spats—82m.—see Jan. 26 Issue—(Technicolor)—(English-made)—(Rank)—(1.66 ta 1).

BIG BLUFF, THE—D—John Bromfiled, Martha Vickers, Robert Hutton—Routine lower half entry—70m.—see July 27 issue—(Wilder).

BIG HOUSE U. S. A.—MD—Broderick Crowford, Ralph Meeker, Randy Farr—Okeh programmer—82m.—see March 23 issue—Leg.: B—(Schenck).

BLACK TUESDAY—MD—Edward G. Robinson, Peter Graves, Jean Parker—Okeh progrommer—80m.—see Dec. 29 issue—Leg.: B—(Goldstein)—(1.85-1).

BREAK TO FREEDOM—D—Anthony Steel, Jack Warner, Robert 8eatty—Okeh entry for the art spots—88m.—see July 27 issue—(English-made)—(Angel)—(1.66-1).

BULLET FOR JOEY, A—MD—Edward G. Robinson, George Raft, Audrey Totter—Okeh programmer—85m.—see April 9 issue—(Bischoff-Diamond)—(1.85-1).

CANYON CROSSROADS—MD—Richard Bosehart, Phyllis Kirk, Stephen Elliot—Okeh programmer—83m.—see March 23 issue—(Joyce-Werker)—(1.75-1).

CROSSED SWORDS—COSMD—Errol Flynn, Gina Lollobrigida, Cesar Danava—Flynn drow will have to moke the difference—83m.—see Aug. 11 issue—(Pothecolor)—(Made in Itoly)—(Dubbed in English)—(Mahan-Vossarottl)—(1.75-1).

DIAMOND WIZARD, THE—MD—Dennis O'Keefe, Margaret Sheridan, Philip Friend—Routine programmer will fit inta the duallers—83m.—see July 28 Issue—(English-made)—(Pallos)—(1.66-1).

DOWN THREE DARK STREETS—MD—Okeh pragrammer—84m.—Broderick Crawfard, Ruth Roman, Mortha Hyer—see Sept. 8 issue—(Gardner-Levey).

GOLDEN MISTRESS, THE—MD—John Agar, Rosemarie Bowe, Abner Biberman—Okeh pragrammer for the lawer holf—82m.—see Nov. 4 issue—Leg.: B—(Print by Technicolor—(Mode in Haitl)—(Kay-Rybnick)—(1.66-1).

GOOD DIE YOUNG, THE—D—Laurence Harvey, Gloria Grahame, Richard Basehart—Interesting droma—100m.—see Jan. 26 issue—(English-made)—(Remus).

HIGH AND DRY—C—Paul Douglas, Alex Mackenzie, James Copeland—Pleasant well-made comedy for the art spots—93m.—see Sept. 22 issue—(English-made)—(Rank).

JESSE JAMES' WOMEN—W—Don Barry, Peggy Castle, Lita Baran, Jack Beutel—For the lower holf—83m.—see Sept. 22 issue—Leg.: B—(Print by Technicolar)—(Panorama)—(1.75:1).

KENTUCKIAN, THE—MD—Burt Lancaster, Dianne Foster, Dianna Lynn, John McIntire—Interesting melodrama —104m.—see July 27 issue—(Print by Technicolor)—(CinemaScope)—(Hecht-Lancoster).

KHYBER PATROL—MD—Richard Egan, Dawn Addams, Roymond Burr—Okeh for the lower holf—71m.—see Aug. 25 Issue—(Color)—(World)—(1.75-1).

KISS ME DEADLY—MYMD—Ralph Meeker, Maxine Cooper, Paul Stewart—Mickey Spillone entry has angles—105m.—see May 4 issue—Leg.: B—(Parklane).

LAWLESS RIDER, THE—W—Johnny Carpenter, Rose Boscom, Frankie Darro—Weak western far the lower half—62m.—see Nov. 3 issue—(Royol West)—(1.85-1).

MALTA STORY—HISMD—Alec Guiness, Jack Hawkins, Muriel Pavlow—High roting for the ort and speciolty houses—98mh.—see July 28 Issue—(English-made)—(Rank)—(1.66-1)

MAN WHO LOVED REDHEADS, THE—ROMC—Moira Shearer, John Justin, Roland Culver—For the art and specialty spots—89m.—see July 27 issue—Leg.: B—(Eastman Color)—(Print by Technicilor)—(Lopert).

MARTY—D—Ernest Borgnine, Betsy Blair, Esther Minciotti High rating heartwarming drama—89m.—See April 6 Issue—(Hecht-Lancaster).

NIGHT OF THE HUNTER, THE—D—Robert Mitchum, Shelley Winters, Lillian Gish—Entry based on best-selling book needs selling—93m.—see July 27 issue—Leg.: B —(Gregory)—(1.85-1).

NOT AS A STRANGER—D—Olivia de Haviland, Robert Mitchum, Frank Sinatra, Gloria Grahome—Highly touted filmization af papular best-seller should wind up in the better money—135m.—see June 29 issue—Leg.: B—(Kromer).

OPERATION MANHUNT—MD—Harry Townes, Irja Jensen, Jacques Aubuchon—Satisfactary programmer for the lower half—77m.—see Nov. 3 Issue—(Filmed In Canada)—(MPTV)—(1.66-1).

OTHELLO—D—Orson Welles, Susanne Cloutier, Michael MacLiommoire—Shakespeare work for the art and speciality houses—92m.—see June 15 issue—(Made in Italy)—(Welles).

PURPLE PLAIN, THE—MD—Gregory Peck, Win Min Than, Bernard Lee—Well made interesting entry—100m.—see April 6 issue—(Filmed in Burma)—(Technicolor)—(Bryan).

ROBBER'S ROOST—W—George Montgomery, Richord Boone, Sylvia Findlay—Okeh western—82m.—see May 18 issue—Leg.: B—(Eostman Color)—(Goldstein-Jacks).

ROMEO AND JULIET—D—Laurence Harvey, Susan Shentoll, Flora Robson—High rating clossical drama—140m.—see Dec. 29 Issue—(Technicolor)—(1.66-1)—(Filmed In Englond and Itoly)—(Rank).

SABAKA—MD—Boris Karloff, Nino Marcel, Victor Jory, June Foroy—For the lower half or ort spots—74m.—see Feb. 9 Issue—(Technicolor)—(Mode in India)—(Ferrin)—(1.75-1).

SEA SHALL NOT HAVE THEM, THE—MD—Michael Redgrave, Dirk Bogarde, Nigel Patrick—Fair entry for the art and specialty spats—91m.—(English-made)—(1-66-1)—(Angel).

SHIELD FOR MURDER—MD—Okeh progrommer—Edmond O'Brien, Morla English, John Agor—80m.—see Sept. 8 issue—Leg.: B—(Schenck-Koch)—(1.75-1).

SITTING BULL—OMD—Dale Robertson, Mary Murphy, J. Carrol Naish—Well-made, Interesting entry should appeal to action spots—105m.—see Sept. 22 Issue—(Eastman color)—(CinemaScope)—(Frank).

SNOW CREATURE—MD—Paul Langton, Leslie Denison, Teru Shimada—For the lower half—70m.—see Nov. 17 issue—(Wilder)—(1.85-1).

STEEL CAGE, THE—COMP—Poul Kelly, Moureen O'Sullivan, Walter Slezak—For the lower half—80m.—see Nov. 3 issue—(Phoenix).

STRANGER ON HORSEBACK—OMD—Joel McCrea, Miroslava, Kevin McCarthy—Good program enrty—66m. —see Morch 9 issue—(1.85-1)—(Ansco Color)—(Goldstein).

SUDDENLY — MD — Well-mode, interesting meller — Fronk Sinatra, Sterling Hoyden, Noncy Gates—77 m.—see Sept. 8 issue—(Bassler)—(1.75-1).

SUMMERTIME—ROMD—Katherine Hepburn, Rossano Brazzi, Isa Miranda—Stage play filmization has angles —99m. — see June 15 issue — Leg.: B — (Eastman Color)—(Print by Technicolor)—(Made in Italy)—(Lopert).

TIGER AND THE FLAME, THE—MD—Mehtab, Sohrab Modi, Mubarak—Interesting meller for the art spots—97m. —see Moy 18 issue—(Technicolor)—(Indian-made)—(Modi).

TOP OF THE WORLD—MD—Frank Lovejoy, Evelyn Keyes, Dale Robertson—Fair programmer—90m.—see May 4 issue—Leg.: B—(Baird-Foster).

TWIST OF FATE—MD—Ginger Rogers, Rerbert Lom, Stonley Baker—Interesting melodramo has star draw to help—89m.—see Nov. 3 issue—Leg.: B—(Made In France)—(Setton)—(1.85-1).

VERA CRUZ—OMD—Gory Cooper, Burt Lancaster, Denise Dorcel—Action packed meller has much to offer—94m.—see Jon. 12 Issue (SuperScope)—(Technicolor) —(Made In Mexico)—Leg.: B—(Hecht-Lancaster).

VICTORY AT SEA—DOC—Well-made documentary—97m.—see June 2 Issue—(Salomon).

WHITE ORCHID, THE—MD—Williom Lundigon, Peggie Castle, Armando Silvestre—Okeh far the duallers—81m.—see Dec. 15 issue—(Color)—(LeBorg)—1.85-1).

YOU KNOW WHAT SAILORS ARE—C—Akim Tamiroff, Donald Sinden, Sarah Lawson—Zany import for the lower half—89m.—see Nov. 17 issue—(Technicolor) —(English-made)—(Rank)—(1.66-1).

TO BE REVIEWED

DESERT SANDS—Ralph Meeker, Maria English, J. Carol Naish—(Technicolor)—(Superscope)—(Bel-Air).

NAKED STREET, THE—Farley Granger, Anthony Quinn, Anne Bancroft—(Small).

SHADOW OF THE EAGLE—Richard Greene, Valentino Cortese, Greta Gynt—(English-made)—(Valiant).

Universal-International

(1954-55 releases from 501)

ABBOTT AND COSTELLO MEET THE KEYSTONE KOPS—C —Bud Abbott, Lou Castello, Lynn Bori—Satisfoctory Abbott and Costeila entry—79m.—see Jan. 26 issue. (513)

ABBOTT AND COSTELLO MEET THE MUMMY—F—Bud Abbott, Lou Costello, Marie Windsor—For the juveniles and A and C fans—79m.—see May 4 issue. (526)

AIN'T MISBEHAVIN'—CMU—Rory Calhoun, Piper Laurie, Jack Carson—Fair programmer—81½m.—see June 1 issue—Leg.: B—(Technicolor). (529)

BENGAL BRIGADE—Rock Hudson, Arlene Dahl, Ursula Theiss—Okeh programmer—87m.—see Nov. 3 Issue—(Technicolor). (501)

CAPTAIN LIGHTFOOT—MD—Rock Hudson, Borboro Rush, Jeff Morrow—Interesting costume meller—91½m.—see Feb. 23 Issue—(Print by Technicolor)—(CinemaScope)—(Mode in Ireland) (514)

CHIEF CRAZY HORSE—OMD—Victor Mature, Susan Ball, John Lund—Satisfactary Indian vs. cavalry action entry—86m.—see Feb. 23 issue—(Print by Technicolor) —(CinemaScope) (517)

CULT OF THE COBRA—MD—Faith Domergue, Richard Long, Morsholl Thompson—Satisfactory horror show for the program—82m.—see March 23 issue. (536)

DESTRY—OMD—Audie Murphy, Mari Blonchard, Lyle Bettger—Remoke has the angles for exploitation—95m.—see Dec. 15 issue—(Technicolor)—Leg.: B (508)

FAR COUNTRY, THE—MD—James Stewart, Ruth Roman, Corinne Calvet—Good outdoor action entry has angles—97m.—see Jan. 26 issue—(Technicolor). (511)

FEMALE ON THE BEACH—D—Joan Crawford, Jeff Chandler, Jan Sterling—Good suspense dramo—97m.—see July 27 issue—Leg.: B. (536)

FOUR GUNS TO THE BORDER—OD—Rory Calhoun, Colleen Miller, George Nader—Okeh progrommer—82½m.—see Sept. 22 issue—Leg.: B—(Technicolor). (502)

FOXFIRE—D—Jane Russell, Jeff Chandler, Dan Duryea—Interesting drama—91½m.—see June 15 issue—Leg.: B—(Technicolor). (528)

FRANCIS IN THE NAVY—F—Donald O'Connor, Mortha Hyer, Jim Backus—Average series entry—80m.—see July 13 issue. (534)

LAND OF FURY—MD—Jack Hawkins, Glynis Johns, Noel Purcell—Okeh programmer ar art house entry—82m. —see March 9 issue (Print by Technicolor)—(Filmed in New Zealand)—(Rank) (509)

LOOTERS, THE—MD—Roray Calhoun, Julie Adams, Ray Danton—Good programmer—87m.—see April 20 issue. (524)

MA AND PA KETTLE AT WAIKIKI—C—Morjorie Moin, Percy Kilbride, Lori Nelson—Okeh series entry—79m.—see March 9 issue. (519)

MAN FROM BITTER RIDGE, THE—W—Lex Barker, Mara Corday, Stephen McNolly—Okeh western—80m.—see April 20 issue—(Eastman color). (525)

MAN WITHOUT A STAR—OMD—Kirk Douglas, Jeanne Crain, Claire Trevor—Off-beat outdoor action entry has the angles—89m.—see March 9 issue—(Technicolor). (520)

NAKED ALIBI—MD—Sterling Hayden, Gloria Grahame, Gene Barry—Interesting oction meller—86m.—see Aug. 25 issue—Leg.: B—(1.75-1). (431)

NAKED DAWN, THE—D—Arthur Kennedy, Eugene Iglesias, Betta St. John—Can be slotted either in art spots or on lower holf in regulation autlets—82m.—see July 27 issue—(Print by Technicolor)—(Made in Mexico). (537)

ONE DESIRE—D—Anne Baxter, Rock Hudson, Julie Adams —Drama will have most appeal for women—94m.—see July 13 issue—(Technicolor). (532)

PRIVATE WAR OF MAJOR BENSON, THE—CD—Chorlton Heston, Julie Adams, William Demerest—High rating comedy dramo has wide family appeol—105m.—see July 13 issue—(Technicolor). (533)

PURPLE MASK, THE—MD—Tony Curtis, Coleen Miller, Gene Barry — Satisfactory programmer — 82m. — see June 15 issue—(Technicolor)—(CinemaScope). (530)

REVENGE OF THE CREATURE—MD—John Agar, Lori Nelson, John Bromfield—Meller has angles, especiall in 3-D—82m.—see March 23 issue. (3-D; 521); (2-D; 522).

RICOCHET ROMANCE—C—Marjorie Main, Chill Wills, Pedro Gonzales-Gonzales—Far the lower holf—80m. —see Nov. 3 issue—(1.85-1). (504)

SHRIKE, THE—D—Jose Ferrer, June Allyson, Kendall Clork —Psychological drama has angles—88m.—see May 18 issue. (535)

SIGN OF THE PAGAN—MD—Jeff Chandler, Jack Palance, Ludmilla Tcherina—Well-made adventure story should ride inta the better money—92m.—see Nov. 17 issue—(Technicolor). (CinemoScope—505)—(regular—506)

SIX BRIDGES TO CROSS—MD—Tony Curtis, Julie Adams, George Noder—Okeh oction meller—96m.—see Jan. 26 issue—Leg.: B. (512)

SMOKE SIGNAL—MD—Dona Andrews, Piper Lourie, Rex Reoson—Okeh program meller—88m.—see Feb. 9 issue—(Technicolor). (516)

SO THIS IS PARIS—MUC—Tony Curtis, Glorio De Haven, Gene Nelson, Corinne Colvert—Entertaining musical has names to help—96m.—see Nov. 17 issue—Leg.: B—(Technicolor). (507)

THIS ISLAND EARTH—SFD—Jeff Morrow, Foith Domergue, Rex Reason—Good programmer—87m.—see April 6 issue—(Technicolor). (527)

TO HELL AND BACK—BID—Audie Murphy, Morshall Thompson, Chorles Droke—Well-made war film should have wide appeal—106m.—see July 27 issue —(Print by Technicolor)—(CinemaScope). (539, CinemaScope)—(540, Stondard)

WEST OF ZANZIBAR—MD—Anthony Steel, Sheila Sim, Edric Connor—Import is okeh programmer—84m.—see Dec. 15 issue—(English mode in Africa)—(Technicolor). (503)

YELLOW MOUNTAIN, THE—MD—Lex Borker, Mala Powers, Howard Duff—Averoge programmer for the duallers—78m.—see Dec. 1 issue—(Technicolor)—(2-1). (510)

TO BE REVIEWED

KISS OF FIRE—Jack Palonce, Borboro Rush, Rex Reason—(Technicolor).

Warners

(1954-55 releases from 401)

BATTLE CRY—MD—Van Heflin, Aldo Roy, Mona Freeman High rating Marine yarn—148m.—see Feb. 9 issue—WarnerColor)—(CinemaScope). (411)

BIG SLEEP, THE—MYMD—Hupmphrey Bogart, Louren Bocall, Martha Vickers—Reissues has nomes—114m.—see Dec. 1 issue. (407)

BOUNTY HUNTER, THE—OMD—Randolph Scott, Dolores Dorn, Marie Windsor—Good outdoor action entry—79m.—see Sept. 8 issue—(WarnerColor)—(1.85-1). (402)

DAM BUSTERS, THE—MD—Richard Todd, Michael Redgrove, Ursula Jeans—Highly interesting war entry—102m.—see June 29 issue—(English-made). (420)

DRAGNET—MD—Jack Webb, Ben Alexander, Ann Robinson—Rating police yarn—89m.—see Sept. 8 issue—(WarnerColor)—(1.85-1). (401)

DRUM BEAT—MD—Alon Ladd, Audrey Dalton, Marisa Povan—Ladd draw will make the difference—107m. —see Nov. 17 issue—(WarnerColor)—(CinemaScope). (404)

EAST OF EDEN—D—Julie Harris, Jomes Dean, Raymond Mossey—High rating droma—115m.—see Feb. 23 issue—(WarnerColor)—(Print by Technicolor)—(CinemoScope. (414)

JUMP INTO HELL—ACD—Jock Sernos, Kurt Kosznor, Arnold Moss—Rugged wor entry should do okeh in action spots as programmer—93m.—see April 6 issue. (410)

LAND OF THE PHARAOHS—HISD—Jack Howkins, Joan Collins, Dewey Martin, Luisa Boni—Highly interesting entry — 105m. — see June 29 issue — Leg.: B—(WornerColor) — (Print by Technicolor) — (CinemaScope)—(English-made)—(Filmed in Egypt and Italy). (419)

McCONNELL STORY, THE—BID—Alon Ladd, June Allyson, James Whitmore—Names will help average service biography — 107m. — see Aug. 10 issue — (WornerColor)—(CinemaScope). (501)

MISTER ROBERTS—C—Henry Fondo, James Cagney, Jack Lemmon—High rating—123m.—see June 1 issue—Leg.: B—(WarnerColor)—(CinemoScope). (418)

NEW YORK CONFIDENTIAL—MD—Broderick Crowford, Richard Conte, Marilyn Maxwell—Okeh progrom entry—87m.—see Feb. 23 issue—Leg.: B. (413)

PETE KELLY'S BLUES—DMU—Jock Webb, Jonet Leigh, Edmond O'Brien—Highly entertaining jazz age melodromo—95m.—see Aug. 10 issue—(WarnerColor)—(Print by Technicolor)—(CinemoScope). (421)

SARATOGA TRUNK—CD—Gory Cooper, Ingrid Bergman, John Warburton—Names should help reissue—135m. —see Dec. 1 issue. (406)

SEA CHASE, THE—MD—John Wayne, Lana Turner, Tab Hunter—Interesting meller has names and entertoinment angles—118m.—see Moy 18 Issue—Leg.: B—(WornerColor)—(CinemaScope). (416)

SILVER CHALICE, THE—MD—Virginia Mayo, Pier Angeli, Jock Polance—Highly Interesting entry—137m.—see Dec. 29 issue—(WarnerColor)—(CinemaScope). (408).

STAR IS BORN, A—DMU—Judy Garlond, James Mason, Jack Corson—High rating—154m.—see Oct. 6 issue—Leg.: B—(Technicolor)—(CinemaScope). (403)

STRANGE LADY IN TOWN—MD—Greer Gorson, Dana Andrews, Cameron Mitchell—Entertaining entry needs sales push—112m.—see Apr. 20 issue—(WarnerColor) —(CinemaScope). (415)

TALL MAN RIDING—W—Randolph Scott, Dorothy Malone, Peggie Castle—Okey western—83m.—see May 18 issue—(WarnerColor). (417)

TRACK OF THE CAT—D—Robert Mitchum, Teresa Wright, Diana Lynn—Unusual dramatic fore should benefit from the star drow—102m.—see Nov. 17 issue—Leg.: B—(WarnerColor)—(CinemaScope). (405)

UNCHAINED—MD—Elroy Hirsch, Barbara Hale, Chester Morris—Well made programmer—75m.—see Feb. 9 issue. (412)

YOUNG AT HEART—ROMD—Doris Doy, Frank Sinotra, Gig Young—Entertaining entry headed for better returns—117m.—see Dec. 29 issue—(Technicolor)—(1.85-1). (409)

TO BE REVIEWED

BLOOD ALLEY—John Wayne, Lauren Bocall—(WarnerColor)—(CinemaScope)—Leg.: B.

RIVER CHANGES, THE—Rosanna Rory, Harold Marish—(Made in Germany).

Miscellaneous

(Distributors' addresses will be furnished on request)

BLONDE PICK-UP, THE—Peaches Page, Clare Mortensen, Rita Martinez, Timothy Farrell—Exploitation film for the duallers—57m.—see April 6 issue—(Globe Roadshows).

BREVITIES OF 1955—BUR—Boby Banks, Tarza, Pigmeat Markham—Fair Negro burlesque entry—52m.—see Aug. 10 issue—(Union).

BURLESQUE FOLLIES — BUR — Aleene, Lotus Wing, Pat Dorsey—Satisfactory for burlesque spots—57m.—see June 29 issue—(Exclusive).

CINERAMA HOLIDAY—NOV—Betty and John Morsh; Beatrice and Fred Troller—Highly attractive second Cineromo novelty—119m.—see Feb. 23 issue (Technicolor)—(Cineramo)—(Stonley-Warner Cineroma).

DAY OF TRIUMPH—RD—Lee J. Cobb, Joanne Dru, James Griffith—Well made religious drama with special or limited appeal—110m.—see Dec. 29 Issue—(Eastman Color)—(Schaefer).

DEATH TIDE—MD—Ken Buckridge, Jean Alexander, Frank Silvera—For the lower half—69m.—see Morch 23 issue—(Beverly).

DESPERATE WOMEN, THE—MD—Anne Appleton, Douglas Haward, Paul Hahn—Abortion racket film can be exploited—67m.—see Dec. 29 issue—(Newman).

FAST AND THE FURIOUS, THE—MD—John Ireland, Dorothy Malone, Bruce Carlisle—For action spots and duallers—72m.—see Dec. 1 Issue—(American Releasing Corp.).

FIVE GUNS WEST—W—John Lund, Dorothy Molone, Touch Connors—Better than average western—78m.—see May 4 issue—(PotheColor)—(Americon Releosing Corp.).

GANGBUSTERS — MD — Myron Healey, Don C. Harvey, Frank Richards—Okeh for the programmers—78m.—see Jan. 26 issue—Leg.: "B"—(Visual Drama).

JAIL BAIT—MD—Lyle Talbot, Dolores Fuller, Steve Reeves For the lower half—70m.—see Jan. 12 issue—(Howco).

MAMBO BURLESK—BUR—Rita Ravell, Misty Ayers, Mitzi Doerre—Sotisfactory for burlesque spots—52m.—see June 1 issue—(Mishkin).

MAU MAU—DOC—Well-made documentary with angles—53m.—see July 27 issue—(Color)—(Filmed in Kenyo) —(Brenner).

MURDER IN VILLA CAPRI—MD—John Heath, Neil Homilton, Esther Minciotti—Mediocore lower half filler —68m.—see June 15 issue—(Screen Guild).

NAKED AMAZON—DOC—Interesting documentary—70m. —see June 29 issue—Leg.: B—(Times).

NAUGHTY NEW ORLEANS—MUC—Julianne, Allouette, Montmarte Kitty—Satisfactory entry for spots that can play it—63m.—see May 18 issue—(Eastmon color)—(Union).

OPEN SECRET—MD—John Ireland, Jone Randolph—For the lower half—67m.—see June 15 issue—(Marothon).

OUTLAW TREASURE—W—John Forbes, Fronk Corpenter, Adele Jurgens—Mediocre western—67m.—see July 27 issue—(Americon Releosing).

STRIPS AROUND THE WORLD—BUR—Dick Kimball, Wally Blair, Arlene Hunter—Satisfactory for burlesque spots —55m.—see July 27 issue—(Mishkin).

TEASERAMA—BUR.—Tempest Storm, Trudy Wayne, Betty Page—Okeh exploitation burlesque entry—69m.—see Jon. 26 issue—(Eastman color)—(Beautiful).

THIS IS YOUR ARMY—DOC—Produced by Movietonews ond U. S. Army—Interesting decoumentary on U. S. army—55m.—see Dec. 29 Issue—(Technicolor)—(released by various distributors in exchange areas as a public service).

WEDDING NIGHT FROLICS—BUR—Lili St. Cyr—Fair burlesque entry—66m.—Portly in color—(Union).

English Films

APPOINTMENT IN LONDON—MD—Dirk Bogarde, Ion Hunter, Dinah Sheridan—Fair entry of British Air Force — 96m. — see June 29 Issue—(English-made)—(Associated Artists).

BELLES OF ST. TRINIAN'S, THE—C—Alstair Sim, Joyce Greenfell, George Cole—Okeh import for art and specialty spots—90m.—see Feb. 9 issue—Leg.: "B"—(English-made)—(Associated Artists).

CHANCE MEETING—D—Odile Versois, David Knight. Joseph Tomelty—Interesting programmer for English spots—94m.—see May 18 issue—(English-mode)—(Pacemaker).

COURT MARTIAL—D—David Niven, Morgaret Leighton, Noelle Middleton—Well made and highly interesting item for the aort and specialty spots—101m.—see Aug. 10 issue—Leg.: B—(Kingsley Internationol).

DEVIL GIRL FROM MARS—SFD—Hugh McDermott, Hazel Court, Peter Reynolds—Science-fiction import for the lower half—77m.—April 6 issue—(English-made)—(Spartan).

EDGE OF DIVORCE—D—Valerie Hobson, Philip Friend, Norman Woolond—Dreary domestic drama for the art houses—83m.—see July 28 issue—(English-made) —(Kingsley International).

EIGHT O'CLOCK WALK—MD—Richard Attenborough, Cothy O'Donnell, Ion Hunter—For the art and specialty houses—87m.—see June 15 issue—(English-mode)—(Associoted Artists).

FOR BETTER, FOR WORSE—C—Dirk Bogarde, Susan Stephen, Cecil Parker—Lightweight entry for art spots —75m.—see Jan. 26 issue—(English-made)—(Eastman color)—(Stratford).

FRIONT PAGE STORY—MD—Jack Hawkins, Elizobeth Allen, Eva Bortok—Fair meller for the art spots—95m.—see May 18 issue (English mode)—(Associated Artists).

FUSS OVER FEATHERS—CD—John Gregson, Muriel Pavlow, Kieron Moore—Cute import for art spots—84m. —see Jan. 26 issue—(English-made)—(Associated Artists).

GREEN SCARF, THE — MYD — Michael Redgrave, Kleron Moore, Leo Genn—Interesting entry for art and specialty spots—96m.—see Jan. 26 issue—(English-made)—(Associated Artists).

HEART OF THE MATTER, THE—D—Trevor Howard, Elizabeth Allen, Maria Schell—For the art and class spots —100m.—see Dec. 1 issue—(Made in Africa and (England)—(Associated Artists).

INSPECTOR CALLS, AN—D—Alastair Sim, Olga Lindo, Arthur Young,—Okeh entry for the art and class spots—80m.—see Dec. 29 issue—(English-made)—(Associated Artists).

INTRUDER, THE—MD—Jack Hawkins, Hugh Williams, Michael Medwin—Mildly interesting import—84m.—see Feb. 23 issue—(English-made)—(Associated Artists).

JOHN WESLEY—BID—Leonard Sachs, Gerald Lohan, Neil Hayes—Fair biography for the religious and art spots—77m.—see Apr. 21 issue—(Eastman Color)—(English-made)—(Methodist Church-Rank).

MIDNIGHT EPISODE—MYC—Stonley Holloway, Leslie Dwyer, Meredith Edwards—Entertaining entry for the art spots—78m.—see June 1 issue—(English-mode)—(Fine Arts).

PROFILE—MYMD—John Bentley, Kathleen Byron, Theo Gregory—Import for the lower holf or art spots—65m.—see Dec. 29 issue—(English-made)—(American Feature Attractions).

RUNAWAY BUS, THE—CMD—Frankie Howord, Margaret Rutherford, Petula Clark—Fairly amusing import for the art houses—78m.—see Nov. 17 issue—(English-mode)—(Kramer-Hyams).

SCOTCH ON THE ROCKS—C—Ronald Squire, Kathleen Ryan, Raymond Huntley—Comedy import for the art and specialty spots—77m.—see July 28 issue—(English-made)—(Kingsley-International).

TO PARIS WITH LOVE—C—Alec Guinness, Odile Versois, Vernon Gray—Guinness draw makes this an art house natural with possibilities elsewhere—78m.—see May 18 issue—(Technicolor)—(English-made)—(Continentol).

THREE CASES OF MURDER—MD—Emrys Jones, John Gregson, Colette Wilde—Off beat three part melodrama for art spots—99m.—see Mav 18 issue—(English made)—(Associoted Artists).

Foreign-Made

(Distributors' addresses will be furnished on request)

ANNA CROSS, THE—D—Okeh Soviet entry for the art spots—84m.—see Nov. 17 issue—(Sovcolor)—(Russian-made)—(English titles)—(Artkino).

ASCENT TO HEAVEN—CD—Okeh import for the art houses—75m.—see July 28 issue—(Mexicon-made)—(English titles)—(Class-Mohme).

BED, THE—CD—Richard Todd, Jeanne Moreau, Martine Carol—Well made and highly exploitable import for the art spots—101m.—see Aug. 10 issue—Leg.: C —(English titles)—(Getz-Kingsley).

COMPANIONS OF THE NIGHT—D—Adequate entry for the art houses—94m.—see Dec. 29 issue—(French-made)—(English titles)—(Arlan).

CRIMSON FLOWER, THE—CAR—Satisfactory for the art and Russian spots—44m.—see July 28 issue—(Russion-mode)—(English dialogue)—(Sovcolor)—(Artkino).

DESPERATE DECISION—D—Fair import for the art houses —84m.—see Dec. 1 issue—(Made in France and Ireland)—(English diologue)—(Times).

FOUR WAYS OUT—MD—Gina Lollobrigida—For the art houses—77m.—see Nov. 17 issue—(Itolian-made)—. (Dubbed in English)—(Carroll).

GAME OF LOVE, THE—D—Edwige Feuilleire, Pierre Michel-Beck, Nicole Berger—One of the better Imports —108m.—see Feb. 9 issue—(French-made)—(English titles)—Leg.: "C"—(Times).

GATE OF HELL—D—Mochiko Kyo, Kozue Hosegawa, Isoo Yamagoto—Outstanding entry for the art spots—89m.—See April 20 issue—(Japonese made)—(English titles)—(Eastmon color)—(Harrison).

GRAN VARIETA—CDMU—Vittorio De Sica, Lea Padovoni. Nico Pepe—Okeh import for art spots—102m.—see June 1 issue—(Italian-made)—(English titles)—(Color) —(Continental).

GREAT ADVENTURE, THE—OD—Arne Sucksdorff, Anders Norborg, Kjell Sucksdorff—Excellent import for the art spots—75m.—see June 15 issue—(Swedish-mode) —(English narrotion)—(De Rochemont).

HALF A CENTURY OF SONGS—MU—Silvana Pampanini, —Strictly for Italian audiences—95m.—see Nov. 17 issue—(Ferraniacolor)—(Italian-made)—(English titles) —(Continental).

HAMIDO—MD—Hoda Soulton, Farid Chawky, Tahia Corioco—Import has selling angles and novelty—122m.—see June 1 issue—(Egyptian-made)—(English title)—(Gould).

HEARTBREAK RIDGE—DOC—Well-made Korean war documentory for art spots—Produced by Rene Risacher; directed by Jacques Dupont—86m.—see May 18 issue —(French mode)—(English titles and norrotion)—(Eostmon color)—(Stereophonic sound and Perspectascope)—(Tudor).

HIROSHIMA—DOC—Yoshi Kotoh, Eiji, Isuzu Yamado—Quality import for the art spots—85m.—see June 15 issue — (Jopanese-made) — (English titles) — (Continental).

HOLIDAY FOR HENRIETTA—C—Dany Robin, Hildegarde Neff, Michel Auclair—Amusing import—103m.—see Feb. 23 issue — (French-made) — (English titles) — Leg.: B—(Ardee).

ILLICIT INTERLUDE—D—Moderate love story for the art houses—90m.—see Nov. 17 issue—Leg.: C—(Swedish-made)—(English titles)—(Hakim).

IMMORTAL CITY, THE—DOC—Produced and directed by Jerome Cappi; norration written by Felix Doherty; narrated by Raymond Burr—78m.—see March 9 issue —(Technicolor)—(Italian-Made)—(BuenaVista through various franchise holders).

IMPOSTER, THE—MD—Jopanese cast—Okeh Oriental import for the art houses—89m.—see April 6 issue—(Japonese-made)—(English titles)—(Brandon).

KING OF THE CORAL SEA—MD—Chips Rafferty, Charles Tingwell, Ilma Adey—Good programmer—87m.—see July 27 issue—(Filmed in Australia)—(Realart).

MERRY-GO-ROUND—CD—Fair import for art spots and German languoge houses—100m.—see April 20 issue —(German made)—(English titles)—(Casino).

NAKED HEART, THE—D—Michele Morgan, Kieron Moore, Francoise Rosoy—Okeh for the art spots—96m.—see March 9 issue—(Filmed in Canado)—(Associated Artists).

NO WAY BACK—MD—Ivan Desny, Ruth Niehaus, Rene Deltgen—Good import far the art spots—87m.—see June 15 issue—(German-made)—(English titles)—(Fine Arts).

ONE SUMMER OF HAPPINESS—D—Folk Sundquist, Ulla Jacobssan—Import can be exploited especially by art houses—93m.—see Dec. 29 issue—(Swedish-made)—(English titles)—(Times)—Leg.: C.

PARIS INCIDENT—CD—Fine import for the art and class spots — 90m. — see July 28 issue — (French-made)—(English titles)—(Davis).

PRINCESS CINDERELLA—FAN—Should appeal most to juvenile audiences—72m.—see April 6 issue—(Italian-made)—(Dubbed in English)—(Carroll).

SIDE STREET STORY—D—Toto—Good Italian import far the art spots—84m.—see July 28 issue—(Italian-made)—(English titles)—(Burstyn).

SKANDERBEG—HISD—Historical action drama for Russian spats — 95m. — see July 28 issue — (Russian-made) — (English titles)—(Sovcolor)—(Artkino).

TRUE AND THE FALSE, THE—D—Signe Hasso—Satisfactory import for art spots—79m.—see Jan. 26 issue—(Swedish-made)—(English dialogue)—(Helene Davis).

TRUE FRIENDS—CD—Routine Soviet import—99m.—see Dec. 29 issue—(Made In U.S.S.R.)—(English titles)—(Sovcolor)—(Artkino).

WAGES OF FEAR, THE—MD—Superior import for the art spots—106m.—see Feb. 23 issue—(French-made)—(English titles)—(International Affiliates).

The Shorts Parade

(Ratings: E—Excellent; G—Good; F—Fair; B—Bad. Complete listings of the rest of the 1953-54 shorts product will be found on pages 3901, 3902 of The Pink Section, another regular service of MOTION PICTURE EXHIBITOR. The number opposite each series designates the total announced by the company.—Ed.)

Columbia

Two Reel

COMEDIES

ALL-STAR (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7411	(Sept. 30)	The Fire Chaser (Besser)	F	16m.	3873
7412	(Dec. 9)	Kids Will Be Kids	F	16m.	3909
7413	(Jan. 20)	His Pest Friend (Quillan & Vernon)	F	16m.	3925
7414	(Feb. 17)	G.I. Dood It (Besser)	F	16m.	3933
7415	(Apr. 28)	Scratch, Scratch, Scratch (Clyde)	F	16m.	3966
7416	(June 9)	Nobody's Home (Quillan-Vernon)	F	16½m.	3995

ASSORTED FAVORITE REPRINTS (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7421	(Sept. 16)	His Hotel Sweet (Herbert)	F	17m.	3841
7422	(Oct. 14)	Billie Gets Her Man (Billie Burke)	G	17m.	3856
7423	(Dec. 2)	Cupid Goes Nuts (Vague)	F	16m.	3887
7424	(Feb. 10)	Half-Way To Hollywood (Tom Kennedy)	F	18½m.	3925
7425	(Mar. 3)	A Knight And A Blonde (Hugh Herbert)	F	14m.	3933
7426	(May 5)	Hiss and Yell (Vague)	G	18m.	3981

COMEDY FAVORITE RE-RELEASES (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7431	(Oct. 21)	Wedding Belle (Schilling and Lane)	F	17m.	3865
7432	(Nov. 18)	Rolling Down to Reno (von Zell)	G	16½m.	3865
7433	(Dec. 16)	The Good Bad Egg (DeRita)	F	17m.	3887
7434	(Mar. 17)	You're Next (Catlett)	G	18m.	3953
7435	(Apr. 21)	Ready Willing But Unable (Brendel)	F	T6m.	3959
7436	(June 16)	Training For Trouble (Schilling & Lane)	F	15½m.	3981

SERIALS (4)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7120	(Nav. 11)	Riding With Buffalo Bill	F	15ep.	3880
7140	(Feb. 24)	Black Arraw (reissue)	F	15ep.	3933
7160	(June 9)	Adventures of Captain Africa	F	15ep.	3982

THE THREE STOOGES (8)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7401	(Sept. 2)	Knutzy Knights	G	17½m.	3841
7402	(Oct. 7)	Shot In The Frontier	F	16m.	3873
7403	(Nov. 4)	Scotched In Scotland	F	15½m.	3909
7404	(Jan. 6)	Fling In The Ring	F	15½m.	3918
7405	(Feb. 3)	Of Cash and Hash	F	16m.	3933
7406	(Mar. 10)	Gyped In The Penthouse	F	16m.	3953
7407	(Apr. 14)	Bedlam in Paradise	F	16m.	3959
7408	(June 2)	Stone Age Romeos	G	16m.	3995

CANDID MICROPHONES

(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7551	(Sept. 23)	Series 1, No. 1	E	10m.	3843
7552	(Dec. 2)	Series 1, No. 2	E	10½m.	3894
7553	(Jan. 13)	Series 1, No. 3	G	10½m.	3900
7554	(Mar. 3)	Series 2, No. 1	E	9m.	3934
7555	(June 2)	Series 2, No. 2	E	11m.	3995

COLOR FAVORITES (18)

(Technicolor)
(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7601	(Sept. 2)	Imagination	E	8m.	3842
7602	(Oct. 7)	Red Riding Hood Rides Again	G	7m.	3857
7603	(Nov. 4)	AHunting We Won't Go	G	7½m.	3866
7604	(Nov. 25)	Gifts From the Air	G	7m.	3888
7605	(Dec. 9)	Mysto Fox	F	7m.	3888
7606	(Jan. 6)	Polar Playmates	F	7m.	3900
7607	(Feb. 3)	Catnipped	G	7½m.	3919
7608	(Feb. 17)	Unsure Runts	F	7½m.	3933
7609	(Mar. 10)	River Ribber	G	6m.	3947
7610	(Apr. 7)	Treasure Jest	G	6½m.	3955
7611	(Apr. 21)	Picnic Panic	F	6m.	3966
7612	(May 12)	Mother Hubba-Hubba Hubbard	F	6m.	3982
7613	(June 2)	Kukunuts	G	6½m.	3982
7614	(June 23)	Scary Craws	F	8m.	3995
7615	(July 14)	Little Rover		9m.	

MR. MAGOO (4)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7701	(Dec. 16)	Destination Magoo	E	6½m.	3926
7702	(Feb. 24)	Magoo's Check Up	E	6½m.	3926
7703	(May 19)	Magoo Express	G	6m.	3966
7704	(June 23)	Madcap Magoo	G	6m.	3995

MR. MAGOO SPECIAL

(Technicolor)
(CinemaScope)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7509	(Jan. 6)	When Magoo Flew (1954-55)	E	7m.	3857

MUSICAL SPECIAL (1)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7999	(Sept. 2)	Autumn In Rome	G	8m.	3843

SCREEN SNAPSHOTS (10)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7851	(Sept. 23)	Hollywood Movies March On	G	10m.	3843
7852	(Oct. 21)	Hollywood Stars On Parade	F	9½m.	3874
7353	(Nov. 18)	Hallywood Cawboy Stars	F	10½m.	3947
7854	(Dec. 16)	Hollywood Like	F	10m.	3909
7855	(Jan. 20)	Pennies From Hollywood	F	10m.	3919
7856	(Feb. 24)	Hollywood Shower Of Stars	F	9m.	3934
7857	(Mar. 24)	Hollywood Fathers	F	10m.	3959
7858	(May 5)	Hollywood Plays Golf	F	9m.	3995
7859	(June 16)	Hollywood Beauty	F	9m.	4003
7860	(July 14)	Hollywood Mothers			

THRILLS OF MUSIC (6)

(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7951	(Sept. 9)	Ted Weems and Orch.	G	10m.	3843
7952	(Nov. 11)	Gene Krupa and Orch.	F	10m.	3866
7953	(Dec. 23)	The Lecuona Cuban Boys	G	10½m.	3900
7954	Feb. 10)	Tony Pastor and Orch.	G	10m.	3934
7955	(Apr. 10)	Elliott Lawrence & Orch.	G	10m.	3974
7956	(June 9)	Ray Eberle & Orch.	G	10m.	3983

UPA ASSORTED CARTOONS (4)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7501	(Sept. 23)	How Now Boing Boing	E	7½m.	3842
7502	(Jan. 27)	Spare That Child	E	6½m.	3926
7503	(Mar. 24)	Four Wheels No Brakes	E	6½m.	3955
7504	(May 19)	Baby Boogie	E	7m.	3966

WORLD OF SPORTS (10)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7801	(Sept. 16)	Argentine Athletics	G	10m.	3874
7802	(Oct. 14)	Hunting Thrills	F	9m.	3874
7803	(Nov. 11)	Skiing The Andes	F	10m.	3909
7804	(Dec. 23)	Rasslin' Redskin	G	10m.	3909
7805	(Jan. 13)	Flying Mallets	F	10m.	3926
7806	(Feb. 17)	Aquatic Stars	F	9m.	3934
7807	(Mar. 17)	Fishing Paradise	F	9m.	3967
7808	(Apr. 28)	Barking Champs	G	9m.	3967
7809	(June 2)	Sun Play	G	9m.	3995
7810	(July 14)	Danish Gym-Dandies		9m.	

MGM

TWO REEL SPECIAL

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
		MGM's 1955 Motion Picture Celebration	G	18m.	3933

One Reel

CARTOONS (16)

(Technicolor)
(T-J-Tom and Jerry)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
W-632	(Sept. 4)	Mice Follies (T-J)	G	7m.	3831
W-634	(Sept. 18)	Farm of Tomorrow (TA)	G	7m.	3831
W-636	(Oct. 2)	Neapolitan Mouse (T-J)	G	7m.	3831
W-638	(Nov. 6)	The Flea Circus (TA)	G	7m.	3842
W-639	(Nov. 13)	Downhearted Duckling	G	7m.	3973
W-640	(Dec. 4)	Dixieland Droopy (TA)	E	8m.	3973
W-641	( )	Field and Scream	G	7m.	3973
W-642	( )	Mouse For Sale	F	7m.	3973

CINEMASCOPE CARTOONS (4)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
C-631	(Nov. 20)	Pet Peeve (T-J)	F	7m.	3919
C-633	(Dec. 18)	Touché Pussycat (T-J)	G	7m.	3947
	(Mar.)	Southbound Duckling (T-J)	G	7m.	3919
	(Apr.)	Pup On A Picnic (T-J)	F	7m.	3947

FITZPATRICK TRAVELTALKS (6)

(Technicolor)
(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
T-611	(Sept. 11)	Yosemite the Magnificent	E	9m.	3831
T-612	(Oct. 16)	Grand Canyan, Pride of Creation	E	8½m.	3844
T-613	(Nav. 27)	Picturesque Patzcuaro	G	9m.	3866
T-614	(Dec. 25)	Glacier Park and Waterton Lakes	G	9m.	3866
	(Feb.)	Mexican Police on Parade	G	9m.	3900
	(Apr.)	Mighty Niagara	G	10m.	3955

GOLD MEDAL REPRINT CARTOONS (8)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
W-661	(Oct. 30)	Cat Fishin' (T-J)	F	8m.	3842
W-662	(Jan.)	Part Time Pal	G	7m.	3900
W-663	(Jan.)	Cat Concerto (T-J)	G	7m.	3900
W-664	(Feb.)	Dr. Jekyll and Mr. Mouse	G	8m.	3947
W-665	(Mar.)	Salt Water Tabby	F	7m.	3947
W-666	( )	Mouse In The House	G	8m.	3982
W-667	( )	Little Tinker	G	7m.	3982
W-668	( )	Slap Happy Lion	G	7m.	3982

PETE SMITH SPECIALTIES (10)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
S-651	(Oct. 9)	The Camera Caught It	F	9m.	3843
S-652	(Dec. 11)	Rough Riding (Tech.)	G	9m.	3934
S-653	(Jan.)	The Man Around The House	F	9m.	3919
S-654	(Feb.)	Keep Young	F	9m.	3866
S-655	(Mar.)	Sports Trix	G	9m.	3926
S-656	(Mar.)	Just What I Needed	F	9m.	3947
S-657	( )	Global Quiz (Color)	G	10m.	3967
S-658	( )	Animals In Action	F	9m.	3983
S-659	( )	Historical Oddities	G	9m.	3983
S-660	( )	The Fall Guy	G	9m.	3983

Paramount

SPECIAL

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
T14-4	(Mar.)	Assignment Children (UNICEF) (KAYE)	E	20m.	3933

CARTOON CHAMPIONS (6)

(Technicolor) (Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
S14-1	(Oct. 1)	We're In The Honey	G	8m.	3843
S14-2	(Oct. 1)	Butterscotch and Soda	G	7m.	3842
S14-3	(Oct. 1)	Sudden Fried Chicken	F	7m.	3843
S14-4	(Oct. 1)	The Friendly Ghost	G	7½m.	3842
S14-5	(Oct. 1)	The Bored Cuckoo	G	8m.	3842
S14-6	(Oct. 1)	Santa's Surprise	G	9m.	3842

CASPER CARTOONS (6)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
B14-1	(Oct. 15)	Boos and Arrows	G	6m.	3857
B14-2	(Dec. 3)	Boo Ribbon Winner	G	6m.	3887
B14-3	(Jan. 28)	Hide and Shriek	G	7m.	3947
B14-4	(Mar. 4)	Keep Your Grin Up	G	6m.	3955
B14-5	(May 27)	Spooking With A Brogue	G	6m.	4002
B14-6	(July 15)	Bull Fright	G	6m.	

GRANTLAND RICE SPORTLIGHTS (12)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
R14-1	(Oct. 1)	Twin Riding Champs	G	10m.	3857
R14-2	(Oct. 22)	Hot and Cold Glides, Slides and Rides	G	10m.	3857
R14-3	(Nov. 5)	Where Everybody Rides	E	10m.	3894
R14-4	(Dec. 10)	Boyhood Thrills	G	9m.	3919
R14-5	(Dec. 24)	The Pike's Peak Arena	F	9m.	3919
R14-6	(Feb. 11)	Swim and Survive	F	9m.	3947
R14-7	Apr. 8)	Baseball's Acrobatic Ace	G	9m.	4003
R14-8	(May 13)	Tumbling Jamboree	F	9m.	4003
R14-9	June 10)	High Score Bowling	G	9m.	4003
R14-10	(July 15)	San Fernando Riding Champs		9m.	
R14-11	(July 15)	Pacific Salmon Parade			

HEADLINER CHAMPIONS THRILLS (6)

(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
A14-1	(Oct. 1)	Speaking Of Animals and Their amilies	E	9m.	3843
A14-2	(Oct. 1)	Speaking of Animals In a Musical Way	E	9m.	3843
A14-3	(Oct. 1)	Sterk Crazy	G	10m.	3843
A14-4	(Oct. 1)	The Lonesome Stranger	E	10m.	3843
A14-5	(Oct. 1)	Calling All Animals	F	10m.	3843
A14-6	(Oct. 1)	Video Hounds	G	10m.	3843

HERMAN AND CATNIP CARTOONS (4)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
H14-1	(Nov. 26)	Rail-Rodents	G	7m.	3919
H14-2	(Feb. 2)	Robin Rodenthood	G	7m.	3947
H14-3	(Apr. 8)	A Bicep Built For Two	G	7m.	4002
H14-4	(Aug. 5)	Mouse Trapeze			

NOVELTOONS (6)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
P14-1	(Oct. 29)	Fido Beta Kappa	G	6m.	3857
P14-2	(Dec. 17)	No Ifs, Ands Or Butts	G	6m.	3919
P14-3	(Feb. 4)	Dizzy Dishes	E	6m.	3947
P14-4	(Mar. 25)	Git Along Lil' Duckie	G	7m.	4002
P14-5	(June 10)	News Hound	G	6m.	4002
P14-6	(July 8)	Poop Goes The Weasel		6m.	

PACEMAKERS (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
K14-1	(Oct. 2)	Drilling For Girls In Texas	G	9m.	3857
K14-2	(Dec. 17)	How To Win At The Races	F	11m.	3919
K14-3	(Jan. 21)	You're A Trooper	G	10m.	3947
K14-4	(May 20)	Five Hundred Horses	F	10m.	4003
K14-5	(June 3)	Florida Aflame			
K14-6	(June 17)	Walk In The Deep	G	10m.	4003

POPEYE CARTOONS (8)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
E14-1	(Nov. 12)	Private Eye Popeye	G	7m.	3888
E14-2	(Dec. 10)	Gopher Spinach	G	6m.	3888

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
E14-3	(Jan. 14)	Cookin' With Gags	E	7m.	3946
E14-4	(Feb. 11)	Nurse To Meet Ya	G	6m.	3955
E14-5	(Mar. 11)	Penny Antics	G	8m.	4002
E14-6	(May 20)	Beaus Will Be Beaus	F	6m.	4002
E14-7	(May 27)	Gift Of Gag	G	6m.	4002
E14-8	(July 22)	Car-azy Drivers			

TOPPERS (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
M14-1	(Nov. 19)	The Nerve of Some People	G	10m.	3894
M14-2	(Dec. 31)	Killers At Bay	G	10m.	3919
M14-3	(Jan. 14)	Just The Bear Facts, Mam	F	9m.	3919
M14-4	(Feb. 4)	All Chimps Ashore	G	10m.	3947
M14-5	(Apr. 15)	Let's Look At The Birds	F	9m.	4003
M14-6	(Apr. 22)	Pick A Pet	G	8m.	4003

VISTAVISION SPECIAL

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
		Paramount Presents VistaVision	G	20m.	3933
V14-1	(Nov. 5)	VistaVision Visits Norway	G	17m.	3899
V14-2	(Apr. 29)	Vistavision Visits Mexico	E	17m.	3966
V14-3	(May 27)	Vistavision Visits The Sun Trails		16m.	
V14-4	(July)	VistaVision Visits Hawaii			
V14-5	(July)	VistaVision Visits Japan			

RKO

Two Reel

EDGAR KENNEDY REISSUES (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
53501	(Oct. 8)	Host To a Ghost	B	17m.	3841
53502	(Oct. 22)	Noisy Neighbors	F	17m.	3841
53503	(Nov. 5)	The Big Beef	F	17m.	3841
53504	(Nov. 19)	Mind Over Mouse	F	17m.	3865
53505	(Dec. 3)	Brother Knows Best	F	17m.	3865
53506	(Dec. 17)	Home Canning	F	16m.	3880

LEON ERROL REISSUES (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
53701	(Oct. 1)	Oh Professor Behave	F	18m.	3841
53702	(Oct. 15)	When Wifie's Away	F	20m.	3841
53703	((Oct. 29)	Cutie On Duty	G	17m.	3841
53704	(Nov. 12)	Twin Husbands	F	18m.	3865
53705	(Nov. 26)	I'll Take Milk	G	18m.	3865
53706	(Dec. 10)	Follow That Blonde	F	18m.	3880

RAY WHITLEY REISSUES (2)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
53401	(Oct. 22)	Sagebrush Serenade	F	19m.	3842
53402	(Nov. 19)	Redskins and Redheads	G	18m.	3842

RKO-PATHÉ SPECIALS (8)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
53101	(Oct. 8)	The Iron Fence	G	19m.	3857
53102	(Nov. 12)	Circus Trainer	E	17m.	3887
53103	(Dec. 17)	Fast Freight	G	15m.	3909
53104	(Jan. 21)	River To The Past	G	15m.	3909
53105	(Feb. 25)	Big Top Caravan	F	16m.	3939
53106	(Apr. 1)	Finders Keepers	E	15½m.	3953
52901	(May 6)	Operation Icecap	G	19m.	3966

SPORT SPECIALS (2)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
53901	(Dec. 10)	Football Highlights	G	15½m.	3899
53801	(Apr. 15)	Basketball Highlights		15m.	

MY PAL REISSUES (2)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
53201	(Oct. 8)	I Found A Dog	F	21m.	3842
53202	(Nov. 5)	Pal's Return	F	20m.	3842

THEATRE OF LIFE

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
53301	(June 17)	Devil Take Us	E	21m.	3981

One Reel

SCREENLINERS (13)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
54201	(Sept. 17)	House Of Knowledge	F	8m.	3857
54202	(Oct. 15)	Alpine Fortress	G	8m.	3857
54203	(Nov. 12)	Just Pets	G	8m.	3894
54204	(Dec. 10)	Cinema Capers	G	8m.	3909
54205	(Jan. 7)	Water, Water Everywhere	F	8½m.	3910
54206	(Feb. 4)	Camera Crazy	F	8m.	3926
54207	(Mar. 4)	Nature's Showcase	F	8m.	3939
54208	(Apr. 1)	Bush Doctor	G	11m.	3967
54209	(Apr. 29)	Inland Seas	G	11m.	3967
54210	(May 27)	Staff Of Life	G	8m.	3967
54211	(June 24)	Rest Assured	F	8m.	3967
54212	(July 22)	Safety Is Their Business	G	8m.	3991
54213	(Aug. 19)	Film Fun	G	9m.	4002

SPORTSCOPES (13)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
54301	(Sept. 3)	Alaskan Trout	F	8m.	3844
54302	(Oct. 1)	British Empire Games	G	8m.	3857
54303	(Oct. 29)	Willie Mays	G	8m.	3888
54304	(Nov. 26)	Canadian Stampede	G	8m.	3894
54305	(Dec. 24)	Sports Island	F	10m.	3910
54306	(Jan. 21)	Ski Saga	G	8m.	3926
54307	(Feb. 18)	Chamois Hunt	F	8m.	3939
54308	(Mar. 18)	Here's Hockey	G	10m.	3939
54309	(Apr. 15)	Jai Alai	F	8m.	3967
54310	(May 13)	Everglade Posse	F	8m.	3967
54311	(June 10)	Downhill Yachts	F	8m.	3991
54312	..(July 8)	Bowling Boom	F	8m.	4003
54313	(Aug. 5)	Tanbark And Turf	F	8m.	4003

WALT DISNEY CARTOONS (3)

(Technicolor)

(C—Chip'n Dale; D—Donald Duck; G—Goofy; M—Mickey Mouse; P—Pluto; F—Figaro; S—Special)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
54101	(Oct. 15)	Social Lion	G	7m.	3857
54102	(Nov. 12)	Flying Squirrel (D)	G	7m.	3887

WALT DISNEY CINEMASCOPE CARTOONS (6)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
54103	(Jan. 14)	No Hunting (D)	E	6m.	3926
54113	(Aug. 19)	Bearly Asleep		7m.	
54114	(Sept. 2)	Beezy Bear		7m.	

WALT DISNEY CARTOON RE-RELEASES (9)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
54104	(Jan. 28)	The Pelican And The Snipe	F	9m.	3939
54105	(Feb. 18)	Lake Titicaca	E	7m.	3939
54106	(Mar. 11)	Contrasts in Rhythm	G	8m.	3939
54107	(Apr. 1)	Blame It On The Samba	G	6m.	3953
54108	(Apr. 22)	Chip An' Dale	G	7m.	3966
54109	(May 13)	Pedro	G	8m.	3973
54110	(June 10)	El Gaucho Goofy	G	8m.	3973
54111	(June 24)	Aquerela Do Brasil	G	8m.	3982
54112	(July 15)	The Flying Gauchito	E	8m.	4009

Republic

SERIALS (4)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
5481	(July 19)	Man With the Steel Whip	F	12ep.	3811
5482	(Oct. 11)	Ghost Riders of the West (Reissue)	G	12ep.	3848
5483	(Jan. 3)	Panther Girl Of The Kongo	F	12ep.	3925
5484	(Mar. 28)	Jesse James Rides Again	G	13ep.	3953
5485	(June 27)	King Of The Carnival	F	12ep.	4009
5486	(Sept. 19)	Zorro's Black Whip		12ep.	

One Reel

THIS WORLD OF OURS (6)

(Trucolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
5385	(Aug. 1)	Ireland	G	9m.	3926
5386	(Nov. 15)	Thailand	G	10m.	3973
5387	(Dec. 15)	Bali	G	9m.	3991
5388	(Mar. 1)	Venezuela	G	9m.	3983

20th Century-Fox

CINEMASCOPE SPECIALS

(Color)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7401	(Nov.)	The Coronation Parade	G	7½m.	3667
7402	(Jan.)	Dancers of the Deep	G	6m.	3683
7403	(Dec.)	Vesuvius Express	G	15m.	3676
7404	(Dec.)	Finale from Tschaikowsky's Symphony Number Four	G	6m.	3673
7405	(Feb.)	Polovetzian Dances From Prince Igor	E	8m.	3683
7406	(Feb.)	Tournament of Roses	E	18m.	3699
7407	(Mar.)	The New Venezuela	E	10m.	3723
7408	(Mar.)	Haydn's Farewell Symphony	E	9m.	3722
7409	(Aug.)	Jet Carrier	G	17m.	3811
7410	(May)	The First Piano Quartette	G	10m.	3758
7411	(May)	Motion Picture Stunt Pilot	G	17m.	3773
7414	(............)	Miracle of Stereophonic Sound, The	G	11m.	3874
7415	(Apr.)	Roger Wagner Chorale	E	8m.	3731
7416	(Apr.)	New Horizons	G	10m.	3731
7417	(May)	Land of Legend	G	9m.	3758
7418	(July)	Piano Encores	G	10m	.3805
7419	(June)	Calypso Cruise	F	9m.	3799
7420	(Sept.)	Pride of the Nation	F	12m.	3849
7421	(Oct.)	Fabulous Las Vegas	G	18m.	3856
7422	(Nov.)	The CinemaScope Parade	G	22m.	3873
7423	(Oct.)	El Toro	F	9m.	3919
7424	(Dec.)	Queen's Guard			
7425	(Oct.)	The Empire Games	E	13m.	3874
7426	(Nov.)	Flying To Fish	G	16m.	3887
7427	(Nov.)	Far East Bastions	F	10m.	3910

(1955)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7501	(Mar.)	Tuna Clipper Ship (Tech.)	E	17m.	3933
7502	(Feb.)	Stampede City (Color)	G	7m.	3934
7503	(Jan.)	Birthday Parade (Color)	G	10m.	3934
7504	(Feb.)	Fifth Avenue To Fujiyama (Color)	G	10m.	3919
7505	(Jan.)	Supersonic Age (Color)	G	14m.	3918
7506	(Apr.)	Land Of The Nile (Color)	G	9m.	3991
7507	(May)	Tears Of The Moon (Color)	E	10m.	3973
7508	(Apr.)	Isles Of Lore (Color)	G	10m.	3991
7509	(May)	Punts And Stunts (Color)	G	9m.	3991
7510	(Mar.)	Pageants And Pastimes (Color)	F	13m.	3967
7511	(Apr.)	Colorado Holiday (Color)	F	10m.	
7512	(May)	Children Of The Sun (Color)	G	7m.	4009
7513	(May)	Clear The Bridge (Color).			
7514	(May)	Sorcerer's Apprentice	E	13m.	4008
7515	(July)	Naughty Mermaids	F	7m.	4009
7516	(July)	Winter Jamboree	G	10m.	4009
7517	(June)	Volcanic Violence	E	9m.	4009
7518	(Aug.)	That Others May Live			
7519	(............)	Survival City (Color)	E	10m.	

One Reel

SEE IT HAPPEN (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
6401	(Apr.)	Accent on Courage	G	9m.	3731
6402	(July)	Tumult	F	9m.	3799
6403	(Aug.)	Isles Of Destiny	F	9m.	3857

SPORTS (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
3401	(Apr.)	Touchdown Trophies	G	8m.	3799
3402	(July)	Dizzy Diving	G	8m.	3806
3403	(Sept.)	Sporty Simians	G	8m.	3857

TERRYTOONS (16)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
5401	(Jan.)	Little Roquefort in Runaway Mouse	F	7m.	3639
5402	(Jan.)	Dimwit in How to Relax	F	7m.	3639
5404	(Feb.)	Heckle and Jeckle in Blind Date	F	7m.	3682
5405	(Feb.)	Nonsense Newsreel	G	7m.	3691
5407	(Mar.)	Mighty Mouse in the Helpless Hippo	F	7m.	3691
5408	(Mar.)	Terry Bears in Pet Problems	F	7m.	3691
5410	(Apr)	Little Roquefort in Prescription for Percy	F	7m.	3699
5411	(Apr.)	Heckle and Jeckle in Satisfied Customers	F	7m.	3722
5413	(May)	Tall Tale Teller	F	7m.	3731
5414	(May)	Arctic Rivals	F	7m.	3730
5416	(June)	Terry Bears in a Howling Success	F	7m.	3774
5418	(July)	Pride of the Yard	F	7m.	3798
5420	(Aug.)	Little Roquefort in the Cat's Revenge	F	7m.	3857
5422	(Sept.)	Mighty Mouse in the Reformed Wolf	F	7m.	3857
5424	(Nov.)	Heckle and Jeckle in Blue Plate Symphony	F	7m.	3874

(1955)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
5501	(Jan.)	Gandy Goose In Barnyard Actor	F	7m.	3933
5503	(Jan.)	A Yokohama Yankee	E	7m.	3933
5505	(Feb.)	Terry Bears In Duck Fever	G	7m.	3933
5507	(Mar.)	The First Flying Fish	G	7m.	3989
5509	(Apr.)	Little Roquefort In No Sleep For Percy	F	7m.	3991

TERRYTOON TOPPER REISSUES (10)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
5403	(Jan.)	The Helicopter	F	7m.	3683
5406	(Feb.)	Much Ado About Nothing	G	7m.	3683
5409	(Mar.)	The Frog and the Princess	F	7m.	3682
5412	(Apr.)	Mighty Mouse in the Wreck of the Hesperus	F	6½m.	3722
5415	(May)	Gandy Goose in Ghost Town	F	6½m.	3750
5417	(June)	A Day in June	F	7m.	3788
5419	(July)	Gandy Goose in Fisherman's Luck	G	7m.	3788
5421	(Aug.)	Ants in Your Pantry	F	7m.	3788
5423	(Oct.)	A Wicky Wacky Romance	F	7m.	3788
5425	(Dec.)	A Torrid Toreador	F	7m.	3788

(1955)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
5502	(Jan.)	Dear Old Switzerland	F	6m.	3946
5504	(Feb.)	Swooning The Swooners	G	7m.	3955
5506	(Mar.)	Gandy Goose In It's All In The Stars	G	7m.	3959
5508	(Apr.)	The Two-Headed Giant	F	7m.	3967

United Artists

SPORTS SPECIAL

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
		Marciano-Charles Fight	G	21m.	3843
		Marciano-Cockell Fight	G	21m.	3973

Universal-International

Two Reel

MUSICAL FEATURETTES (13)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1301	(Nov. 29)	Champ Butler Sings	G	15m.	3893
1302	(Dec. 30)	Road Show	G	15m.	3893
1303	(Jan. 17)	The Robins Sing	G	15m.	3925
1304	(Feb. 14)	Keep It Cool	F	16m.	3925
1305	(Mar. 14)	Les Brown Goes To Town	G	15m.	3925
1306	(Apr. 11)	Strictly Informal	G	16m.	3925
1307	(May 16)	Girl Time	G	16m.	3982
1308	(June 20)	Webb Pierce And His Wonderin' Boys	F	16m.	3973
1309	(July 18)	Roundup of Rhythm	G	16m.	4009
1310	(Aug. 22)	Eddie Howard and His Orchestra	G	14m.	4008

SPECIALS

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1201	(Nov. 12)	A Gift From Dirk	G	19m.	3893

(1954-55)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1300	(Mar. 15)	A World Of Beauty	G	17m.	3925
		King's Secret, The (Color)	E	16m.	3982

One Reel

VISTARAMA SPECIAL

(CinemaScope and other aspect ratios)
(Eastman Color)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
	(Nov.)	Speed Sub-Zero	G	9½m.	3874
	(Mar. 28)	Fortress Of Freedom (Tech) (SS)	E	10m.	3967

COLOR PARADES

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1381	(Feb. 28)	Dust Eaters	E	9½m.	3947
1382	(Mar. 21)	Moose Country	F	9½m.	3967
1383	(Apr. 25)	White Magic	G	9m.	3967
1385	(July 11)	King Salmon	F	9m.	4009
1386	(Aug. 1)	Swing Hi-Swing Lo	F	9m.	4009

WALTER LANTZ CARTUNES (13)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1321	(Dec. 20)	I'm Cold	G	6m.	3894
1322	(Jan. 17)	Helter Shelter	G	6m.	3894
1323	(Feb. 14)	Crazy Mixed Up Pup	G	6m.	3926
1324	(Mar. 14)	Witch Crafty	F	6m.	3926
1325	(Apr. 11)	Legend Of Rock-A-Bye Point	G	6m.	3926

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1326	(May 9)	Private Eye Pooch	G	6m.	3947
1327	(June 6)	Sh-h-h-h	E	6m.	3966
1328	(July 4)	Bedtime Bedlam	G	6m.	3973
1329	(Aug. 1)	Paw's Night Out	G	6m.	3982
1330	(Aug. 29)	Flea For Two	G	6m.	4009
1331	(Sept. 26)	Square Shooting Square	G	6m.	4009

WALTER LANTZ CARTUNES
(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1351	(Feb. 21)	The Band Master	G	7m.	3946
1352	(Mar. 28)	The Mad Hatter	G	7m.	3955
1353	(Apr. 25)	Banquet Busters	G	7m.	3959
1354	(May 30)	Kiddie Koncert	G	7m.	3982
1355	(June 27)	Pixie Picnic	G	7m.	3982
1356	(July 25)	Wacky Bye Baby	G	7m.	3983

VARIETY VIEWS

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1341	(Dec. 27)	Trouble Bruin	G	9m.	3926
1342	(Jan. 31)	Little Lost Scent	F	9m.	3947
1343	(Apr. 11)	Whatever Goes Up	G	9m.	3967
1344	(June 13)	Modern Minute Men	E	9m.	3991

Warners.

SPECIALS (12)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2001	(Sept. 11)	Gay Parisian	E	20m.	3841
2002	(Oct. 9)	In Fourteen Hundred Ninety-Two (WarnerColor)	G	17m.	3865
2003	(Nov. 6)	Mariners Ahoy	G	17m.	3880
2004	(Jan. 8)	Where Winter Is King	G	17m.	3918
2005	(Dec. 4)	Bill Of Rights	G	22m.	3899
2006	(Feb. 5)	Beauty And The Bull	E	17m.	3933
2007	(Mar. 5)	Mississippi Traveler (Warner Color)	E	17m.	3946
2008	(Apr. 9)	Old Hickory	E	17m.	3966
2009	(Aug. 13)	Festival Days			
2010	(May 28)	Wave Of The Flag	E	19m.	3982
2011	(June 18)	The Adventures Of Alexander Selkirk	G	17m.	4002
2012	(July 16)	Uranium Fever	G	17m.	4008

CLASSICS OF THE SCREEN (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2101	(Sept. 25)	Wells Fargo Days	F	20m.	3842
2102	(Nov. 20)	Camera Hunting	G	19m.	3880
2103	(Jan. 22)	Three Cheers For The Girls			
2104	(Mar. 26)	When The Talkies Were Young	E	17m.	3953
2105	(May 14)	At The Stroke Of Twelve	F	20m.	3981
2106	(July 2)	The Glory Around Us	F	20m.	4008

One Reel
BLUE RIBBON HIT PARADES (13)
(Reissues)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2301	(Sept. 11)	Rhapsody In Rivets	E	7m.	3842
2302	(Oct. 16)	Inki At The Circus	F	7m.	3842
2303	(Nov. 6)	Foxy Duckling	G	7m.	3880
2304	(Nov. 27)	The Shell-Shocked Egg	F	7m.	3880
2305	(Dec. 25)	Trial of Mr. Wolf	G	7m.	3888
2306	(Feb. 5)	Back Alley Oproar	F	7m.	3939
2307	(Feb. 26)	You Were Never Duckier	G	7m.	3947
2308	(Apr. 2)	House Hunting Mice	F	7m.	3966
2309	(Apr. 23)	Crowing Pains	F	7m.	3966
2310	(June 4)	Hop, Look, And Listen	F	7m.	3982
2311	(June 25)	Tweetie Pie	E	7m.	3983
2312	(July 23)	Goofy Gophers			
2313	(Aug. 20)	What's Brewin' Bruin			

BUGS BUNNY SPECIALS (8)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2723	(Nov. 13)	Lumber Jack-Rabbit	F	7m.	3874
2724	(Dec. 18)	Baby Buggy Bunny	G	7m.	3900
2725	(Feb. 12)	Beanstalk Bunny	G	7m.	3933
2726	(Mar. 26)	Sahara Hare	G	7m.	3947
2727	(May 7)	Hare Brush	G	7m.	3982
2728	(June 11)	Rabbit Rampage	E	7m.	4002
2729	(July 9)	This Is A Life?	G	7m.	4002
2730	(Aug. 27)	Hyde And Hare			

JOE McDOAKES COMEDIES (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2401	(Oct. 30)	So You're Taking In A Roomer	F	10m.	3866
2402	(Dec. 18)	So You Want To Know Your Relatives	F	10m.	3900
2403	(Jan. 29)	So You Don't Trust Your Wife	F	10m.	3919
2404	(Mar. 12)	So You Want To Be A Gladiator	F	10m.	3947
2405	(May 7)	So You Want To Be On A Jury	F	10m.	3983
2406	(Aug. 27)	So You Want A Model Railroad			

MELODY MASTER BANDS REISSUES (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2801	(Sept. 4)	Melody Of Youth	G	10m.	3843
2802	(Oct. 23)	Skinnay Ennis and Orch.	E	10m.	3843
2803	(Jan. 1)	South American Sway	F	9m.	3880
2804	(Feb. 26)	Stan Kenton and Orch.	F	10m.	3900
2805	(June 11)	U. S. Service Bands			
2806	(Apr. 16)	The Playgirls	G	10m.	3967

MERRIE MELODIES (22)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2701	(Sept. 4)	Gone Batty	G	7m.	3842
2702	(Sept. 18)	Goo Goo Goliath	G	7m.	3866
2703	(Oct. 2)	By Word Of Mouse	F	7m.	3866
2704	(Oct. 16)	From A To Z-Z-Z	E	7m.	3880
2705	(Oct. 30)	Quack Shot	G	7m.	3880
2706	(Nov. 27)	My Little Duckaroo	G	7m.	3880
2707	(Dec. 11)	Sheep Ahoy	G	7m.	3900
2708	(Jan. 1)	Pizzicato Pussycat	E	7m.	3909
2709	(Jan. 15)	Feather Dusted	F	7m.	3909
2710	(Jan. 29)	Pests For Guests	G	7m.	3909
2711	(Feb. 19)	All Fowled Up	F	7m.	3933
2712	(Feb. 26)	Stork Naked	G	7m.	3933
2713	(Mar. 12)	Lighthouse Mouse	G	7m.	3947
2714	(Apr. 2)	Sandy Claws	G	7m.	3966
2715	(Apr. 16)	The Hole Idea	E	7m.	3966
2716	(Apr. 30)	Ready, Set, Zoom	G	7m.	3966
2717	(May 21)	Past Perfumance	E	7m.	3982
2718	(June 4)	Tweety's Circus	F	7m.	3982
2719	(June 25)	Lumber Jerks	G	7m.	4002
2720	(July 23)	Double Or Mutton	E	7m.	4009
2721	(Aug. 6)	Jumpin' Jupiter	G	7m.	4009
2722	(Aug. 20)	A Kiddie's Kitty			

THE SPORTS PARADE (10)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2501	(Sept. 18)	Circus On Ice	F	10m.	3844
2502	(Oct. 23)	Hatteras Honkers	F	10m.	3866
2503	(Dec. 11)	Rodeo Roundup	F	10m.	3900
2504	(Jan. 15)	Silver Blades	G	10m.	3919
2505	(Feb. 19)	Caribbean Playgrounds	F	10m.	3934
2506	(Mar. 19)	Football Royal	G	10m.	3967
2507	(May 21)	Riviera Revelries	G	10m.	3983
2508	(Apr. 23)	Rocky Mountain Big Game	F	10m.	3967
2509	(July 9)	Italian Holiday	G	10m.	4009
2510	(Aug. 6)	Aqua Queens			

WARNER VARIETIES (7)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2601	(Oct. 2)	This Mechanical Age	G	10m.	3866
2602	(Nov. 13)	Ski Flight	F	9m.	3888
2603	(Dec. 25)	Bit Of The Best	G	10m.	3900
2604	(Mar. 19)	Those Exciting Days	G	10m.	3947
2605	(Apr. 30)	Fire, Wind, Flood	E	9m.	3967
2606	(June 18)	Some Of The Greatest	E	10m.	4003
2607	(July 30)	Gadgets Galore	E	10m.	4009

Miscellaneous

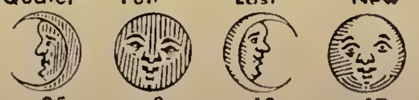
Title	Rating	Running Time	Page Reviewed In Pink Section
Alien Orders (COI)	F	10m.	3857
Arabesques (Eastman Color) (Transatlantic)	G	10m.	4003
Arizona Sheepdog (Technicolor) (BuenaVista-Disney)	E	21m.	3989
Barber Of Seville, The (Color) (Filmeco)	G	26m.	3959
Britain's Choice (BIS)	G	13½m.	3989
Chevalier de Menilmontant (Burstyn)	G	14m.	3873
Churchill, Man Of The Century (BIS)	G	20m.	3953
Composers In Clay (United World)	G	22m.	3856
Fiesta in Seville (Eastman Color) (Transatlantic)	E	10m.	4003
Formosa: The Guarded Island (Film Renters)	G	18m.	3953
Fountains of Rome (Technicolor) (IFE)	F	9m.	3926
Grand Canyonscope (CinemaScope) (Buena Vista—Disney)	E	7m.	3900
Henri De Toulouse Lautrec (Pictura)	F	17m.	3856
Herman Melville's Moby Dick (Color) (Busstyn)	E	30m.	3981
Highland Journey (Technicolor) (BIS)	E	24m.	3989
Italian Rainbow—Masterpieces in Florence (Color) (IFE)	G	8m.	3926
Lesson In Anatomy, A (IFE)	F	11m.	3849
Light And Mankind (Technicolor) (Baker-Brill)	E	9m.	3982
Lost Paradise, The (Pictura)	G	11m.	3857
Miracle In Music, A (American)	G	8m.	3900
Moving Spirit, The (Tech) (Kingsley-Int.)	E	17m.	3953
Mystery Of Leonardo, The (IFE)	F	10m.	3848
New Van Gogh, The (IFE)	G	15m.	3856
Paul Gauguin (Pictura)	G	13m.	3848
Queen's Colors, The (McDonald)	E	17m.	3918
Queen's Navy, The (BIS)	G	20m.	3989
Rembrandt, A Self-Portrait (BCA) (Color)	E	26m.	3909
Report on Love—(Color)—(Kingsley-International)	E	13m.	4008
Romantic Youth (Burstyn)	F	15m.	3865
Siam (Buena Vista) (Technicolor)	E	32m.	3918
Story of Light, The (Color) (Bondy)	E	9m.	3866
Switzerland (Technicolor) (CinemaScope) (Buena Vista)	E	32m.	3959
Third Avenue El (Color) (Ardee)	F	12m.	3973
Thursday's Children (BIS)	E	20m.	3953

title. Holidays and special events will be found at the bottom of this page. This chart is kept as up-to-date as possible on information made available by the home office.

	ALLIED ARTISTS	COLUMBIA	LIPPERT	METRO	PARAMOUNT	RKO	REPUBLIC	20th-FOX	UNITED ARTISTS	U.-INT.	WARNERS
JULY	**Wichita** J. McCrea, V. Miles, L. Bridges **Spy Chasers** L. Gorcey, H. Hall, L. Davis **Betrayed Women** C. Matthews, P. Knudsen, B. Michaels, T. Drake	**It Came From Beneath The Sea** K. Tobey, F. Domergue, D. Curtis **Creature With The Atom Brain** R. Denning, A. Stevens **Chicago Syndicate** D. O'Keefe, A. Lene, P. Stewart, X. Cugat & Orch.	**The Lonesome Trail** W. Morris, J. Agar, M. Dean, E. Buchanan	**Interrupted Melody** E. Parker, G. Ford (Eastman Color) (CinemaScope) **The Cobweb** L. Bacall, C. Boyer, R. Widmark (Eastman Color) (CinemaScope) **The Wizard Of Oz** Re-issue	**The Seven Little Foys** B. Hope, M. Vitale, A. Clark, G. Tobias (Technicolor) (VistaVision) **We're No Angels** H. Bogart, A. Ray, P. Ustinov, J. Bennett (Technicolor) (VistaVision)	**Pearl Of The South Pacific** V. Mayo, D. Morgan, D. Farrar (Technicolor) (Superscope)	**Lay That Rifle Down** J. Canova, R. Lowery **Mystery Of The Black Jungle** L. Barker, J. Maxwell **The Green Buddha** W. Morris, M. Germaine (English-made) **Magic Fire** Y. DeCarlo, C. Thompson, R. Gam, V. Cortese (Trucolor) **Secret Venture** K. Taylor, J. Hylton	**A Life In The Balance** R. Montalban, A. Bancroft, L. Marvin (Made in Mexico) **The Living Swamp** Okenfenokee Swamp nature study (DeLuxe Color) (CinemaScope) **How To Be Very, Very Popular** B. Grable, R. Cummings, S. North (DeLuxe Color) (CinemaScope) **House Of Bamboo** R. Stack, S. Yamaguchi, R. Ryan (DeLuxe Color) (CinemaScope) (Made in Japan)	**Othello** O. Welles, S. Cloutier, M. MacLiammoir (Made in Europe) (Welles) **Not As A Stranger** R. Mitchum, O. DeHavilland, F. Sinatra, G. Grahame (Kramer) **The Man Who Loved Redheads** M. Shearer, J. Justin, R. Culver (Technicolor) (Lopert)	**Ain't Misbehavin'** R. Calhoun, P. Laurie, J. Carson (Technicolor) **Foxfire** J. Chandler, J. Russell, D. Duryea (Technicolor) **The Purple Mask** T. Curtis, C. Miller, D. O'Herlihy (Technicolor) (CinemaScope)	**Land Of The Pharaoh** J. Hawkins, J. Collins (WarnerColor) (CinemaScope) **The Dam Busters** R. Todd, M. Redgrave (English made) **Mister Roberts** H. Fonda, J. Cagney, B. Palmer (WarnerColor) (CinemaScope)
AUGUST	**The Warriors** E. Flynn, J. Dru, P. Finch (Technicolor) (CinemaScope) **The Phenix City Story** R. Kiley, J. McIntyre, K. Grant	**The Man From Laramie** J. Stewart, C. O'Donnell, D. Crisp (Technicolor) (CinemaScope) **Bring Your Smile Along** F. Laine, K. Braselle, C. Towers (Technicolor) **The Night Holds Terror** J. Kelly, H. Parks	**Simba** D. Bogarde (Eastman Color)	**The King's Thief** E. Purdom, A. Blyth, D. Niven (Eastman Color) (CinemaScope) **The Scarlet Coat** C. Wilde, M. Wilding, G. Sanders, A. Francis (Eastman Color) (CinemaScope)	**You're Never Too Young** D. Martin, J. Lewis, D. Lynn (Technicolor) (VistaVision	**Bengazi** R. Conte, V. McLaglen, M. Powers (SuperScope)	**The Last Command** S. Hayden, A. M. Alberghetti, R. Carlson (Trucolor) **Flame Of The Islands** Y. DeCarlo, H. Duff, Z. Scott (Trucolor) **Twinkle In God's Eye** M. Rooney, C. Gray, H. O'Brian **Cross Channel** W. Morris, Y. Furneaux **The Divided Heart** C. Borchers, Y. Mitchell, A. Dahlen	**The Virgin Queen** B. Davis, R. Todd, H. Marshall (Color by DeLuxe) (CinemaScope) **Love Is A Many Splendored Thing** W. Holden, J. Jones (CinemaScope) (Color by De Luxe)	**Shadow Of The Eagle** R. Greene, V. Cortesa, G. Gynt (English-made) (Valiant) **The Kentuckian** B. Lancaster, D. Foster, D. Lynn (Technicolor) (CinemaScope) (Hecht-Lancaster) **The Naked Street** R. Mitchum, S. Winters, L. Gish (Small)	**One Desire** A. Baxter, R. Hudson, J. Adams (Technicolor) **The Private War Of Major Benson** C. Heston, J. Adams, W. Demarest (Technicolor) **Francis In The Navy** D. O'Connor, M. Hyer	**Pete Kelly's Blues** J. Webb, P. Lee, E. O'Brien (WarnerColor) (CinemaScope)
SEPTEMBER	**Night Freight** F. Tucker, K. Larsen, B. Britton **The Body Snatchers** K. McCarthy, D. Wynter, C. Jones **Son Of Slade** J. Ericson, M. Blanchard, N. Brand	**Footsteps In The Fog** S. Granger, J. Simmons (Technicolor) (Made in England) **Special Delivery** J. Cotton, E. Bartok (Made in Germany) **The Gun That Won The West** D. Morgan, R. Denning, P. Raymond (Technicolor) **Apache Ambush** B. Williams, A. August, T. Ritter		**It's Always Fair Weather** G. Kelly, C. Charisse, D. Dailey (Eastman Color) (CinemaScope) **Svengali** H. Neff, D. Wolfit, T. Morgan (Eastman Color) (English-made) **The Bar Sinister** J. Richards, J. Lewis, E. Gwenn (Color) (CinemaScope)	**The Girl Rush** R. Russell, F. Lamas, E. Albert (VistaVision) (Technicolor) **To Catch A Thief** C. Grant, G. Kelly (VistaVision) (Technicolor) **Ulysses** K. Douglas, S. Mangano, A. Quinn (Technicolor)	**Tennessee's Partner** J. Payne, R. Reagan, R. Fleming (SuperScope) (Technicolor)	**A Man Alone** R. Milland, M. Murphy, W. Bond (Trucolor) **The Vanishing American** S. Brady, A. Totter, F. Tucker (Trucolor) **Fighting Chance** R. Cameron, J. London, B. Cooper **Jaguar** Sabu, Chiquita, B. MacLane **Track The Man Down** K. Taylor, P. Clark	**The Left Hand Of God** H. Bogart, G. Tierney, L. J. Cobb (CinemaScope) (Color by De Luxe) **Seven Cities Of Gold** R. Egan, A. Quinn, R. Moreno (Color by DeLuxe) (CinemaScope) (Made in Mexico)	**The Night Of The Hunter** R. Mitchum, S. Winters, L. Gish (Gregory-Laughton) **Desert Sands** R. Meeker, M. English, J. C. Naish (Technicolor) (SuperScope) (Bel-Air)	**The Shrike** J. Ferrer, J. Allyson, K. Clark **Female On The Beach** J. Crawford, J. Chandler, J. Sterling	**The McConnell Story** A. Ladd, J. Allyson (WarnerColor) (CinemaScope)

HOLIDAYS

Sept. 4—Labor Day
Sept. 17-18—Rosh Hashanah
Sept. 26—Yom Kippur



MOON PHASES	1 Quater	2 Full	3 Last	4 New
AUGUST	25	3	10	17
SEPTEMBER	23	2	9	16

WATCH THAT MAN!

INTER-OFFICE COMMUNICATION

MEMO TO: ALL COLUMBIA OFFICES *and to our Exhibitor friends!*

FROM: A. Montague

WANT TO GIVE YOU MOST EXCITING NEWS ON FULL WEEK ENGAGEMENTS AND NEW OPENINGS ON 'MAN FROM LARAMIE'. SAN ANTONIO (7 DAYS) $23,000. HOUSTON (7 DAYS) $21,000. DALLAS (7 DAYS) $17,000. FT. WORTH (7 DAYS) $12,000. WASHINGTON (7 DAYS) $12,000. ALBUQUERQUE (5 DAYS) $9,100. PHOENIX, ARIZ. (5 DAYS) $9,300. LONG BEACH, CALIF. 2 THEATRES DAY AND DATE (5 DAYS) $15,000. PHILADELPHIA (5 DAYS) $23,000. READING, PA. (5 DAYS) $4,700. DETROIT (5 DAYS) $30,000. ERIE, PA. (4 DAYS) $5,000. TULSA, OKLA. (4 DAYS) $8,000. OKLAHOMA CITY (4 DAYS) $7,000. LUBBOCK, TEXAS (3 DAYS) $3,400. ATLANTIC CITY (3 DAYS) $5,700. DECATUR, ILL. (3 DAYS) $3,500. SHARON, PA. (3 DAYS) $6,200. DENVER (2 DAYS) $9,000. JACKSONVILLE (2 DAYS) $5,000. THESE FIGURES GIVE YOU A CROSSCOUNTRY CONCEPTION OF WHAT 'LARAMIE' IS DOING AT THE BOXOFFICE. WE HAVE A DEFINITE SMASH IN 'LARAMIE'!

JAMES STEWART

THE MAN FROM LARAMI

One of the most powerful stories ever printed by The Saturday Evening Post!

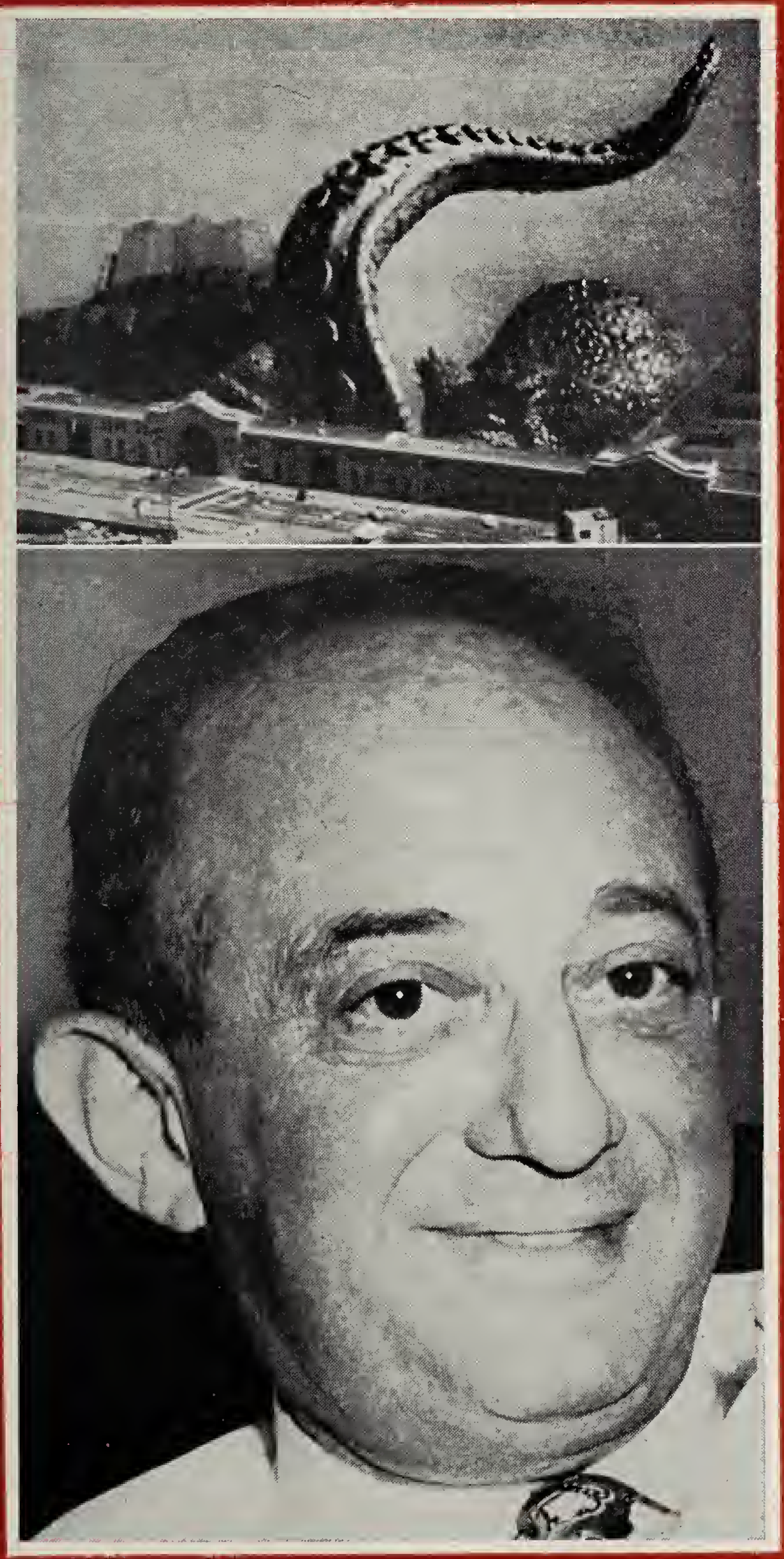
Co-Starring ARTHUR KENNEDY · DONALD CRISP · CATHY O'DONNELL · ALEX NICOL · ALINE MacMAHON with WALLACE FORD

A WILLIAM GOETZ PRODUCTION · CINEMASCOPE · Color by TECHNICOLOR

Screen Play by PHILIP YORDAN and FRANK BURT · Based upon the SATURDAY EVENING POST story by Thomas T. Flynn · Directed by ANTHONY MANN · A COLUMBIA

MOTION PICTURE EXHIBITOR

AUGUST 24, 1955 VOLUME 54 NUMBER 17
IN TWO SECTIONS • THIS IS SECTION ONE



Paramount Sets Machinery To Aid Nation's Exhibitors

(page 7)

Brandt Hits Allied On Gov't Appeal

(page 8)

AND FEATURING: EXTRA PROFITS

Al Plough, manager, SW's Stanton, Philadelphia, captured Columbia's, "It Came From Beneath The Sea," to become SWEEPSTAKES' first $600 winner.

THE HOTTES

"FOREVER DARLING"

(COLOR)

In a trade-paper poll "The Long, Long Trailer" was voted by exhibitors the Top Comedy of the Year! It's good news that Lucille Ball and Desi Arnaz, plus James Mason, have made an equally sensational box-office comedy in this story of a girl who married a guy who works on insecticides. When they go on a field experiment and try to adjust to sleeping bags . . . well, you know what this pair can do to audiences!

★

Zanra Productions Inc. presents • Lucille Ball, Desi Arnaz • James Mason in "FOREVER DARLING" co-starring Louis Calhern with John Emery • John Hoyt • Natalie Schafer • Written by Helen Deutsch • Photographed in Eastman Color • Directed by Alexander Hall • Produced by Desi Arnaz • Filmed in Hollywood by Desilu • Distributed by M-G-M

"FEARFUL DECISION"

(COLOR)

With renewed fame from his widely acclai
performances in "BLACKBOARD JUNGLE"
"INTERRUPTED MELODY," Glenn Ford is
starred in a tried and proven vehicle; a suspr
drama that made instant impact when presente
TV by the Theatre Guild on the U. S. Steel
The story is about the kidnapping of a boy, hel
$500,000, and the counter-reward of a million
lars offered by the boy's father for the capture o
criminals. Certain to be one of the top thrill pic
of the year.

★

M-G-M presents "FEARFUL DECISION" starring Glenn
Written by Cyril Hume and Richard Maibaum • Produc
Nicholas Nayfack

ROM HOLLYWOOD!

The series of ads about wonderful M-G-M entertainment to come has electrified the trade. We've already told you about "It's Always Fair Weather," "The Bar Sinister," "Trial," "Quentin Durward," "I'll Cry Tomorrow," "The Tender Trap," "Kismet," "Diane" and "The Last Hunt." Four more Big Ones are listed below. But the end is not yet. The M-G-M studios are humming with other Giant Attractions.

"BHOWANI JUNCTION"

(In CINEMASCOPE and COLOR)

G-M sent its cameras and stars half way around the
ld to film this sultry, smouldering best-selling
el. Ava Gardner as the Anglo-Indian beauty and
three loves is magnificent in this drama of in-
ue, revolt, unbridled passion in far-off Pakistan.
authentic scenes are breath-taking in the vast
uty of CinemaScope and Color. A BIG attraction.

★

-M presents in CinemaScope • "BHOWANI JUNCTION"
ring Ava Gardner • Stewart Granger • with William Travers
aham Sofaer • Screen Play by Sonya Levien and Ivan Moffat
ed on the novel by John Masters • Photographed in Eastman
r • Directed by George Cukor • Produced by Pandro S. Berman

"MEET ME IN LAS VEGAS"

(In CINEMASCOPE and COLOR)

This happy-go-lucky musical romance, of a rancher and a dancer who brings him luck, will lift the folks to the skies. Filmed in Las Vegas with all the glamor, excitement and fun of its top spots. Plans are under way for a tremendous cooperative tie-up using the title, "MEET ME IN LAS VEGAS." This powerful promotion behind one of the liveliest shows of the year spells sure-fire boxoffice.

★

M-G-M presents in CinemaScope • "MEET ME IN LAS VEGAS" starring Dan Dailey • Cyd Charisse • Liliane Montevecchi • with Oscar Karlweis • and Jim Backus • and Guest Stars; Lena Horne and Frankie Laine • Screen Play by Isobel Lennart • Photographed in Eastman Color • Directed by Roy Rowland • Produced by Joe Pasternak

It's time to mail your Audience Awards nominations!

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From ARKADELPHIA, ARK.

I have been in the theatre business here in Arkadelphia for 30 years, during which time I have held many offices in exhibitor associations, etc. I still own and operate two downtown conventional theatres and one drive-in in Arkadelphia.

We subscribe to your MOTION PICTURE EXHIBITOR and enjoy it very much. I want to take this opportunity to compliment you on your editorial "Just Supposin" from your August 10th issue. I congratulate you on publishing one of the few trade papers that independently and fearlessly champions the exhibitors of America. The other publications do not seem to adequately service any segments of our industry because they have to straddle the fence and try to please exhibition, distribution, and production.

CECIL CUPP, President
The Citizens National Bank
of Arkadelphia, Ark.

EDITOR'S NOTE: You make us blush, Mr. Cupp! But we must admit that we have never tried to be anything more or less, than "the theatreman's BEST Trade Paper."

From HAMPSTEAD, MD.

I just read your article in the August 10th issue of the MOTION PICTURE EXHIBITOR in regards to the truffle business. I thought it was good, to the point, and certainly a true picture.

This isn't the first time I have been inspired by an article, but I have never expressed myself before, I am doing so now because I feel the need of encouragement. I neglect doing this sort of thing because I can never find the time. You see I've been in the truffle business since 1939, but the last several years I have also opened a filling station and sell cars to provide for my family of six. The truffle business would no longer do the job. After reading the article I just had to write you a word of encouragement. I wish there was more I could do for this effort.

The truffle store proprietors are going to have to use carefully planned, honorable, and ironclad methods to overcome their problems. I don't like calling in the cops unless all other methods are exhausted. Most likely, even then the manufacturers will find a cunning way to get around it. Their business ethics seem to be at a new low.

I wish every exhibitor could read your article. It is so simple and yet so true. Too many times we read and don't understand; or each reader has a different interpretation. I am going to call the attention of other exhibitors to this article.

Something has got to come out of all this uncertainty. Why even some of the less devoted salesmen selling truffles for the manufacturers say it is wrong, but what can they do? I have seen movies with situations like this, but in most of them a hero kills the villain. It certainly is not a healthy condition when so many in this business are disturbed and yet there is no way to correct these things. Just last night I showed "Captain Lightfoot." It certainly could be taken as an illustration. Of course, I could take the easy way out and get rid of my truffle business but this was not what I had in mind when I started the business in 1939.

S. L. THOMSON
Rendezvous Theatre

EDITOR'S NOTE: Stay in this business that we all love, Mr. Thomson. We can use sincere men like you in our efforts to improve its ethics and mend its fences. Unfortunately, there may have been too many "Mr. Thomsons" who left us when those 5000 roofed theatres closed.

From OTIS AIR BASE, MASS.

I am associated with A. F. Sams, Jr., Statesville Theatre Corporation, Statesville, N. C. Several weeks ago he began a subscription to the MOTION PICTURE EXHIBITOR for me while I am in service. The subscription began with the second week of the SHOWMANSHIP SWEEPSTAKES. I would very much like to have the first week installation of this new service you are giving to the exhibitors. In my opinion you are giving the theatre managers the actual meat of a campaign in this series so they can duplicate a similar campaign in their own town. In most trade journals there is only comment about a certain campaign in a given town. But in MOTION PICTURE EXHIBITOR now, you have the complete works.

LT. DELMAR SHERRILL, USAF
58th Fighter Interceptor Squadron

EDITOR'S NOTE: It is a pleasure to send you the July 6, 1955 issue, Lieutenant; and we are happy that you recognize the advantage our method has over others. We are working on several other new developments, and by the time you are back in "civies," we think we can promise you a number of things that will make your theatre job more efficient and productive.

From WARRINGTON, FLA.

I have been a subscriber to MOTION PICTURE EXHIBITOR for quite a few years and I like your very complete and informative paper very much.

FRANCIS B. JOHNSON
Navy Point Theatre

EDITOR'S NOTE: Blushes!

From a CIRCUIT EXECUTIVE, U.S.A.

I am enclosing two samples of advertising that I feel can do nothing but cast a bad reflection on this business of ours.

I know that you have expressed your feelings toward similar sex-sational advertising in some of your excellent editorial writing.

Frankly, if the trade paper advertising we have seen reflects this theme, we will not post such paper on ………… and ……………………. When we ran A MAN CALLED PETER, which was followed by …………………… we were asked by many people why we didn't have the advertising up on our coming attraction. I just told them that we were ashamed to post such advertising for our patrons to see.

I do not pretend to be an angel, or an anti-vice crusader, or a WCTU member (male), but I think that anyone with just a little bit of decency left, who is trying to run good, clean respectable theatres in small towns, resents such filthy advertising.

I am surprised that (a star) allows such a picture of himself to be printed.

I just want to say something to a person who understands the problem. Some months ago I wrote (……… …) about the same matter. I enclosed numerous clips from their press books for samples. I suppose I was too critical of their people who write and draw such trash for them to answer my letter.

EDITOR'S NOTE: Accompanying this letter were two tear sheets of advertisements, as run in this and other trade papers, showing kneeling women embracing standing men. While it is not our practice to publish anonymous letters, the original of this one in our files is signed, and the identity of the signer is being withheld at his request only to avoid a free-for-all. We are quite sure he will discuss this matter with any one individual who cares to direct a communication to him.

We also have no desire to foment a hassel with the advertising "brains" of this business. We know most of them personally, know that they have a keen understanding of how to sell the public, and know that they are doing their best to produce the maximum results for their companies and for their theatre customers. We do feel, however, that the easy effectiveness of a sexy still may cause it to be overplayed. We also feel that many copy slants and illustrations, that may be smart and most acceptable east of the Hudson River, will produce a bitter censure in many places west of it. Where any theme is the least bit risque or "adult," pressbooks should provide an alternate and less sensational approach. As any theatreman "on the firing line" can testify, the sexed-up approach can repel as many patrons as it attracts.

MOTION PICTURE

EXHIBITOR

MEMBER AUDIT BUREAU OF CIRCULATIONS

AUGUST 24, 1955
VOLUME 54 NUMBER 17

THE POWER OF "NO"

IN OUR SCORES of contacts each week with theatremen, circuit executives, and buying and booking combines across the country, we pick up a lot of knowledge, some useable and some confidential, that makes us have a great deal of respect for some of our contemporaries. They may not be the wealthiest, or have the most imposing titles, but very often they strike us as having a basic showmanship, and a tough realism, that many an imposing titled "big shot" would be proud to own.

An illustration that occurs to us is the basic common sense in Allied's Product Survey under date of last March 24, issued to all Allied units by W. A. Carroll of Indianapolis. In it, Mr. Carroll refers to the findings of a survey of national sales condition, as follows:

"In our previous bulletin we expressed doubt that any Sales Manager would long persist in demanding exorbitant percentage terms if he was failing to get contracts on his picture. Our latest survey bears out this analysis because in those territories where exhibitors have demonstrated that they are prepared to pass up pictures at exorbitant terms, those same exhibitors are making deals on all product under conditions that at least permit the theatre owner some chance of profit. Our reports indicate what every exhibitor knows—that distributors are establishing policies to extract the last possible dollar. But, failing in that, they are still not so foolish as to jeopardize the return on a big production investment by refusing to accept deals that are somewhere near equitable.

"However, we do not want it to be misunderstood that our conclusion from the survey is that exhibitors need to pass up top product. It is the reverse that is true—deals that may not be "good," but at least can be lived with, are being made on all pictures, from all companies, in all territories."

And this substantiates sound advice that we have heard from many quarters. The sales executive, whether local or national, is in the position of ownership and can ask anything he likes for his product. But the theatreman doesn't have to accept that price. Neither should abuse the other with unfair prices, but where unfairness exists there is nothing more powerful than a flat "NO!" And a smart sales executive will know better than to sell another account for less after you have said it.

The toughest sales policy has yet to withstand opposition based on common sense and a refusal to overpay.

It is a well known fact that currently there is no such thing as a National Sales Policy. The picture that may be sold for 20 per cent, or on a flat rental, in one territory, can be offered at 35 per cent and up in another. Top grade A product will generally ask 70-30-10 in all territories! Where bidding exists (and we are sorry that it is often fostered and encouraged by sharp salesmen) there is no top price. So the calm and sensible theatreman must realize that, to a certain extent, he is on his own in a "Commando" type battle for survival. Where he is fortunate enough to have an honest and constructive theatre association he should join it, and he should live its principles. And when he is faced with film prices that leave him no profit—he should never forget the power of the word "NO!"

One of the big national theatre circuits recently picked 40 per cent as the ceiling they would pay for film, and said "NO!" to all above it. You may not have their buying power, but you can have their determination.

$600.00 FOR SHOWMANSHIP! . . . WOW!

With 54 out of 56 top flight circuit executives zealously voting their first, second, and third choices each week, SHOWMANSHIP SWEEPSTAKES, and its $100 per week prize, in eight short weeks has captured the interest of theatremen everywhere. But a new high was reached this week when Al Plough, of Stanley-Warner's Stanton, Philadelphia, grabbed the majority vote of the 54 judges with his campaign on Columbia's "IT." As a special-attention exploitable picture, with $500.00 on its nose for the theatreman who could win with it, Al not only won the MPE $100.00 but the Columbia $500.00 also, or a total of $600.00.

And what theatreman wouldn't rather have 600 skins than his name on a sheepskin?

Jay Emanuel

A JAY EMANUEL PUBLICATION. Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York 36. West Coast: Paul Manning, 9628 Cresta Drive, Los Angeles 35, California. Jay Emanuel, publisher; Paul J. Greenhalgh, general manager; Albert Erlick, editor; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor; Arnold Farber, Physical Theatre editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (52 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (52 issues). Special rates for two and three years on application. Entered as second class matter at the Philadelphia, Pennsylvania, post office. **Address letters to 246-48 North Clarion Street Philadelphia 7, Pennsylvania.**

CAN NEWS

(Trade Headlines Of The Issue)

Corporate

Warners and subsidiary companies profits for nine months higher than last year's, showing a net profit of $1.33 per share (page 9).

Deaths

Lowell Calvert, sales executive with Howard Hughes Productions, dies in New York (page 23).

Distribution

Charles Boasberg to join Paramount to handle special exhibitor problems as result of recent Allied-TOA meetings (page 7).

FBI investigates Arkino at the request of the Foreign Agents Registration section (page 18).

Fred Schwartz, head of DCA, appeals to Cardinal Spellman on Legion of Decency's "C" rating for "I Am A Camera" (page 38).

Exhibition

Industry leaders have a mixed reaction to the move for the removal of federal taxes; as Trueman Rembusch and Col. H. A. Cole express their doubts (page 7).

International

Famous Players circuit sets sales drive to honor president J. J. Fizgibbons on his 25th anniversary with the organization; report on earnings of Canadian motion pictures (page 38).

Legal

California district court of appeals reduces RKO's damage award payment to Gold Seal Productions by more than $100,000 (page 7).

Date set for Essaness's $24 million antitrust suit against eight majors (page 9).

Legislative

Congress Wage-Hour law fails to cover theatre ushers and retail sales help (page 9).

Mel Konecoff

United Artists holds finals in $75,000 beauty contest as part of bally connected with "Gentlemen Prefer Brunettes;" 20th-Fox starts production of "Carousel," which is to be company's first 55mm. release; majors line up entries for Venice Film Festival (page 6).

Organizations

Harry Brandt, head of Independent Theatre Owners of New York, takes issue with Allied on its COMPO and federal regulation views (page 8).

TOA increases its activity to support the plan for exhibitor-financed productions after being warned by Government to keep divorcement edict in mind (page 23).

Production

United Artists and Universal-International each schedule 36 film releases for 1956 (page 9).

Barney Balaban, second from left, president, Paramount Pictures, in whose honor the company's 1955 sales drive is being conducted, views the banners and poster now on display in all branches to advertise his drive. In this recent home office scene, Jerry Pickman, far right, advertising-publicity-vice-president and drive captain, describes the merits of a special 40 by 60 poster to Balaban, as E. K. O'Shea, left, and Hugh Owen, look on. O'Shea and Owen are company distribution vice-presidents. The drive salutes Balaban's 20 years as head of Paramount.

BROADWAY GROSSES

(As of this Monday)

Business Bounces Back

NEW YORK—Strong openings at the Globe, Roxy, and Victoria, and generally successful holdovers marked an upswing in first-run business over the weekend.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"**To Catch A Thief**" (Paramount). Paramount held up well with $75,000 reported for the third week.

"**Love Is A Many Splendored Thing**" (20th-Fox). Roxy reported $56,764 for Thursday through Sunday, with the first week heading for $82,000.

"**Mister Roberts**" (Warners). Radio City Music Hall, with stage show, drew $89,000 for Thursday through Sunday with the sixth week maintaining the pace at $150,000.

"**The Seven Little Foys**" (Paramount). Criterion garnered $13,700 for the eighth and last week.

"**Not As A Stranger**" (UA). Capitol claimed $33,000 for the eighth week.

"**Ulysses**" (Paramount). Globe had an excellent opening week of $49,000.

"**Land Of The Pharaohs**" (Warners). Mayfair estimated the fourth week at $13,000.

"**Summertime**" (UA). Astor held steady with $24,000 for the ninth session.

"**Pete Kelly's Blues**" (Warners). Victoria reported a strong opening week of $40,000.

"**The Cobweb**" (MGM). Loew's State dropped to $15,000 in the third week.

NEW YORK

By Mel Konecoff

Y'KNOW it's very hard to resist an invitation to have a free lunch and look at a batch of pretty gals at the same time, which is exactly what happened last week when the final judging of United Artists' $75,000 "Gentlemen Marry Brunettes" contest was to take place at the Park Sheraton Hotel.

KONECOFF

Entrants in the contest have been chosen over the past year in local contests held in over 2,000 theatres, with loads of newspaper space accumulating.

The judges included Martha Wright, artist Russell Patterson, and TV producer Joe Cates (that's a switch), and they had a tough time narrowing down the field from the 14 beauties present and it took them all day to do it. We picked the same gal mentally in 30 minutes.

The winner was a real cutie, Marvy Mayer, East Chicago, Ind. Second place went to Marion Schilling, Upper Darby, Pa.; third place was taken by Barbara Nan Hicks, Birmingham, Ala. In a separate judging, first place in the Canadian contingent was voted to Gisele Zinkgraf, Hamilton, Ont.

Miss Mayer gets a $10,000 contract for modeling and TV appearances, an expense-paid trip to Hollywood, and a studio screen test. All finalists receive $65,000 in prizes including vacation trips, jewelry, home appliances, etc., in addition to which they had a week in NYC on the house sightseeing, appearing on TV, at interviews, etc.

It was a good gimmick to promote the film and it wasn't a bad way to spend a rainy couple of hours.

QUESTIONS WITHOUT ANSWERS: Are all the top execs happy at one company? Is there, perchance, a rift developing? Is everyone as united as they once were? Just asking. We don't expect any answer directly.

THE METROPOLITAN SCENE: Word has reached up that UA will now have two entries in the forthcoming Venice Film Festival which gets under way Aug. 25, with Paramount having the other one, "To Catch A Thief," which gives this country a total of three. It seems to us one festival or another seems to be taking place from month to month and we can never keep track, but we guess it helps make for publicity and excitement. . . . The first 55mm. feature on 20th Century-Fox's schedule, "Carousel," starts shooting this week in Booth Bay, Maine, wherever this is. Frank Sinatra heads the cast. . . . "The Left Hand Of God" to open next at the Roxy with the opening night proceeds going to Boy's Town of Italy, one of the charities in which the Skourases are interested. . . . The public lined up like crazy to get into the Roxy the other night for the alleged "sneak" preview of "Love Is A Many Sided plendored Thing. Celebs, a Chinese band and various

(*Continued on page* 23)

Paramount Moves To Relieve Exhibs Woes

Tax Repeal Drive Gets Mixed Reaction

New York—Although many prominent exhibition executives, including Stanley Warner's Samuel Rosen, TOA's Walter Reade, Jr., and Loew's Eugene Picker, last week offered their support to the recent proposal by Samuel Pinanski for COMPO to conduct a new industry anti-ticket tax campaign, others inevitably dissented.

Allied States board member Trueman T. Rembusch disapproved of the Pinanski drive on the basis that exhibition would not benefit from such a fight, as evidenced by the fact that distribution appropriated all the benefits of the successful tax repeal fight in 1954 which relieved half of the nation's theatres from paying the excise tax, and cut the levy in half for the other, larger houses. Rembusch asserted that a federal legislative program to control film rentals, to which Allied is committed, offers far greater dividends to the exhibitor than the total elimination of the tax. He maintained that exhibition cannot push that program and tax repeal as well in the 1956 Congress, and must decide, therefore, to champion the more lucrative and promising of the two, film rental control.

A similar position was taken by Colonel H. A. Cole, board chairman, Allied Theatre Owners of Texas, former co-chairman of the COMPO tax campaign organization, who warned that the smaller houses, no longer obliged to collect the excise tax, are not interested in going all out to eliminate the tax for larger situations. Cole admitted the attitude as "selfish . . . but . . . inevitable," inasmuch as the small exhibitor did not profit from the earlier relief in the resulting battle over the division of spoils. At the same time, Cole charged that COMPO has failed to accomplish very much for exhibition, especially for small theatres, and that the Audience Awards Poll, without minizing its importance, has not been organized to function properly and successfully, and complained about COMPO's failure to engage in the toll-TV fight in behalf of exhibition.

Colonel Cole, a former president, National Allied, confirmed that Texas Allied is stepping out of COMPO on the national level, that his organization will not participate in the current COMPO dues drive, and that he has resigned as a COMPO director.

Isabelle Austin Resigns Roxy Post

New York—Isabelle Austin last week announced her resignation as publicity director of the Roxy, effective immediately.

During her long association with the Broadway theatre, Miss Austin handled trade press and newspaper contacts, special events, exploitation, promotion, poster and marquee lay-out, and writing and editing of the Roxy program.

Miss Austin will announce her future plans shortly.

Industry Hall Of Fame Plan Fades As MPEHF Folds

HOLLYWOOD — The long-planned project to establish a Motion Picture Institute museum to display industry memorablia to the public was abandoned last fortnight by the board of directors of the Motion Picture Exposition and Hall of Fame, which reluctantly announced that the one-year old program was nullified by costs rising over the original estimates.

President Edmund L. De Patio stated that the MPEHF will return to investors $568,500 in debentures, subscribed to during a series of mass meetings conducted at the studios earlier this year, as soon as the necessary legal steps prescribed by the corporation commissioner have been taken. He emphasized that no investor will "lose a single penny" because the investments are held by the Bank of America as trustee.

The MPEHF project had the full support of companies, studios, guilds, and unions, and was to have cost $50,000. Profits from its operation were to go to the Motion Picture Relief Fund.

Court Cuts RKO's Damage Costs

Hollywood—A reduction of more than $100,000 in a damage award won from RKO by Gold Seal Productions in the amount of $397,486 was made by the District Court of Appeals last fortnight. Gold Seal won its case against RKO in the Los Angeles Superior Court in 1953.

The action was based on alleged failure by RKO to honor an oral agreement to produce a motion picture based on the John O'Hara novel, "Appointment In Samarra." The District Court directed RKO to pay $250,000 to Gold Seal, which owns the rights to the book, and another $25,000, plus interest, to Gold Seal head Jack Skirball for services, totaling $297,497.

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(The Pink Review Section)

Feature Reviews on: "Night Freight" (Allied Artists); "The African Lion" (Buena Vista); "Apache Ambush" (Columbia); "It's Always Fair Weather" (MGM); "The Divided Heart" (Republic); "Love Is A Many Splendored Thing" (20th-Fox); "Desert Sands" (UA); "The Naked Street" (UA); "The Sheep Has Five Legs" (UMPO); "This Man Is Dangerous" (Fortune); "A Life At Stake" (Gibraltar).

Boasberg To Join Paramount To Handle Exhib 'Borderline' Cases; Allied-TOA Meeting Back Of Move, Weltner Says

New York—George Weltner, head of world wide sales for Paramount Pictures, revealed last week establishment of machinery by the company toward alleviating "problems affecting exhibition, particularly theatres on the borderline of continued operation."

To accomplish this, Weltner said, Paramount is bringing into its organization Charles Boasberg, veteran distribution executive, who resigned as vice-president and general manager of the Distributors Corporation of America last fortnight. Boasberg will join Paramount immediately after Labor Day in an important sales capacity and primary among his duties will be the field of "exhibitor borderline problems," Weltner stated.

"Since the joint meeting held with the TOA-Allied committee on June 13, 1955, the matters discussed at that time have been very much on my mind. I have since had the opportunity to visit numerous of our branches. I have talked to our own people in the field and to exhibitors on the subject of theatre operators with acute economic problems which place their theatres on the borderline of continued operation.

"As a result, it has been possible to get a preliminary understanding of this problem sooner than I hoped. Because of the stress which has been placed upon this subject, I feel I should now indicate—without further passage of time—the course of action to be taken by Paramount Film Distribution Corporation.

This was disclosed in a statement issued by Weltner as a result of a meeting held last June between Paramount Pictures and the joint TOA-Allied committee, at which time Weltner pledged that Paramount would take under "friendly advisement" the points made by the exhibitor representatives.

"It is perfectly clear," Weltner said, "that the problems of possible borderline situations involving individual theatres cannot be lumped together and solved by any arbitrary or formula methods. Each case is, by the nature of our business, separate and unique and can only be fairly evaluated on an individual basis."

"In each case where the exhibitor believes the facts of his particular situation warrant consideration as a distress problem, they should be brought to our attention at the branch level. This will afford the home office detailed information from the field as well as the opinion of the branch manager concerning its merits. This information and opinion will then be channeled to Boasberg who will thereafter handle the matter."

Exhibitor reaction to the announcement was quick and favorable. Typical were the comments of Walter Reade, Jr., and Harry Brandt, who both saw the move as an indication of future progress in intra-industry relations.

Brandt Attacks Allied's Stand On COMPO And Federal Regulation

New York—The National Allied move to seek Government legislation regulating the industry will be opposed by independent exhibitors "in goodly numbers," it was predicted last week by Harry Brandt, president, Independent Theatre Owners of New York, in a statement released to the press, asserting that federal control would muster more opposition to National Allied than cooperation.

Brandt took issue with Allied's refusal to participate in the arbitration discussions, and criticized its refusal to support the current COMPO dues drive and its stand against seeking further admission tax relief from Congress.

The IOTA president asserted that the statement was released to emphasize the fact that recent statements from National Allied executives cannot be interpreted to represent the opinion of independent exhibition generally. He referred to National Allied's attitude concerning COMPO, taxes, and other matters as "shocking" to come from exhibitor leaders, and maintained that COMPO should be supported in its dues drive because it has done valuable work for the industry; the Audience Awards Poll having the greatest public relations potential of any campaign in the history of the industry.

Brandt's position concerning tax reduction was that the present time is highly favorable to inaugurate a new campaign, refuting Allied's contention that only the distributor stands to benefit from success in its elimination. Congress, he pointed out, has agreed to reconsider the entire excise picture in the next session, and total elimination of the tax is essential to the economic soundness of the industry.

Brandt went on to predict, also, that government regulation would have the effect of creating a product shortage "much worse than any yet known." Federal interference, he said, would be another "misguided achievement" on the part of Allied, "which included divorcement . . . competitive bidding, and the elimination of block booking." He stressed the well-being of the industry.

NT Production Plans To Be Along SW-Cinerama Lines

WASHINGTON—The Stanley Warner-Cinerama deal, which had the blessing of the Justice Department, probably will serve as a precedent in the forthcoming policy announcement concerning the National Theatres proposal to produce features in the new Cine-Miracle process, it was revealed last week by a Justice spokesman. The Department was queried following a joint announcement by Elmer Rhoden, NT head, and Louis de Rochemont, disclosing plans for five feature productions.

The Justice Department acknowledged that talks with National Theatres executives have been held already on a preliminary basis, and pointed out that the problem posed by NT engaging in both the production and exhibition of the new process films requires long negotiations. No date has been set, the official stated, for further talks with NT.

Enthusiasm Grows For All-Industry Exposition

New York—Comments voiced last fortnight concerning the proposal to inaugurate an annual all-industry exposition next year indicated that the project will be supported by the industry in general. A trade show would be coupled with a motion picture exposition for the public, as outlined by Walter Reade, Jr., Theatre Owners of America board chairman, following meetings with Theatre Equipment Dealers and Supply Manufacturers Association representatives.

Leonard H. Goldenson, president, American Broadcasting-Paramount Theatres, called the project an "excellent idea," and remarked that the industry has reached an age when it should go back and trace its development, which would excite public interest in motion pictures. Twentieth-Fox executive, assistant general sales manager William C. Gehring, stated that efforts to arrange the huge show should bring prestige to the industry and public goodwill.

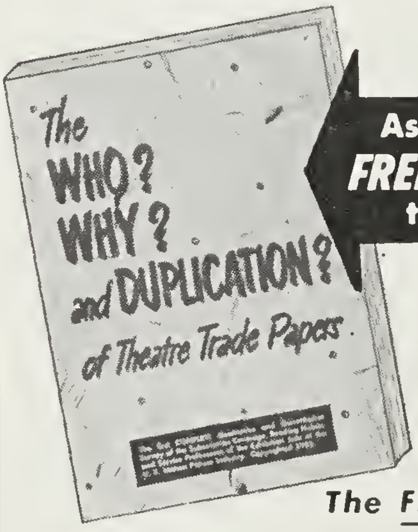
Pat McGee, Cooper Foundation general manager, Denver, thought that the show held out great promise for intra-trade business benefits as well as for the betterment of public relations. RKO Theatres head, Sol Schwartz, said the exposition should be a yearly "must," and circuit head Charles B. Moss said the move would be "constructive."

Govt. Drops Anti-Trust Suit

Indianapolis—The long-pending government anti-trust action against the Fourth Avenue Amusement Company, Louisville, Ky., and the Alliance Theatre, Chicago, which grew out of a pooling of operations in Terre Haute, Ind., will be settled out of court, it was announced last week in Federal Court by Judge William E. Steckler, who called off the trial as it was about to begin.

The pooling of the Terre Haute interests, operated by Alliance, was dissolved several months ago, but the understanding was that government attorneys then insisted on getting a court decree for the record. The government had charged that the pool of operations was against the public interest.

Five proud recipients of first nomination certificates for COMPO's Audience Awards Poll in the "Best Motion Picture" division recently received their citations from Elmer C. Rhoden, national chairman, Awards Committee. The producers and executives, left to right, are Jerry Wald, Columbia; Don Hartman, Paramount; Walter Lang, 20th-Fox; Jack Warner, Jr., Warners; and Robert Emmett Dolan, Paramount. At the right, toastmaster Dick Powell presents the nomination award certificates to the "most promising young female personalities" at the poll luncheon at the Beverly Hills Hotel in California, left to right, Barbara Rush, Rita Moreno, Cleo Moore, Powell, Lori Nelson, and Anne Francis.



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Warners Profit Hiked To $1.33 Per Share

NEW YORK—Warners and subsidiary companies reported recently for the nine months ending May 28, 1955, a net profit of $3,312,000 after a provision of $3,500,000 for federal income taxes and after a provision of $400,000 for contingent liabilities.

The net profit for the nine months ending May 29, 1954, amounted to $2,536,000 after a provision of $2,250,000 for federal income taxes and after a provision of $300,000 for contingent liabilities.

Included in the profit for the nine months ending May 28, 1955, is a profit of $15,000 from the sale of capital assets, before provision for federal income taxes thereon, which compares with a profit from the sale of capital assets of $772,000 for the nine months ending May 29, 1954.

The net profit for the nine months ending May 28, 1955, is equivalent to $1.33 per share on the 2,474,275 shares of common stock outstanding or reserved for exchange. The net profit for the corresponding period last year was equivalent to $1.02 per share.

Film rentals, sales, etc., for the nine months ending May 28, 1955, amounted to $53,080,000 as compared with $49,506,000 for the corresponding period last year.

Demby Enters Film Production

NEW YORK—The production of theatrical feature films will be included in the expansion of Demby Productions, Inc., activities, it was revealed last week by president Emanuel Demby, who said that the TV firm has two pictures in preparation now.

Recently appointed vice-president, Harvey Meltzer is currently in Hollywood conferring with representatives for Kirk Douglas on one of the Demby properties. A second feature being readied in "Half The World's A Bride," which was seen on the Kraft TV show in the spring. It won the Miles Anderson Award for its author, Betty Jeffires.

It was reported also that Demby has acquired the right to James Thurber's "The Last Flower," and has signed Fred Allen to star. The company will continue in the live and film TV field, it was announced as well.

Ushers And Retail Sales Help Get No Unemployment Benefits

WASHINGTON—Surveying the federal jobless pay insurance on its 20th anniversary last week, Labor Secretary James P. Mitchell noted the extension of the provisions over the years, and predicted more benefits to come, without touching on wider coverage in the companion Wage-Hour Law.

Congress' failure to expand the latter to cover theatre ushers and retail sales personnel was attributed by many sources to a lukewarm attitude on the part of the Administration which, when the test for such legislation came in Congressional committees, said that it had recommended "study," not immediate action of the broadened provision.

Roxy May Revive Stage Shows

NEW YORK—Broadway's Roxy is considering reinstatement of its stage show on a "spot basis," it was revealed by managing director William Moclair last fortnight. The executive stressed that no definite plans have been formulated, but that he has conferred with various union officials concerning costs should the theatre decide to engage "spot" shows, occasionally using top personalities or potentially high grossing stage packages. The Broadway Paramount and Loew's State occasionally have used such programming.

Circuit's Trial Date Set

NEW YORK—A Chicago trial date of Sept. 12 was set last week for the $24 million anti-trust suit filed by Essaness Theatres Corporation, Chicago, against eight major distributors and Balaban and Katz in August, 1949.

The Essaness suit charges B and K with monopoly control of most of the first and second-run theatres in Chicago, and with controlling a large number of the third and fourth-run houses as well.

Columbia's division managers met in New York recently with key home office sales executives. Seen, left to right, sitting, are Vincent Borrelli and Louis Astor, circuit account executives; A. Montague, general sales manager; Rube Jackter, assistant general sales manager; George Josephs, circuit account executive; and Maurice Grad, short subjects sales manager. Standing are division managers Harvey Harnick, Canada; Ben Marcus, midwest; Harry Weiner, eastern Pennsylvania and southern New Jersey; Harry Rogovin, New England; Ben Lourie, Chicago; Wayne Bell, Southern California-Rocky Mountains; Jack Underwood, southwest; Bob Ingram, southeast; Jack Tillman, northwest; Sam Galanty, mideast; and Carl Shalit, central.

Product Picture Brightens As U-I And UA Each Schedule 36 For '56

NEW YORK—The prospect of more product for the coming season was further enhanced last week when Universal-International revealed an ambitious production program of 36 features, following the recent announcement from United Artists that it has "locked up" the same number of releases for 1956.

Conferences at the U-I studios, presided over by president Milton R. Rackmil were attended by board chairman N. J. Blumberg, executive vice-president Alfred E. Daff, production vice-president Edward Muhl, and vice-president David A. Lipton, with the result that what is claimed to be the biggest top-budget, top-star schedule in the film company's history was formulated, to begin with the commencement of the fiscal year on Nov. 1. The 36 slated features represent an increase of nearly 25 per cent over the 29 major properties to be completed in the current year.

Twenty films on the new U-I program will be accorded high-budget treatment, requiring the expenditure of many millions of dollars in excess of previous production budgets, it was said. Three-quarters of the new output will be in color, with 27 of the forthcoming features slated for chromatic filming.

United Artists Sets Three Releases A Month

NEW YORK—United Artists has slated 36 releases, half of which are estimated to earn at least $2 million, at the rate of three each month in 1956, it was learned last fortnight following a conference between board chairman Robert S. Benjamin and Max E. Youngstein, vice-president. Although the product line-up is subject to additions, it was noted that production deals in which UA executives are currently engaged are, for the most part, for 1957. The new product will be introduced with "Alexander The Great," which will have a few pre-release engagements in the December holiday season.

Other top pictures "locked up" by UA for the new season include Otto Preminger's "The Man With The Golden Arm"; a Frank Sinatra western which, to date, has not yet been titled; Norman Krasna's "The Ambassador's Daughter," starring Olivia De Havilland; "Comanche," a Dana Andrews CinemaScope and color offering; "A Kiss Before Dying," starring Richard Wagner, also in CinemaScope; Burt Lancaster in "Trapeze"; Kirk Douglas in "Indian Fighter," in CinemaScope and color; Robert Mitchum in "Foreign Intrigue"; "Patterns," adapted from the TV prize-winner, starring Van Heflin; "Big Play," with Jane Russell; "Run For The Sun," starring Richard Widmark; and Clark Gable in "The Last Man In The Wagon Mound."

For the Christmas holidays, UA has selected for release "The Pride And The Passion," the Stanley Kramer production with Cary Grant, now on location in Spain.

$HOWMAN$HIP $WEEP$TAKE$

1955-56 SERIES Finalists In Contest No. 8

WINNING ENTRY

"It" Campaign Nets Phila. Theatreman First $600 Prize

PHILADELPHIA—Al Plough, manager, SW Stanton, Philadelphia, in this issue has knocked off not only MOTION PICTURE EXHIBITOR'S weekly $100 Showmanship Sweepstakes prize, but by a wide margin of the judging, also wins the $500 that Columbia Pictures had posted for the best campaign on "It Came From Beneath The Sea."

This marks the first time a SHOWMANSHIP SWEEPSTAKES contestant has copped any of the money posted by the film companies in recognition of the value of the weekly contest.

To win any of this money the entry has to ALSO come in first in MPE's SWEEPSTAKES on the specific picture involved.

Paramount has $500 posted on "We're No Angels," and to win this you have to have your entry judged, as was Plough's, on or before Oct. 12; and Universal-International has a similar amount posted on "The Private War Of Major Benson."

The added bonuses from the film companies have just been added to by Republic, on "The Last Command," with Nov. 16 set as the "stop" date, and RKO, on "The Treasure Of Pancho Villa," to start in October.

In addition, Columbia has signified its intention to post another $500 on a picture to be announced soon.

Consequently, as interest in the SWEEPSTAKES grows and grows, and as one of the 56 judges has remarked, "The entries are all good and the judging is really tough," the weekly pay-offs continue to grow and grow. This proves only one thing and that is that MOTION PICTURE EXHIBITOR'S SHOWMANSHIP SWEEPSTAKES is truly the most sensational and original exploitation idea in the recent history of trade paper publication.

"It Came From Beneath The Sea"

Submitted by Alfred Plough
SW Stanton, Philadelphia, Pa.
1305 seats • 99 cents top admission
General patronage.

Here is the first entry by any enterprising manager, who is out to knock down Columbia's $500 posted for the campaign adjudged worthy by SHOWMANSHIP SWEEPSTAKES judges and which also cops MOTION PICTURE EXHIBITOR'S first prize $100 for the best out of the five entries this week.

Coupled with Columbia's other current horror picture, "The Creature With The Atom Brain," this first-run did so well as a result of the campaign as to warrant a hold-over week.

Trailers were run two weeks in advance, instead of the usual one; and were preceded by a record made at WIP introducing Plough, asking for strict attention from the audience and then going into a spiel about the nature of the two films. This, Plough says, gave added importance to the trailers that followed.

Twenty-seven house employes pledged to make 20 telephone calls each from their homes. Their message was: "It is coming to the Stanton on (date)."

An aquarium was obtained from a pet shop and mounted on a stand. Muddy water was put into it along with some greens. Copy above the stand read: "STOP! THIS IS 'IT.' The only invisible 'IT' in captivity. See 'IT' come alive in 'IT CAME FROM BENEATH THE SEA' plus 'THE CREATURE WITH THE ATOM BRAIN.' Starts, Stanton, (date)." These were used in three store windows for two weeks at nominal cost.

Five thousand of the tabloid heralds the company has available on the film were distributed. The same 27 employes who made the telephone calls also distributed 100 tabloids each. This was better than paid distribution and much cheaper. The balance of the heralds were distributed from the theatre.

A 16mm. projector with sound was borrowed from the U. S. Navy and with film clips borrowed from the local Columbia exchange and the regular trailer, the machine, with appropriate copy, was set up in an eight-foot alleyway adjoining the theatre and was used for 10 nights in advance of opening. This stopped traffic and on occasions we stopped running so as to clear the street. The projector and home-made trailer was also used during the run of the show. Copy on the equipment read: "This is the only theatre in the world that gives a FREE SAMPLE of its show. Watch for a few minutes and then see on our screen NOW "It Came From Beneath The Sea" and "The Creature With The Atom Brain"—NOW!

Eight beautiful models attired in bathing suits and carrying appropriately lettered parasols paraded in pairs through the central city streets for five hours on the day prior to opening. They distributed envelopes containing two mints and imprinted: "Here are two nerve stabilizers! Have them with you when you see 'IT CAME FROM BENEATH THE SEA' and 'CREATURE WITH THE ATOM BRAIN.' Take both stabilizers when you are seated, and you will be strengthened to withstand the shock and suspense of these two shockers—Now at Stanton Theatre, 1620 Market Street." The stunt proved "sensational" and got a nice mention in Jerry Gaghan's column in The Daily News.

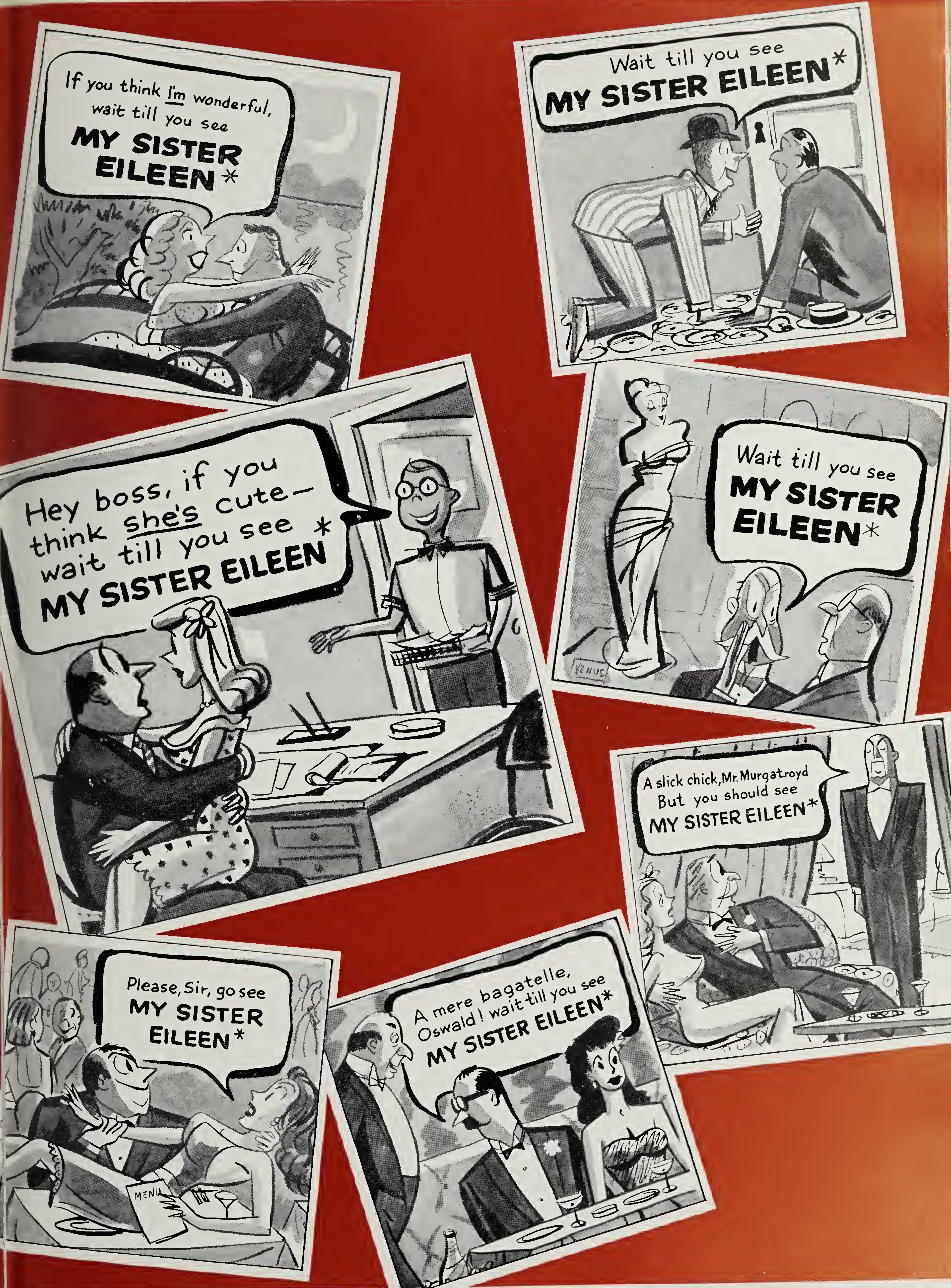
As a front two barricades, eight feet by 12 feet, one on each side of the building, and one six-sheet with stills and art work, were used. The marquee was colorfully decorated with pennants and large balloons. The aquarium stunt was continued as a front attraction. One bathing girl was always in evidence around the theatre to lend atmosphere. A loud speaker was used to ballyhoo the show, using a stock record as mentioned in the press book. The carnival effect of the front, coupled with the various stunts attracted good crowds at the theatre's central city location and SOLD tickets.

Newspaper advertising was upped a bit, with free publicity space garnered in appropriate proportion.

In a four-day period 86 spot announcements were made on WFIL-TV; while on radio 35 one-minute spots were used on WIP in a 10-day period; and 12 one-minute spots on WPEN.

As a result of all, or part, of the campaign the telephone started ringing on the third day of the engagement and rang so steadily that it was necessary to assign a girl to answer the calls. This continued through the two weeks. One of the interesting developments of the unexpected telephone inquiries was that a great many

(*Continued on page* 15)


If you think I'm wonderful, wait till you see MY SISTER EILEEN*
Wait till you see MY SISTER EILEEN*
Hey boss, if you think she's cute— wait till you see MY SISTER EILEEN*
Wait till you see MY SISTER EILEEN*
VENUS
A slick chick, Mr. Murgatroyd But you should see MY SISTER EILEEN*
Please, Sir, go see MY SISTER EILEEN*
MENU
A mere bagatelle, Oswald! wait till you see MY SISTER EILEEN*

Here's
MY
SISTER
EILEEN

You haven't seen anything until you've seen "MY SISTER EILEEN"

Eileen's mad about boys!

Her sister's glad about boys!

Eileen's boy-friends are mad at each other!

The landlord's just plain mad!

CINEMASCOPE

...and you'll be mad about the funniest, freshest, Technicolor filmusical that ever Cinemascoped joyously across the screen!

There's Nothing Like Love
Give Me A Band And My Baby
It's Bigger Than You And Me
I'm Great
As Soon As They See Eileen
Got No Room Mr. Gloom

MY SISTER EILEEN

STARRING

JANET LEIGH · JACK LEMMON · BETTY GARRETT

WITH ROBERT FOSSE · KURT KASZNAR · RICHARD YORK · LUCY MARLOW

Screen Play by BLAKE EDWARDS and RICHARD QUINE · Based upon the play, "My Sister Eileen", by Joseph Fields and Jerome Chodorov

Produced by FRED KOHLMAR · Directed by RICHARD QUINE · A COLUMBIA PICTURE

Color by TECHNICOLOR

make a
DATE
with
MY
SISTER
EILEEN
from
Columbi

(*Continued from page 10*)

of the callers asked for the address of the theatre. This could only mean that we were attracting people who did not come into center city very often. Next in importance was the price, which elicited expressions of surprise and satisfaction.

All opening day ads carried a box announcing "Open All Night" and "Air Conditioned."

Because of the intensive heat, we tried these together and although we very seldom run so late, this "all night show" was highly successful.

RUNNER-UP NUMBER 1

"Davy Crockett"—Again

Submitted by Joy Frankenberry
State, Uniontown, Pa.
1669 seats • 75 cents top adult admission
General patronage.

Way back in contest number three of SHOWMANSHIP SWEEPSTAKES, July 20, 1955, runner-up number one was a "Davy Crockett" campaign, which we, at the time, facetiously stated might well be the first and last of the entrants on the Walt Disney-Buena Vista live-action feature, "Davy Crockett—King Of The Wild Frontier." We also said that it was inevitable that "Davy Crockett" hit the SWEEPSTAKES sooner or later.

But now along comes this feller Frankenberry, who makes us eat a bit of crow by sending in an even bigger and better campaign on this here Davy person.

Realizing that there is no better way to stir up interest in anything whatever than by holding a parade, Frankenberry decided to couple that with the holding of a popularity contest to select the town's A-number one Davy.

To start things off he got the Mayor, J. Watson Sembower, to issue a proclamation full of whereases and therefores, which read:

"Whereas, the fabulous life-story of 'Davy Crockett, King of the Wild Frontier,' has served as a most welcome, timely and wholesome inspiration to our young people and,

"Whereas, Walt Disney, himself known as a producer of motion pictures of high moral plane, has spared no effort in depicting the heroic Tennesseean's rise from a backwoods bear-hunter and Indian fighter to an honored U. S. Congressman and,

"Whereas, Davy Crockett lived by the motto: "Be sure you're right, then go ahead"—words that our youngsters of today could most appropriately use as their guiding principle and,

"Whereas, this new motion picture, 'Davy Crockett, King Of The Wild Frontier' is rich in historical content and of great interest in this locality, the scene of early battles with Indians

"Now,Therefore, I, J. Watson Sembower, Mayor of the City of Uniontown, Pa., do hereby proclaim Wednesday, July 13, 1955, as Davy Crockett Day in Uniontown and suggest the elaborate and proper display of Our Flag on all homes and business establishments in honor of a great pioneer."

With the proclamation obtained, Frankenberry really went to work. His parade ideas just grew and grew and before everything was over the town was "Davy Crockett" conscious as it never was before.

Judging of the town's "Davy Crockett" took place on stage of the State, Uniontown, Pa., prior to the Davy Crockett Day parade promotion recently held by Joy Frankenberry, manager. Backed by the Mayor's Proclamation of "Davy Crockett Day," the promotion got the Walt Disney-Buena Vista film off to a fast start.

Announcement of the parade was made on local news radio broadcast one week in advance; in a tie-up with a morning hillbilly program, the parade was announced with each playing of the "Davy Crockett" tune; the parade route and line of march was announced on local news programs; and a tape recording of stage festivities was played in the afternoon on local events show. All radio was gratis.

Newspaper coverage included a front page story, two columns, one week in advance of parade; a two column gratis reader two days before the picture's opening; a full page cooperative ad one day before the opening; the publishing of the Mayor's Proclamation on page two marking parade day, opening day of the picture, "Davy Crockett Day"; a special teaser campaign used one week before opening day; story and pictures of the parade in the evening paper day of parade; and story and pictures in the paper the day after parade including picture of winning local small fry "Davy Crockett."

Exploitation included eight window displays in stores selling "Davy Crockett" merchandise; 3,000 heralds distributed at playgrounds, cooperating merchants, and at the theatre, promoted gratis; a boy in "Davy Crockett" costume used as street bally; heralds displayed on windows and glass doors of cooperating merchants; a giant eight foot cut-out from 24-sheet on "Davy" displayed in the lobby; dozens of prizes for the parade promoted for parade winners; display in the theatre lobby of all prizes with merchants credits; reproduction of the Mayor's proclamation in a lobby frame; announcement from stage at Fun Show about Davy Crockett and playing of the record with kids joining in to sing "Ballad of Davy Crockett"; and the passing out to children in the theatre of Davy Crockett buttons promoted from a five and ten cent store. And newsboys on streets shouted "Extra! Davy Crockett Day proclaimed."

As to the parade, it attracted a line of spectators which, according to local merchants, spilled over into the local stores for one of the best weekends they have had in months. The parade consisted of a motorcycle escort; a 144 foot banner

$1600.00 IN SHOWMANSHIP PRIZE MONEY THIS WEEK

While $100.00-per-week will be awarded each and every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors will post from time to time additional CASH PRIZES to focus attention on a particular picture. Such CASH PRIZES must be posted until won, during a maximum period of 13 weekly issues, and if not won during that time will be withdrawn. To win these CASH PRIZES, the entrant must *first* win the $100.00 SHOWMANSHIP SWEEPSTAKES Award. Should the winning promotional effort involve a picture that has a CASH PRIZE posted, the winner gets this latter prize from the Film Distributor *as an added bonus.*

PARAMOUNT PICTURES
$500.00 on—
"WE'RE NO ANGELS"
(This Prize Offer expires Oct. 12)

UNIVERSAL-INTERNATIONAL
$500.00 on—
"THE PRIVATE WAR OF MAJOR BENSON"
(This Prize Offer expires Oct. 19)

REPUBLIC PICTURES CORP.
$500.00 on—
"THE LAST COMMAND"
(This Prize Offer expires Nov. 23)

with theatre name, date and "Davy Crockett," promoted gratis; the giant eight foot cutout of Davy, mentioned previously, and carried by two costumed "Indians"; sound truck playing the "Davy Crockett" ballad; group of contestants—little "Davy Crocketts"; Red Men organization; covered wagons, cartoon characters, including Tom and Jerry and Bugs Bunny, two foot paper mache heads; more Davy Crockett contestants; miniature covered wagons pulled by little Davy Crockett contestants with pioneer "little women" riding; a float; old fashioned carriage; "Francis, The Mule"; horsemen, cowboys, Indians, early American troops, and Davy Crockett, portrayed by a local police officer.

The contest to select the local "Davy Crockett" was held on the stage of the theatre at 11:30 a.m. in the morning, with the parade starting later. A committee of judges selected the best dressed "Crocketts" for prizes donated by cooperating merchants such as complete Davy Crockett costume; Davy Crockett caps; gun and holster sets; cowboy hats; many other prizes; and 50 theatre passes.

RUNNER-UP NUMBER 2

Celebrating Anniversaries

Submitted by William Wyatt, manager
Virginian, Charleston, West Virginia

934 seats • 70 cents top adult admission
General patronage.

The 40th anniversary of this theatre was celebrated recently with a special eight page section of the Charleston Gazette in which "Dragnet," the anniversary picture, and coming attractions were plentifully plugged. Every ad in this section was arranged by me personally as the newspaper said they would run the section only on condition that I got them 1,000 inches of merchant co-op ads.

The newspaper, however, did go for a "Name the Stars" contest in which 40 pictures of movie stars were published along with the name of a picture they were in that was coming to the Virginian. This "stole" about 23 inches of newspaper feature space each day and was heralded in advance by a box on the paper's first page.

A special 45-inch story on "Dragnet" was planted in the same newspaper.

A minute-mystery contest was planted on radio station WGKV; and all disc jockeys on WGKV were plugging the picture for free. The Jack Webb radio program is also carried by this station, and we tied in the open end with a plug for the film's showing at the theatre.

In addition to a special front, we also had displays away from the theatre; and several plug lines on menus at King's Restaurant.

A special story on a football short we had with "Dragnet" was planted on the sport pages of the Gazette.

On the celebration of the 50th anniversary of the Nickelodeon, we planted a "Tangle Stars" movie contest with the same newspaper. The name of an old time star and the name of a current star were scrambled up in a box. Clues, under the box were published. $200 in prizes were promoted and prizes of passes were also given.

A 40x60 on the 50th Anniversary of the Nickelodeon was used in the lobby; badges were worn by ushers, doormen and cashiers; a special trailer was run on the screen; two co-op ads were promoted at no cost to the theatre; we obtained two thousand free programs; and we obtained placements at Bob Phillips Drive-In and Restaurant plugging both the 50th anniversary of the movies and our anniversary picture, "Far Horizons." The only cost to the theatre was $5.00 for engraving on this.

E. Leslie Hoffman, WGKV, wrote Wyatt, "During our recent promotion tied in with your anniversary showing of 'Dragnet,' to say the least, our response was terrific. We ran the 'Dragnet' mystery stories on our afternoon and morning disc shows giving free passes. Our mail response was most gratifying and again our five 'phone lines were tied up for a period of at least one hour after running the mysteries. We are always glad to tiein with you on these promotions as it stimulates our audience in those time periods."

RUNNER-UP NUMBER 3

Go To The Movies Month

Submitted by N. B. Blanchard
Carolina Theatre, Elizabeth City, N. C.

850 seats • top adult admission 50 cents
Small town and rural patronage.

In this promotion for the Carolina Amusement Company, N. B. Blanchard went right to the head for his source of cooperation, and got the sponsorship of the Chamber of Commerce.

The campaign ran as follows: Proclamation by the Mayor of "Go To The Movies Month"; restaurant table tents; special cards in all down-town windows, red printing on yellow background, reading: "Let's Go Elizabeth City! It's Go To The Movies Month!" Sponsored by The Chamber of Commerce of Elizabeth City. "There's More Fun At The Movies!"; inserts in telephone and utilities mail; window display in Chamber of Commerce office for representatives of newspapers and radio stations; special process bulletin issued by Chamber of Commerce; essay contest on "Why I Like To Go To The Movies" with cash prizes; coloring contest for children with cash prizes; special "Let's Go To The Movies" trailers on all theatre screens; special morning cartoon show; cooperative newspaper advertising; personal contact with all business establishments and military bases, with over 6,000 courtesy passes distributed for all houses in town.

Special morning cartoon show recently held by N. B. Blanchard, Carolina, Elizabeth City, N. C., as part of his "Go To The Movie Month" promotion drew crowds of kids.

The idea of the 6,000 gratis passes during the campaign was to get people back into the habit of attending the movies again. It proved itself to be an excellent goodwill builder.

The Chamber of Commerce got behind the campaign 100 per cent and due to their stature in the community easily obtained plenty of newspaper space on the local observance.

A successful feature of the campaign was the local theatres saluting various other businesses such as barber and beauty shops; auto equipment dealers; variety stores; hardware stores; clothing stores; bakers; bankers; jewelers; and real estate and insurance agents. The local National Guard was likewise honored on a specified night.

Another feature held during the "Go To The Movies" month was a pet show for boys and girls at a morning matinee.

Yet another stunt was a full-page co-op ad with 10 merchants with a free pass to every person buying an article advertised on the page.

The following spots were used for the promotion on WCNC: "There's more fun at the movies. And you'll find out when you see one of the features now showing at the Carolina, Center, Loew's State, the Web Drive-In, or the Gaiety. Listen to the theatre guide each day at 12:30 p.m. and be sure to send your name in on a card so that we can call you at 6:45 p.m. for a free pass to the movies. Movies are better than ever. So pack up the whole family and set sail for the movies. Remember, there's more fun at the movies."

Among groups sending in "thank you's" for the free pass barrage were the telephone company employes; and the Elizabeth City State Teachers College, who stated, "Recently we had the opportunity of visiting your theatre and would like to commend you on your renovations and the effort exerted to keep extraneous noise to a minimum. After this visit, we feel that we can more strongly recommend our students' attendance."

RUNNER-UP NUMBER 4

The Caine Mutiny

Submitted by William Wyatt, manager
Virginian, Charleston, West Virginia

950 seats • 70 cents top adult admission
General patronage.

Two factors centered around my campaign on this film.

The first, a classified ad newspaper contest, had questions about the picture, which should arouse interest, and were used, with answers placed among the classified ads. Front page plugs for the contest were given by the paper and passes were given winners.

Co-op ads were used with the main lines being "Raising Caine With High Prices" and "Mutinies Against High Prices." Tiein copy with the picture and theatre and also star May Wynn were used at no cost to the theatre.

A full page illustrated story about the new star May Wynn appeared in the magazine section of the Charleston Gazette newspaper at no cost to the theatre.

I obtained the loan of the evening gown worn by May Wynn in the film from Columbia. Stone and Thomas Department Store had the dress on display and a contest was held to find the girl who came nearest to fitting the dress. The dress was worn by a model in a fashion show with plugs for the picture. Newspapers ran stories on the contest. All of this at no cost to the theatre.

A large replica of the book was placed in prominent spots around town with a boy giving out rubber-stamped pages from the book (the regular book, of course, not the large replica). Displays were arranged at book stores; one-sheets were posted on trucks for street bally; and Navy "A" boards were utilized. A special front was erected and usher badges were used; and 1,000 bookmarks were given out, in addition to regular programs; while a display was arranged in Kresge's on model ships.

A transcribed interview disc on Humphrey Bogart and Van Johnston was used on WTIP.

"Sweepstakes" Prize List Grows; Republic Posts $500 On "Command"

Republic has joined the SHOWMANSHIP SWEEPSTAKES roster of sponsors with the offer of $500 award for the best exploitation campaign on a film which the company feels merits showmanship attention, "The Last Command," starring Sterling Hayden, Anna Maria Alberghetti, Richard Carlson, Arthur Hunnicutt, Ernest Borgnine, and J. Carrol Naish.

Republic's offer begins Aug. 24, and is in effect for 13 weeks. As always, in order to win this incentive prize, the campaign must place first in one of the weekly judgings during this 13-week period from Aug. 24 to Nov. 23.

Steve Edwards, Republic's director of advertising and publicity, reports that the company's interest in the SHOWMANSHIP SWEEPSTAKES was sparked by his conviction that "The Last Command" is an outstanding promotion subject, as was shown by the Interstate-Republic campaigns in the world premiere cities of San Antonio, Dallas, Houston, and Ft. Worth, Texas.

He stated that he felt that enterprising exhibitors could augment pressbook suggestions by smart handling of local angles. As he put it, "The best exploitation angle is the kick a showman gets when he clicks with an idea and makes it work."

Promotion ideas abound for this Trucolor production, directed by three-time Academy Award winner Frank Lloyd, following years of research climaxed by the building of an Alamo replica for the big climax scene of the picture. The story concerns itself with that gallant band—Jim Bowie, William Travis, Davy Crockett, and the rest—who fought against the tyranny of Texas' Santa Anna.

The background of the production makes it a natural for exploitation. In addition to general stunts, tie-ins, and ballyhoo, the pressbook offers some offbeat assists to garner extra exploitation and publicity attention for the picture.

Merchant Promotion Pays In Reade House

Perth Amboy, N. J.—Ted Davidson, manager, Walter Reade Theatres' Majestic, recently tied in with a local merchant promotion and reaped pages of publicity plus additional revenue from two extra kiddie shows.

The Perth Amboy Retail Merchants Association scheduled a big "Perth Amboy Days" sales drive, and Davidson came up with a "Baby-Sitter Show" whereby mothers could leave their off-spring at the theatre while they went shopping. Special attendants and a nurse were on duty, and the program, 18 cartoons and other appropriate subjects was selected by the local Parents Teachers Association.

The merchants took full-page ads announcing the tie-in, thousands of heralds were distributed in leading shops throughout the city, and the Perth Amboy Evening News devoted a front page story to the event.

Davidson's coup not only brought additional revenue to the Majestic because of the extra showings, it also established closer relations with the merchants.

Bell Surprised, But Happy

Philadelphia—The winner of SHOWMANSHIP SWEEPSTAKES Contest Seven, "Lucky Speaker Night," a before show time prize winning co-op drive-in venture worked with local merchants, was Harold E. Bell, William Goldman's Hi-way Drive-In, Royersford, Pa.

Bell

Bell has expressed "surprise" about winning, but our board of judges—numbering 56 exhibitor leaders from coast to coast, and Canada, too—know merit in advertising, exploitation, and publicity stunts when they find it among the five entries that have been carefully screened here, and sent to them to choose from.

Labor Day Trailers From NSS

New York—As usual, National Screen Service has come up with a variety of Labor Day trailers. Priced from $2.75 to $8.25 they should prove of value to drive-ins and theatres looking forward to the three-day weekend.

Above are several "Battle Of The Alamo" scenes from Republic's "The Last Command," and its stars Sterling "Jim Bowie" Hayden, and Anna Marie Alberghetti. Republic has just posted $500 on this Frank Lloyd production as the company enters it in MPE's SHOWMANSHIP SWEEPSTAKES. This makes another $600 award possible, since in order to win Republic's money, a contestant must also win MPE's $100 in a camapign on the film adjudged best for the 13-week period running from August 24 to November 23.

This Was The Week When.......

Columbia obtained the distribution rights to "Seven Samurai," a Japanese film, for the United States and Canada, marking the first time Columbia has undertaken the presentation of a Japanese film in this market. . . . Broadway glittered from the array of stars, United Nations figures and New York state and city officials, who joined some 6,000 persons in attending the pre-premiere of 20th-Fox's "Love Is A Many Splendored Thing," at the Roxy. . . . Senator Alexander Wiley, of Wisconsin, described Allied Artists' "The Phenix City Story" as "a powerful human document," during a closed session of the Senate. . . . Colonel H. A. Cole, chairman of the board for Texas Allied Theatre Owners, donated $1,000 to the Sam Rayburn Memorial Library Fund. . . . It was officially confirmed that the Argentine, Columbia, Germany, Portugal, and Russia will participate in the Venice International Exhibition of Cinematographic Art.

United Artists instituted a search for the prettiest Kentucky-born girl now living in New York as part of the bally for "The Kentuckian," which opens at the Mayfair Sept. 1, with the winner acting as premiere queen as well as being the recipient of an assortment of prizes. . . . Steps were taken to pave the way for a tour of the Soviet Union by leading Hollywood personalities, and which would be under the sponsorship of Variety Clubs International. . . . Pocket Books launched a full scale campaign on its new movie-edition of William E. Barrett's "The Left Hand Of God," in conjunction with the early September release of the 20th-Fox offering. . . . IFE's latest release, "Maddalena," was scheduled to have its American premiere Friday (26) at the Larkin, San Francisco. . . . The initial Todd-AO production of Rogers and Hammerstein's "Oklahoma" was set for a world premiere in the Rivoli, New York, on Oct. 11.

Anti Toll-TV Forces Get Financial Support

New York—Financial funds to support Organizations for Free TV have reached gratifying proportions, it was reported last week by treasurer Philip F. Harling. According to Harling's statement, various contributing groups include the Projectionists Union, Local 428, Stockton, Cal.; Stage Employes Union, Local 16, San Francisco; and California Theatrical Organizations. Joining the subscription television fight actively and financially are the ABC Vending Company, New York, and the Standard Theatre Supply Company, Greenboro, N. C.

Under preparation, Harling reported, are the committee's rebuttals to the Federal Communications Commission, to be submitted by Sept. 9. They are under the direction of Cohn and Marks, Washington legal firm retained by the committee, with the participation of technical, economic, and social experts, together with Trueman T. Rembusch, Alfred Starr, Dr. Dallas Smythe, University of Illinois, and John Hogan, Hogan Laboratories.

FBI Probes Artkino

Washington—The affairs of Artkino Pictures, Inc., have been inspected by the Federal Bureau of Investigation, it was learned last fortnight in the Attorney General's report to Congress concerning the administration of the Foreign Agents Registration Act.

Artkino, with headquarters in New York, distributes Iron Curtain films for Sovexportfilm, Moscow, Czechoslovak State Film, Prague, Magyar Filmgyrate N.V., and Sovronfilm, Budapest, and Film Polski, Warsaw, from the rentals for which it received $56,290 in 1954. Last year's figure was about average for the last five-year period.

Attorney General Herbert Brownell, Jr., stated that the inspection of Artkino's books was made at the request of FAR Section, but did not disclose the outcome.

Six Planned By New Firm

New York—Bernard Glasser today announced the formation of Associated Producers Distributing Corporation to produce six pictures for theatrical release filmed in Eastman Color and CinemaScope or Superscope, within the next 18 months.

Seen at National Screen Service's recent eastern regional sales meeting in New York were, seated, left to right, Fred Stoloff, Boston; Harry Kirchgessner, Boston; Jack Goldstein, Buffalo; Alan Shevin; Burton Robbins; Herb Bonn; George Nathan, Washington; Adolph Edman, Albany-New Haven; Joe Kaye, and Jack Levy, New York; and, standing, Stanley Goldberg and Ben Stern, Philadelphia; James Johnson, Pittsburgh; Perry Nathan, Pittsburgh; Carl Dolic, Pittsburgh; Maynard Sickels, Boston; Harry Low, Washington; Harp Levin, Philadelphia; Mel Schwartz, Buffalo; and Al Rothschild, New York.

F & M Loses Its AB-PT Para. Monopoly Suit

New York—Fanchon and Marco, in the action brought on its own behalf and as a stockholder in the Paramount Hollywood Theatre, lost its anti-trust suit against Paramount Pictures and American Broadcasting - Paramount Theatres last week when Federal District Court Judge Achie O. Dawson ruled that neither defendant had violated the monopoly laws in its dealings with the Paramount Hollywood. The F and M circuit sought $2,979,318 in damages.

Judge Dawson further ruled that the Paramount Hollywood is not entitled to damages, and that AB-PT is entitled to an injunction restraining interference from F and M and the Paramount Hollwood with the exercise of AB-PT rights as the owner of 400 shares of class B voting stock in the Paramount Hollywood. Plaintiff and defendant are equal partners in the Hollywood house. Plaintiff had sought an injunction to prevent Paramount from voting its stock, and had alleged breach of contract, unfair rentals, and the use of monopolistic power on the part of the defendants.

Admission Prices Rise

Washington—Data compiled by the Bureau of Labor Statistics revealed last week that theatre admission prices, which stood at an index figure of 174.3 in 1952, increased to a 194.4 index for a 1954 average, and had jumped to 206.9 by June 30 of this year.

The Bureau, using 1935-1939 theatre admission levels as the base point figure of 1000, reckoned that the average price on the June date was 6.9 points above twice the average for the year 1952. Adult prices, at the same rate of computation, stood at 178 in 1952, 198.7 in 1954, and 210.7 in June, 1955; children's ticket prices jumped from 150.5 to 176.7 in the annual listings, and were 181.5 in June.

Edelstein RKO Cuba Head

New York—Melvin Edelstein, since 1953 RKO Colombia manager with headquarters in Bogota, was promoted last week to manager for Cuba, with headquarters in Havana, it was announced by world wide sales head Walter Branson.

Francisco Rossi has been supervising the Cuban operation for RKO in addition to his duties as manager in Panama, covering Central America, Curacao, and Jamaica. At his own request, Rossi was relieved of the Havana office to devote his time exclusively to Panama City headquarters.

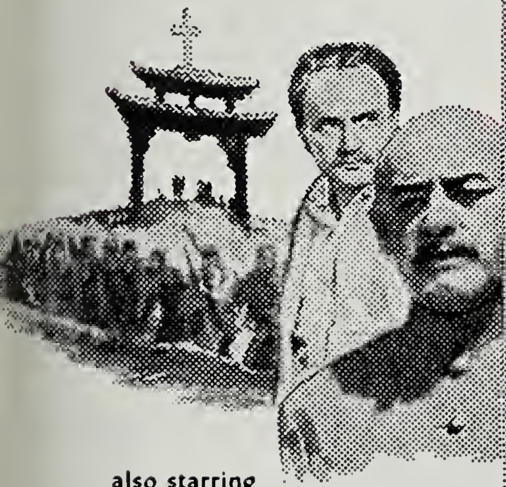
COMPO Poll Open To All

New York—The payment of COMPO dues is not required of exhibitors to be eligible for participation in the Audience Awards Poll, it was stressed last week by COMPO special counsel Robert W. Coyne, who said it was COMPO's primary object to have every theatre in the country take part in the campaign, regardless of whether dues have been paid. He said all COMPO activities are aimed at benefiting all branches of the industry, and not just those who have given their financial support to the organization.

For Labor Day . . . From 20th!

THE STRANGEST COVENANT MAN EVER MADE WITH GOD!

The best-seller that rocked the world with its daring is on the screen at last . . . of a man who committed an unforgivable sin — and a woman who fought against a love she thought was impossible!



also starring

LEE J. COBB

with AGNES MOOREHEAD

Produced by BUDDY ADLER • Directed by EDWARD DMYTRYK • Screen play by ALFRED HAYES

Based on the Novel THE LEFT HAND OF GOD by William E. Barrett

"it's a pleasure to do business with 20th!"

NEWS OF THE TERRITORIES . . .

Boathouse Donated To Variety Camp

ALBANY—The dedication of an attractive boathouse donated by the Albany County Restaurant and Liquor Dealers Association to Camp Thacher, was attended by a delegation from Variety Club and by members of the Association. The boathouse, costing $1800, is one of two projects undertaken by the ACRLA, which has generously cooperated with Tent 9 in the Denial Week drive for the past six years. The other is a recreation hall, the money for which is being raised. The goal is $25,000, and the Association hopes to reach it in three years.

Participating in the boathouse ceremony were chief barker George H. Schenck, and Heart Fund chairman Harry Lamont, for Variety, and John E. Prime and Bill Tencher, among others, for the Association. Prime and Tencher were present at a Variety Club dinner in the spring of last year when plans for both new structures were discussed. A letter requesting Variety members to attend the dedication was circulated by property master Lewis A. Sumberg.

Catholic Church Weekly Take Censorship Stand

ALBANY—The Evangelist, weekly of the Albany Roman Catholic Diocese, editorially castigated The Commonweal, a Catholic lay publication, and Newsweek, asserting that the former was out of its sphere of competence when discussing Church dogma and censorship, and that the latter, when discussing censorship, confuses fundamental issues. Both publications, the Evangelist said, advance "fallacious critical argument against censorship standards such as are accepted by the National Legion of Decency."

Both magazines, according to The Evangelist, deny "the objectivity of morality," and argue it makes no difference whether it is Sophocles or Mickey Spillane who treats the glorification of vice, trying to "enhance obscenity and justify fragrant breaches of moral standards in the name of art and rugged realism." The Diocesan publication stated that "morality" cannot be determined by man, and that it is constituted "by the laws of God."

Two Grand Openings Slated For Same Date

BOSTON—Gala premieres will be staged in two different theatres the evening of Aug. 30. One is "Cinerama Holiday," opening at the Boston with the full Hollywood treatment, and the second is "To Hell And Back," at the Keith Memorial. Mr. and Mrs. John Marsh, Kansas City, are to be in for the premiere of "Cinerama Holiday," in which they appear. Important Cinerama officials also are attending, including Louis deRochemont, Sam Rosen, Harry Kalmine, Lester B. Isaac, Harry Goldberg, Everett Callow, Cliff Giesseman, and Irving Margolian. The New England Council is sponsoring the evening, with the profits to be used for the promotion of industrial and recreational facilities in the area. The Council has invited Governor Herter, and the five other New England Governors and their Lieutenant Governors, Mayor John B. Hynes, and the mayors of other capital cities, as well as city dignitaries. James King, Cinerama publicist, is in charge of all arrangements.

For the premiere of U-I's "To Hell And Back," Audie Murphy is coming in to appear at the Keith Memorial the same evening. He is to be the guest of honor Aug. 29 at the national convention banquet of the Veterans of Foreign Wars. As the most decorated hero of World War II, he will be given VIP treatment in the city, appearing on various TV and radio programs, meeting the press, and reviewing the huge VFW parade from the Governor's stand.

Both pictures are to be backed by parades, lights, and fanfare. As the two theatres are on the same street within two blocks of each other, that section of downtown Boston will be a busy spot that evening.

Albany

A fine response to audience collections for Will Rogers Memorial Hospital Drive was expected by co-chairmen Ray Smith and Harry Lamont. The Strand, which advanced its dates for the collection in order to capitalize on big crowds attending "Mister Roberts," took up $881 for the hospital. Lamont drive-ins set their collections for Friday and Saturday, the top nights. . . . The death of J. B. Berkson in New York was learned with sorrow here. An older brother of Harry Berkson, Allied Artists, franchise holder for the Albany and Buffalo territories, he was, at one time, partner with the late Bernard Mills in the local and Buffalo franchises of Republic and Monogram. . . . Sartos Smaldone, owner, Malta Drive-In, became the father of a son. . . . Joe Gins, U-I district manager, will be honored by the Albany branch in a playdate and money drive from Aug. 28 to Oct. 1. Each exchange selects its own period, within the year, to salute the district chief. "There are no prizes; we do this simply because we think Joe Gins is a great guy," commented branch manager Norman Weitman, and "the cooperation of exhibitors will be appreciated." . . . Other local exchanges participating in drives include 20th-Fox, to salute executive assistant general sales manager William C. Gehring, and RKO, spotlighting James R. Grainger.

Atlanta

The city commission of Tuscaloosa, Ala., has granted a permit for the construction of a 500-car drive-in, over protests from residents. Mayor Hal McCall, after the commission had voted not to deny the license or prohibit construction, said that nothing brought out in public hearings tended to prove that the drive-in would constitute a nuisance to the community. Robert Cobb will be the owner. . . . The West Hialeah Civic Association protested the building of a drive-in in Hialeah, Fla. The prospective builder is George Wilby, former theatre owner here and Miami, Fla. . . . Max Polston, manager, Hardee, said that the Hardee and Starlite have discontinued midnight shows at the request of juvenile guidance officers, Wauchula, Fla. . . . Bert Albright was appointed manager, Floyd, Avon Park, Fla., a unit of Floyd Theatres. He was formerly manager, Largo, Largo, Fla. . . . A. L. Morgan and James Greer are the new owners of the Luverne, Luverne, Ala., which was taken over from the Fred McLendon Theatres.

J. H. Robinson closed his Alamo, Alamo, Ga., because of bad business. . . . Mrs. Stella Poulnot, WOMPI president, entertained the officers and board members at a luncheon in her home. Extensive plans for the 1955-56 membership drive, for which nine group captains have been named, were made, and for the national convention, New Orleans, were discussed. More than 20 Atlanta members plan to attend. . . . Lorraine Jackson to remain as manager, Victoria, New Smyrna, Fla. . . . The Jet Drive-In, Montgomery, Ala., has been sold by its owner, Matthew Suraci. . . . W. Perry Neel has resigned as manager, Florida and State, Tallahassee, Fla., to become advertising director, Capital Post.

EVERY... UNITED ARTISTS WEEK JULY 1

Rossano Brazzi, center, co-star, UA's "Summertime," recently visited the Boston UA exchange, where he is seen with branch manager Harry Segal, left, and Seth Field, buyer, Affiliated.

Boston

Irving Saver and managers of the Alexander Film Company spent two weeks at the Colorado Springs, Colo., home office for the national salesmen's convention. Attending from this area were Glenn Faucett, Chuck Bouchard, Harry Green, George Cohen, Sam Ruttenberg, and Emil Bournival. District manager Saver reports that there has been an increase in the number of merchants signing contracts with Alexander for screen advertising since the first of June. . . . Zippie Goldman, retired independent distributor, has undergone a successful appendectomy and is resting at his home. . . . Harold Rubin, Globe Premium, has returned from the national Pottery and Glass show, New York, with selections for his fall theatre trade. . . . On the day following the opening of Smith Management Company's Meadows Drive-In, Hartford, Conn., manager Harold Cummings was involved in an auto collision. Fortunately, he escaped with only an injury to his knee. . . . Louis

(Continued on page 22)

SHOCK HITS...
back to JOLT YOU
as never before!

NOTHING STOPS THEM
—NOT EVEN
SCHOOLROOM MURDER!

Bred in the jungle
of a big city...
today's juvenile
delinquents are
tomorrow's gangsters!

CITY ACROSS THE RIVER

Adapted from Irving
Shulman's daring book
The AMBOY DUKES

STEPHEN McNALLY
TONY CURTIS
THELMA RITTER
PETER FERNANDEZ • JOSHUA SHELLEY

Screenplay by
Maxwell Shane and Dennis Cooper
Produced and Directed
by MAXWELL SHANE
A Universal-International Encore Hit!

plus

STARK,
STARTLING
DRAMA
OF TODAY'S
DELINQUENT
DAUGHTERS!

GIRLS IN THE NIGHT

with
Harvey Lembeck • Joyce Holden
Glenda Farrell • Patricia Hardy
Jaclynne Greene
DIRECTED BY JACK ARNOLD • STORY AND SCREENPLAY BY RAY BUFFUM
PRODUCED BY ALBERT J. COHEN
A Universal-International Encore Hit!

**Wide awake
showmen have put
together these**

HEADLINE HOT

**attractions
and made a**

BOXOFFICE HOT*

combination!

* BOX-OFFICE-HOT in all types of situations — big and small!

Book it now through your U-I Exchange!

Universal International

'Round And 'Round Goes Censor Hassle

BOSTON—House Bill 3042, petitioned by Otis M. Whitney, commissioner of public safety, asking for the restoration of the $2 Sunday licensing fee for theatres in the Commonwealth, has gone by the deadline for the filing of a report, and is referred to the next annual session.

In the meantime, the Mercantile Affairs Committee has filed a substitute bill asking for the $2 license fee. In this bill is a clause authorizing the mayor, selectmen, or commissioner of public safety to deny a license for an entertainment which promises to be "lewd, indecent, or obscene." In the opinion of experts in matters of law, the clause would constitute prior restraint on freedom of speech and freedom of press, and is in direct opposition to the Supreme Judicial Court's recent ruling on that subject. Therefore, it is expected that the House will strike out the offensive clause before acting on the bill. An editorial in the Boston Herald entitled "Round and Round" called on the House to delete the entire clause as being unconstitutional. "What the Court found unconstitutional last month was prior restraint, not prior restraint on grounds of immorality or sacrilege, or some other specific cause . . . the licensing proposal in this new bill would constitute prior restraint on freedom of speech. . . . The House should strike out the offensive clause before acting on the basic bill. It should accept the fact that the days of the Blue Laws are numbered," the editorial said, in part.

Boston

(*Continued from page* 20)

Sternburg, son of Robert Sternburg, district manager, New England Theatres, has been on the polio danger list at the White Hospital of Massachusetts General, and is in an iron lung.

PROVIDENCE, R. I., NEWS—Dave Levin, RKO Albee manager, recently regaled a large and enthusiastic audience with a special midnight "Rock 'N' Roll Revue" on the screen. . . . One local movie patron, who suffers from a mild heart condition, reports that she beat the heat by spending her days in various motion picture houses. Arriving by noon, the ardent fan often stayed through several performances. In one week, she saw 19 different films. . . . The baseball team sponsored by E. M. Loew's Providence Drive-In is garnering considerable favorable publicity. Off to a slow start in the Rhode Island amateur loop, Loew's men have taken a sudden spurt, and are currently challenging the leaders for a berth in the play-offs. Their comeback has resulted in headlines and feature stories in newspapers. . . . The Avon Cinema presented another all-request program, offering "A Place In The Sun" on the same bill with "Notorious."

James Jovan, left, and his son, Constantine, fourth from left, Globe Film Company, and the Monroe, Chicago, are seen standing beside the overturned bus from which they recently narrowly escaped with their lives in Greece.

Buffalo

Sloan Wilson, director of public relations, University of Buffalo, has sold the screen rights of his novel, "The Man in the Gray Flannel Suit," to Darryl F. Zanuck for $200,000. Five studios were bidding for it. Wilson's book, a Literary Guild selection, was published last month. The author presently is on leave from the university to serve as program co-ordinator, White House Conference on Education, to be held this fall at President Eisenhower's bidding. . . . Buffalonians joined film fans the world over to mourn the death of Suzan Ball, former Kenmore, N. Y., girl who rose to Hollywood fame despite handicap. She made her last Buffalo visit in February. . . . Veterans of the Buffalo industry were saddened by the recent death in New York of Jacob Berkson, 70, former independent film distributor and a brother of Harry L. Berkson, Allied Artists distributor for upper New York. Berkson never turned down a person who came to him with a hard luck story. When close friends would remonstrate the generous businessman said he'd "rather waste a few dollars on a faker than possibly to hold out on someone who needed a helping hand." About nine years ago he went to New York and formed Screencraft Pictures. It was during his two decades in Buffalo that Berkson came to be known for his charity. He was a charter member of Tent 7, Variety Club of Buffalo, and the first chairman of its Heart Committee.

Charles E. Kurtzman, Loew Theatres division manager, with headquarters in Boston, has Shea houses in Buffalo and Niagara Falls, N. Y., owned by Loew, added to his territory. It is understood there will be no changes in the Shea managerial set up. Carl Rindcen will continue as house manager, Shea's Buffalo, and Edward F. Meade as circuit publicity chief. Kurtzman takes over the duties formerly held by Frank Murphy, who had been supervisor of the Shea operation for more than a year, including several weeks following the death of Vincent R. McFaul. It is understood the change was made for geographical reasons. Murphy supervises Loew operations from headquarters in Cleveland to Chicago. . . . Triangle Publications, Inc., Philadelphia, applied to the Federal Communications Commission for TV Channel 18, Elmira, N. Y. The company proposes an outlet there to operate as a satellite to its WNBF-TV, Binghamton, N. Y. The application competes with a previous bid for the channel by Central New York Broadcasting Company, which proposes to establish a satellite for WSYT-TV Syracuse, N. Y. . . . Bill Colson, manager, Niagara, a UPT community theatre, is back on the job following a sojourn in the hospital. . . . Downtown Buffalo theatres have entered into a radio spot plan through which the Paramount, Center, Century, Lafayette, and Teck will be given announcements Mondy to Friday on Bob Glacy's WGR radio program, and on Saturday on the same personality's TV "Dance Party" program.

Circuits And Distribs Hit In Exhibitor's Trust Suit

ATLANTA—The second motion picture anti-trust suit in two days was filed last fortnight in U. S. District Court here.

The petition of William Greene, owner, Glee, Decatur, Ga., asked a judgment for $1,000,000 against the Lam Amusement Company, Newman Theatre Company, Newman, Ga.; East Point, East Point, Ga.; and eight national film distributors. He charges they engaged in what was termed monopolistic practice which, he said forced plaintiff to close the Palmetto, Palmetto, Ga., last year.

In another triple-damage suit charging unfair competition through distributor-exhibitor agreements, a North Carolina theatre owner asked $3,000,000 from the Wilby-Kincey Service and eight distributors.

Wilby-Kincey Executive Silent On Law Suit

CHARLOTTE—Herbert F. Kincey, manager, Wilby-Kincey Service Corporation, last fortnight had no statement to make regarding the $3 million anti-trust suit filed against his firm and eight film distributors. Contacted at his home, Kincey said, "All I know about the suit is what I have read in the papers." He had no further comment.

The suit was filed recently in the U. S. District Court, Atlanta, by Ellis Blumenthal, exhibitor, who charged that Wilby-Kincey, and the film distributors forced four independent theatres in North Carolina out of business by refusing to supply them in a manner that would allow competition. Wilby-Kincey theatres were favored by the conspiracy, he asserted. Blumenthal asked the court for triple damages, attorneys' fees, and court costs.

Charlotte

The Skylite Drive-In, Granite Falls, N. C., has been sold by Jack E. Moore to Mr. and Mrs. C. J. Goforth, Forest City, N. C. Goforth was formerly manager, Sky-Vue Drive-In, Shelby, N. C. . . . Dave Prince, RKO district manager, Atlanta, was in calling on circuit accounts. . . . The Tryon offered a free double feature for the kiddies in connection with the "Shop In Charlotte" days sponsored by a merchants' association. . . Brian Donlevy stopped here briefly on his way to Myrtle Beach, S. C.

George Vernon Jenkins, Henderson, N. C., who operated a drive-in at South Hill, Va., for the past five years, died recently.

Chicago

James Jovan, president, Globe Film Company, and managing director, Monroe,

(*Continued on page* 24)

The Tip-Off On Business

(The Tip-Off On Business is a record of how pictures are grossing in various parts of the country. The rating given the pictures (see key) is a cross section of reports received from the field, and presents a summary of various types of runs. Inasmuch as the rating given cannot constitute the business of each individual engagement, an attempt is made to present a general average. By studying the ratings, which are constantly kept up-to-date, exhibitors may guide themselves in their buying and booking.—Editor)

KEY TO "THE LITTLE MEN" RATINGS: (AUGUST 24, 1955)

🚶🚶🚶🚶 Registering grosses in the highest brackets.	🚶🚶 Just fair, nothing out of the ordinary, average.
🚶🚶🚶 Good, although not breaking down the walls.	🚶 Disappointing, below what was expected.

THE FAR HORIZONS (Paramount)	🚶🚶	THE SEVEN LITTLE FOYS (Paramount)	🚶🚶🚶
MARTY (UA)	🚶🚶🚶	WE'RE NO ANGELS (Paramount)	🚶🚶
THIS ISLAND EARTH (U-I)	🚶🚶	MISTER ROBERTS (Warners)	🚶🚶🚶🚶
INTERRUPTED MELODY (MGM)	🚶🚶🚶	CREATURE WITH ATOM BRAIN (Columbia) IT CAME FROM BENEATH THE SEA (Columbia) (As a combination)	🚶🚶🚶🚶
THE SEVEN YEAR ITCH (20th-Fox)	🚶🚶🚶🚶		
THE END OF THE AFFAIR (Columbia)	🚶	THE COBWEB (MGM)	🚶🚶
DAVY CROCKETT, KING OF THE WILD FRONTIER (Disney-Buena Vista)	🚶🚶🚶	THE VIRGIN QUEEN (20th-Fox)	🚶🚶
NOT AS A STRANGER (UA)	🚶🚶🚶🚶	TO CATCH A THIEF (Paramount)	🚶🚶🚶🚶
LADY AND THE TRAMP (Disney-Buena Vista)	🚶🚶🚶🚶	SUMMERTIME (UA)	🚶🚶🚶🚶
LAND OF THE PHARAOHS (Warners)	🚶🚶	ONE DESIRE (U-I)	🚶🚶
FOXFIRE (U-I)	🚶🚶	THE SHRIKE (U-I)	🚶🚶🚶
ANGELA (20th-Fox)	🚶	THE MAN FROM LARAMIE (Columbia)	🚶🚶

Lowell Calvert Dies

New York—Industry veteran Lowell V. Calvert died last week at Mount Vernon Hospital, Westchester, N. Y., following an operation. He is survived by his widow, Edith, and a daughter, Audrey.

Calvert started his career with the Essanay Company, Chicago, in 1907, and was Minneapolis branch manager, General Film Company, from 1911 to 1915. He was also associated with Finkelstein and Rubin, RCA Photophone, Exhibitors Screen Service, Pioneer, Selznick International, Capra Productions, and Hunt Stromberg Productions. In 1950 he became affiliated with Howard Hughes Productions.

TOA Steps Up Action To Support EFFG Plan

New York—As Theatre Owners of America stepped up its campaign to rally support for the Exhibitors Film Financial Group, Inc., formed to sponsor independent film production, the Department of Justice insisted that the barrier against preferential treatment be one of the major safeguards incorporated in EFFG activities before allowing the participation of divorced circuits.

A Justice spokesman, asked to elaborate on the Government-proposed safeguards in regard to investments by divorced circuits, declined to particularize further, explaining that although talks have been held with exhibition leaders, they never reached the point of definite position. It has been reported that EFFG, while it has secured wide support from independent theatremen and organizations, has failed to secure sufficient capital to function without the participation of the major divorced circuits.

The TOA annual convention in Los Angeles in October will include a major EFFG conference at which time, it is believed, the question of the divorced circuits will receive consideration.

Konecoff

(Continued from page 6)

sundry people of note were in the assemblage as searchlights swept the sky to announce this "sneak." Why did they call it a "sneak"? It was just a sneaky way of not taking away from the world premiere which was to be held in Singapore after the New York showing. . . . Manager Ed Rosenfeld issues a real clever invitation to come up and see "Court Martial" at his Trans-Lux 52nd Street house. . . . Broadway vibrated to the jazz of yesterday as "Pete Kelly's Blues" opened at the Victoria with a jazz jamboree taking place in front of the theatre, and with crowds jamming the street for a look-see and listen-to as "greats" of the music world arrived and participated. Everybody had a reet pleet in the right place, and the joint was jumpin' with a solid beat. Crazy man!

COMING TO NEW YORK?
Stay at this modern 25-story hotel. All rooms outside exposure. Large, beautifully furnished rooms with kitchenette, private bath, from $5.50 daily. Two room suites from $8.50
SPECIAL MONTHLY RATES!
Air-conditioning & television available
•
Hotel BEACON
Broadway at 75th St., New York
Oscar Wintrab, Managing Director

Industry Veteran Mourned; Widow Is TOA Executive

CHARLOTTE—Funeral services for Walter L. Griffith, 72, who died recently following a long illness, were held at the Douglas and Sing Funeral Home, with Dr. Herbert Spaugh, Moravian Little Church in the Lane, officiating. Burial was in Forest Lawn Cemetery. Pallbearers were H. F. Kincey, Scott Lett, J. W. Greenleaf, S. W. Craver, Francis White, and Harry Hardy. Honorary pallbearers were members of the Charlotte Variety Club.

Until his retirement in 1950, Griffith was associated with the industry for 35 years, including Consolidated Theatres and Theatre Owners of North and South Carolina, of which his widow, Pauline, is executive secretary-treasurer. Also surviving are three sons, a sister, and seven grandchildren.

Chicago

(*Continued from page 22*)

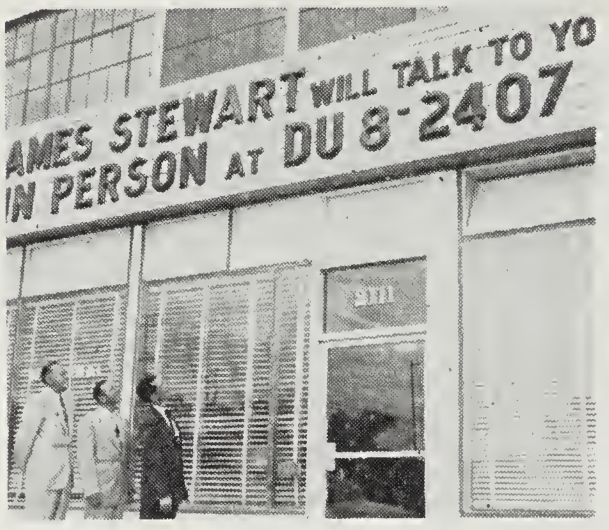
and his son Constantine flew abroad in quest of product for distribution by the Globe in this country. They were well received and brought back word that American pictures are exceedingly popular. They were impressed by the outdoor theatres in Greece.

The Outdoor Drive-In is the setting for summer services by Our Saviour Lutheran Church. . . . Bob Edmonds, Kling Studios, and a film director for 16 years, won a top award at the Edinburgh Film Festival. . . . Republic personnel had a good time at a picnic in Cermak grove. . . . Francis David closed his State, Hamilton, Ill., for the summer. . . . Recent additions to the Allied Buying and Booking Organizations include the Four Star, owned by Howard and Robert Lubliner, and the Rena, owned by John Manta. So rapid has the Allied membership increase been since the first of the year that Della Gallo, experienced theatre woman, has been added to the Allied staff as film booker. . . . Charles F. Carpentier, downstate theatre owner, who is Illinois Secretary of State, chose powder gray and ivy green numerals for the 1956 auto license plates. . . . Mr. and Mrs. O. Templeton are the new owners, Wheel-In, Mooresville, Ind., formerly leased by Paul Fortune.

Louis Nizer, prominent New York attorney, is spending considerable time here conferring with lawyers who will represent the majors in the $20,000,0000 antitrust suit brought by Edwin Silverman, president, Essaness Theatres, due to come up for trial in federal court this fall. . . . George Francke bought the Ritz, Chenoa, Ill., from Paul Hallbeck, and will reopen the house following improvements. . . . Richard F. Walsh, president, IATSE, met here with his vice-presidents. The union situation in theatres and drive-ins was discussed. . . . Frank Toler was named southern representative, Kling Films.

Cincinnati

Robert McNab, 20th-Fox branch manager, whose left leg was amputated recently, has recovered sufficiently to visit his office several hours daily. . . . Lloyd Krause, RKO branch manager, was resting comfortably at Jewish Hospital, following an operation. . . . William Garner, area representative for Buena Vista, was convalescing at his home, following an attack of pneumonia. . . . Carl Braun, local exhibitor, has recovered sufficiently from a heart attack to go to his camp on the Little Miami River for a rest. . . . Attending sales meetings in Chicago were Murray Baker, IFE area representative, and William Bein, district manager, National Screen Service, and area salesmen.


AMES STEWART WILL TALK TO YO
N PERSON AT DU 8-2407

This Denver sign, aided by teaser ads for "The Man From Laramie" was responsible recently for an average of 2,000 telephone calls being made daily to the Phono-Tell devices where "Jimmy Stewart will talk to you in person at DUdley 8-2407." Admiring the sign are, left to right, Robert Hill, Columbia branch manager; Joe Stone, National Theatre Supply Company branch manager; and John Denman, Denver.

Numerous nabe and area houses, which have been screening re-runs of popular older films, have reported excellent boxoffice. . . . Business at the 20th-Century was not interrupted by a short-circuit fire in a switch box, which caused $300 damage. . . . . Foster Lane has closed the Dixie, Williamsburg, Ky., and moved the equipment to his new Dixie Drive-In, same town. . . . Tony Knowlman, 20th-Fox office manager, is the proud father of a son.

Cleveland

Frances Bolton, on sick leave from National Screen Service, has been dismissed from Lakeside Hospital after heart surgery and is convalescing at home. . . . Irwin Pollard, Imperial Pictures head, states that "Simba," his forthcoming release, will play a local first-run at Loew's Ohio. . . . The Akron, O., Beacon Journal boosted its amusement advertising rates approximately eight per cent. . . . Cleveland Motion Picture Exhibitors Association held a general meeting to advise its members and managers of member theatres on the advantages of participating in the COMPO Audience Awards Poll. This was the first exhibitor meeting called to discuss any organized plan to put the poll over to the advantage of the theatres. . . . Jack Silverthorne, chief barker, Danny Rosenthal, and Leonard Greenberger have completed arrangements to hold the annual Variety Club golf tournament on Sept. 9 at the Lake Forest Country Club. An all-day program is being prepared. . . . Two first-run theatres will present the next Marciano fight on a closed circuit; the Lowe's State and Warners' Allen. . . . Leonard Steffens, Columbia salesman, was married Aug. 13 to Marjory Maurus in St. Boniface Church. They honeymooned in New England.

Exhibitor Is Partner In Radio Station Buy

DURHAM, N. C.—Jimmie L. Austin, Clinton, N. C., theatre manager, is a member of a quartet of Clinton citizens who have purchased radio station WRRZ, Clinton, $90,000. Associated with him are three brothers, Albert G., George T., and John Blaney Williams.

Sunday Movies Defeated In Public Referendum

STATESVILLE, N. C.—A proposal that Sunday movies be legalized here was defeated by a 39-vote margin in a referendum held Aug. 9. The issue arose in June when the Playhouse announced in a newspaper ad that it would show a film the next Sunday, in defiance of a city ordinance passed in 1947 prohibiting the showing of movies inside the city limits on that day of the week.

At the request of those opposing Sunday movies, the Playhouse management agreed not to go ahead with its plan if the City Council would agree to hold a public referendum on the matter. The Council agreed and the referendum was called. Two drive-ins now show Sunday movies on the outskirts of the city, and it is contended that many Statesville residents drive to neighboring cities on Sunday to see movies, thus depriving local houses of revenue.

Denver

Allied Rocky Mountain Independent Theatres, through its officers and directors, are urging theatres not to pay their COMPO dues this year, claiming COMPO failed to enter the toll-TV fight, that COMPO said earlier there was enough money in the treasury to pay the Audience Poll costs, and that Allied committee members were not consulted prior to the decision on dues. . . . Paul Campbell, formerly city manager for Knox Theatres, Durango, Colo., has bought the Ernie Pyle, Albuquerque, N. M., from Lester Dollison. . . . F. A. Bateman, district manager, Republic, was in for conferences with Gene Gerbase, branch manager. . . . V. J. Dugan, 20th-Fox branch manager, was in a local hospital a few days for a minor operation.

Chapter 10, WOMPI, received its charter and installed officers and directors at a luncheon in the Cosmopolitan Hotel. Officers include Jean Gerbase, president; Toni Medley, first vice-president; Ann Le Gendre, second vice-president; Irene Canino, corresponding secretary; Mary Ann Hogle, recording secretary; and Charlotte Steuver, treasurer. Directors are Mrs. Ruth Wolfberg, Bess Warner, Pauline Wall, Edith Musgrave, Florence Pell, Evelyn Benson, and Alice Montague.

Des Moines

Neal Houtz has rejoined Consolidated Theatres as manager, Odeon and Strand, Marshalltown, Ia. Houtz had been manager of the two houses from 1951 until last year, when he resigned to enter another business. . . . Paul Strennen has been named manager of the Burlington, Ia., drive-in. He was formerly in charge of the drive-in at Oskaloosa, Ia. . . . Stanley Dean has been named manager, Arrow and Corral, Cherokee, Ia. . . . Bill Bell has been named assistant booker, Columbia. . . . The Variety Club is holding its annual hole-in-one golf contest, with proceeds going to child heart operations and other Variety projects. This year the club is offering new cars to the first three golfers to hit a hole-in-one. The club gets one dollar for two shots. . . . Dick Phillips, manager, Algona, Ia., theatre, is recovering following hospitalization due to a heart attack. . . . Maurice Sorenson, Pocohontas, Ia., has purchased the Newell, Ia., theatre from Oliver Stoeber.

Detroit

Pete Rosian, Cleveland, was honor guest at a luncheon last fortnight in the Film Exchange Building, celebrating his 15th year with U-I and his fifth as district manager. In addition to local exhibitors and industry heads, the guests included Ray E. Moon, U-I assistant general manager, and Peter T. Dana, U-I eastern division manager, New York. . . . Daniel Bzovi and Thomas Pascu, owners, Holiday Drive-In, Trenton, Mich., said the airer was to be opened Aug. 17. It handles 2,500 cars. . . . The first two showtrains over the Wabash Railway to the Music Hall have been so successful that Cinerama division manager Frank Upton announced another package excursion train. Showgoers will be brought in from six cities in Indiana, Ohio, and Michigan. . . . Sol Krim, Krim Theatres, had a new 75-ton air-conditioning unit installed in his Krim.

Dillon Krepps, managing director, United Artists Theatre, has on display a diamond tiara, worth $500,000, in the lobby. A gown also is being displayed, which will go to the winner of a beauty contest held on the stage. Leading writers from the local papers will choose a queen to represent the National Boxing Association. The winner will get the gown, a free trip, and wear the tiara. Jean Redden, publicity director, is handling registration of local beauties. . . . George Montgomery will be in Flint, Mich., to star in the coming Flintorama Spectacle Show, at the Flint Centennial Celebration next month. Other nationally-known stars also will be on hand through the courtesy of Hollywood motion picture producing companies. . . . Nine United Detroit Theatres staged finals in the "Search For A Star" teenage competition, it was announced by Harold Brown, UDT president, and Alice Gorham, publicity and advertising director. Awards will include a 13-week contract on WXYZ-TV, a trip to New York for two, and interviews there with ABC-TV network officials and talent scouts for the industry.

Harold Brown, president, United Detroit Theatres, announced a series of changes in managerial personnel. Among the first and second run houses, Jack Sage was moved from the Michigan to the Fisher, succeeding Charles Whitaker, who has taken over management, Palms-State. Whitaker replaced Malcolm W. Rose, who went to the Michigan. Ralph Sherman is new assistant manager, Michigan, while former assistant John Kayyali is dividing his time between the Palms-State and Broadway-Capitol. Harry King has been assigned to the Woods, suburban Grosse Pointe, and James Dreisback has been assigned to the Ramona. At the Madison, Lenore Young and Donald Young have been moved from the Fisher. William Cadmus, former manager, Riviera, is now handling the Mel, Melvindale, Mich. Lincoln Friend and Frank Dillon are at the Fisher. William Kozaren has replaced Ralph Kujawa at the Vogue. Nat Tackabury has taken over the Varsity, succeeding Thomas Velis.

The 12-man team of Russian agricultural experts, on a tour of Iowa to pick up some pointers on American farming, are seen in a Des Moines screening room, where they recently saw their first American film, a prevue of UA's "The Night Of The Hunter." The showing was arranged by UA exploiteer Howard Pearl, standing.

Columbia central division manager Carl H. Shalit was guest of honor at a testimonial dinner sponsored by Variety Club in the Sheraton-Cadillac Hotel Aug. 23. The occasion marked Shalit's 25th year with Columbia in the area. Special ceremonies in New York, under the direction of vice-president A. Montague, were held for Shalit before the Detroit banquet. Shalit, a founder of the Variety Club 23 years ago, worked his way through the ranks of Columbia. The Variety Club tribute was handled by chief barker Harold H. Brown, with Arthur Robinson, Robinson Theatres, as general chairman.

Italian Film Stars To Attend Festival

DENVER—Fox Inter-Mountain Theatres are planning an Italian film festival for Sept. 18-26, to be held in connection with a $400,000 display of Italian art and fashions at a local estate. The Aladdin and Esquire will be used for the festival, and one of the facets will be a resume of "Fifty Years of Italian Cinema." Five Italian movie stars are to be flown from Rome to Denver to model the fashions and to make appearances at the theatres.

Three of the films to be used in the festival are "Paisan," "Open City," and "Bicycle Thief." Many local people and organizations will participate in the affair, which will be sponsored by Alberto Tarchiani, Italian ambassador to the U. S., Governor Edward C. Johnson, Mayor William Nicholson, and other prominent persons. The festival will feature the world premiere of several Italian films.

Bernard B. Samuels has joined the booking staff, William Clark Theatre Service. Samuels was connected with the Brooks Brothers Affiliated Theatre Circuit for 15 years. . . . Wesley Benac and H. E. Totten have opened the new Thunder Bay Drive-In, Alpena, Mich. . . . The Bel-Air Drive-In, Jackson, Mich., has been opened by Jay and Jack Phillips. Booking will be handled by Clark Theatre Service. . . . Mrs. Justine Igna, wife of John Igna, owner, Berkley, died recently. . . . The Detroit Censor Bureau cut only 560 feet of film during July. This is the lowest figure for any month since last September. The cuts were made mostly from foreign films. The censor bureau also made 32 inspections of local theatres to review the advertising fronts. One correction was made.

Jacksonville

Former FST president L. D. Netter, Sr., and Mrs. Netter received many congratulations when they celebrated their 35th wedding anniversary. . . . Sol Kravitz, Warners, New York, was at the local branch to see manager Carroll Ogburn. . . . Bill Wall was serving as relief manager, San Marco, during Tim Crawford's annual leave. . . . T. P. Tidwell, 20th-Fox branch manager, announced that CinemaScope installations in this area have passed the 400 mark, including 266 indoor theatres and 135 drive-ins. . . . Robert Heekin, FST district manager, said the Florida will have the closed circuit telecast of the Marciano-Moore fight, Sept. 20. . . . New on the WOMPI board of directors is Barbara Greenwood, succeeding Anita McDaniel. . . . Members of Variety Club and guests celebrated the autumn re-opening of the clubroom in the Hotel Roosevelt.

Memphis

Six couples did some old-fashioned square dancing in front of Loew's State, celebrating the opening of United Artists' "The Kentuckian." . . . Promotions were the thing of the day at Paramount. Frank Carter, former office manager, went to Kansas City as salesman, moving Newell Garrett to office manager, Jimmy Smith to head booker, John Coll from head shipper to booker, Danny Wahlquist to head shipper, George Little to assistant shipper, and the new third shipper is Bobby Simmons. . . . Mike and Joe Maceri have gone all out for the teenagers. Every Friday night will be "Teen-Age Night" at their Lamar, with dancing in the aisles, in the lobby, and in front of the screen. At the end of the film program, records will be played and seven rows of seats will be removed to make room for dancing. . . . Photographer Ralph Staub made film shots of the Variety Club's Home for Convalescent Children, as part of a nationwide project to correlate into one film story the farflung projects of the clubs. . . . The WOMPI received a letter of thanks on behalf of the Variety Club board of directors and members from Alton Sims, for the radio given to the Convalescent Home.

Milwaukee

Jean Meyer, Screen Guild secretary, was married recently to Richard Haertle. The couple honeymooned in Canada . . . Richard Sagar resigned as salesman, Warners, to return to the Eskin Circuit as buyer. . . . Gordon Hewitt, president, Fos-Wisconsin Amusement Corporation, and his son, Cullen, won the father-son championship in the State Amateur Golf Tournament, Kenosha, Wis. . . . Jerry Gruenberg is now buyer, L. F. Gran Enterprises, Inc., which has taken over the operation of the Oriental and Tower. . . . The Range, Hurley, Wis., and the Rex, Ironwood, Mich., Martin Thomas Theatres units, have closed.

Minneapolis

The Radio City, Minneapolis, and the Paramount, St. Paul, will telecast the world's championship heavyweight fight between Rocky Marciano and Archie Moore, Sept. 20, on an exclusive closed circuit telecast via Theatre Network Television, it was announced by Harry B. French, president, Minnesota Amusement Company. . . . New accounts taken over by Ralph Pielow's Quad-States Theatre Service include the Crosby, Crosby, N. D., Lyric, Ellendale, N. D., Dacotah, Edgeley, N. D., Gopher, Wheaton, Minn., Town, Minot, N. D., and the Corral Drive-In, Bismarck, N. D. A tornado demolished the Corral, and Otto Fink, owner, announced he will rebuild the stand immediately with all the latest equipment. . . . Bill Soper, Northwest Theatre Service, is moving back to Los Angeles. . . . Gordon and Lowell Spiess have opened the Red Wing Drive-In, Red Wing, Minn. . . . The Royal, Gonvick, Minn., installed a new wide-screen and CinemaScope. . . . The Scenic, Holdingford, Minn., installed new projection equipment, a new wide-screen, and CinemaScope.

Herbert J. Buschman, Albuquerque. N. M., who was assigned to the United Artists office, Denver, is the new UA branch manager, replacing Abbott Swartz, resigned. Announcement of the new post was made here by Mike Lee, UA district manager. . . . Earl Perkins, salesman, Independent Film Distributors, is celebrating his 40th year in the business. . . . Jess McBride, Paramount branch manager, is back from New York, where he closed a deal with Minnesota Amusement Company.

Ed Linder, manager, Gopher, and Vern Huntsinger, manager, Century, spoke at the Kiwanis Club, Hastings, Minn., on show business recently.

New Haven

The Meadows Family Drive-In had an auspicious opening on Aug. 10. Among those in attendance were Phil Gravitz and Ray Cairns, MGM; George Somma, Republic; Irving Mendelsohn, United Artists; Hy Levine; Doug Amos, Lockwood and Gordon; Harry F. Shaw, Loew Poli; Paul Amadeo, Pike Drive-In; Francis McWeeney, Pine Drive-In; and Mickey Alperin, Hartford Theatre Circuit. In addition to officials of the city, the North Meadows Realty Corporation, and Smith Management Company, Ken Douglass, Capitol Theatre Supply, Boston, was in for the unshuttering affair. Lou Phillips, Connecticut Theatre Supply representative, handled the details for the Boston firm in the installation of sound, projection, and other equipment. Harold Cummings will be resident manager. . . . The Wolcott Sky Line Drive-In is moving along slowly and from latest reports it won't be ready until next year. . . . In Milford, Conn., the Board of Police Commissioners has called for further study on a plea for permission to open an 800-car ozoner at nearby Myrtle Beach. . . . Sam Germaine, 20th-Fox salesman, was feted at a testimonial dinner at Kaysey's Resturant by the 20th-Fox Family Club, in honor of his being 30 years with the film company. Present was Ben Simon, former 20th-Fox branch manager.

The newly elected officers and board members of Women of the Motion Picture Industry of Memphis are seen above. Seated, left to right, are Helen Van Vulpen, Warners, first vice-president, Lois Evans, Strand Enterprises, president; Shirley Kilmore, Malco Theatres, second vice-president; and standing, left to right, Hazel Reeves, Republic, board member; Fairy Wilkerson, Paramount, board member; Mary Katherine Baker, Colonial, board member; Genevieve Monks, Columbia, recording secretary; Frances Blankenship, Columbia, retiring president and regional director; Corinne Walsh, Columbia, board member; and Margaret Irby, Paramount, treasurer. Board member Katherine Randle and corresponding secretary Vivien Wahlquist are not shown.

HARTFORD, CONN., NEWS—A. J. Barone has joined Community Amusement Corporation as manager, Star, succeeding Charles Aaron, resigned. . . . Peter LeRoy, Blue Hills Drive-In Theatre Corporation, has returned from a surgical stay at the Lahey Clinic, Boston. . . . John Sirica and Fred Quatrano, Watertown Drive-In, had an aide, dressed as a clown, distributing 3,000 bars of candy to youngsters the other night. . . . Arthur Alperin, Colonial, Southington, Conn., is following a move adopted by the Lyric, neighborhood house, and is admitting children under 12 free, accompanied by parents, after 6 p.m.

Seen at the recent opening of the new half-million dollar, 2018 car-capacity Meadows Drive-In, Hartford, Conn., were, left to right, Phil Smith, president, Smith Management Company; Bernie Francis, North Meadows Realty Corporation; Mayor DeLucco; Richard Smith, SMC; A. J. (Jack) Bronstein, president, NMRC; and Israel Bergman, NMRC. The drive-in, the first within Hartford city limits, was built by the Bronstein interests, and leased to Smith for 30 years.

New Orleans

The new Independent Exhibitor's Service local booking offices are in the Warwick, Suite 502, instead of in the Claiborn Towers, as previously reported. Andy Bevelo, formerly with Theatres Service, is the booker. Mrs. Lena Golina, with Monogram for many years, is the secretary. The new company will handle also the buying and booking for Southern Amusement's Delta and Harold H. Comeau's Rose, both in Opelousas, La. . . . Edgar Doerr, prominent contractor, is owner of the Arabi, Arabi, La., having purchased the interest of his partner, Joseph Cutrera. The 1,000-seater is being remodeled by the Stevens Display Company. Dominick Olister, veteran theatre manager, will be in the driver's seat. The buying and booking will be done by J. G. Broggi Agency. . . . J. Francis White, Charlotte theatre and exchange owner, joined his partner, Joy N. Houck, Howco Productions, on a flight to Hollywood, where they will make arrangements for the production of a film which is to get underway shortly. . . . The Kay, Farmersville, La., reopened. The new owners are Edward Goss and C. L. Jones. . . . The Paramount shipping and inspection departments staged a crab boil feast at Bruing's West End Seafood Restaurant.

James Boulet is the new manager, Joy, LaRose, La. . . . Russell Bovin, Loew's southern district manager, is holding down the managerial post at Loew's State while manager Rodney Toups is in Mexico. . . . The Southeastern Theatre Equipment and Supply store will be enlarged. Work will start about Oct. 1, it was announced by president John Dumestre, Jr., on his visit here from headquarters in Atlanta. He consummated a long-term lease on the one-story structure now occupied by Western Union.

New York

Clerk-typist Florence Marin left Paramount to have a baby. . . . Francis Singer, secretary, 20th-Fox division manager Martin Moskowitz, recently became a grandmother. . . . On Aug. 31 the MGM employees will hold an outing at Steeplechase Park, Coney Island. . . . A party was held recently at Allied Artists for the birthday of head booker Etta V. Segall.

Philadelphia

Mike Felt, interim head, Pennsylvania State Board of Motion Picture Censorship, announced today that Clark Film Service is now handling the shipping and delivery of prints for the board. . . . The Byrd closed.

Charles McDonald has taken the York, York, Pa., from J. W. Richley and closed it for repairs. . . . The Devon was robbed of

(*Continued on page* 35)

EXTRA PROFITS

Volume 10, Number 6

August 24, 1955

CANDYDLY SPEAKING

LET'S TAKE a look at an almost perfect theatre concession operation. The staff is neat, intelligent, and well trained in the art of sales and merchandising. The variety of items offered is extensive. Careful consideration is given the stocking of the stand, with these items that have been found to move fastest most prominently displayed. Machinery, such as popcorn makers and warmers, drink vendors, and candy containers, is clean, well-lit, and maintained regularly. The result is functional and attractive, pleasing to the eye and satisfying to the appetite.

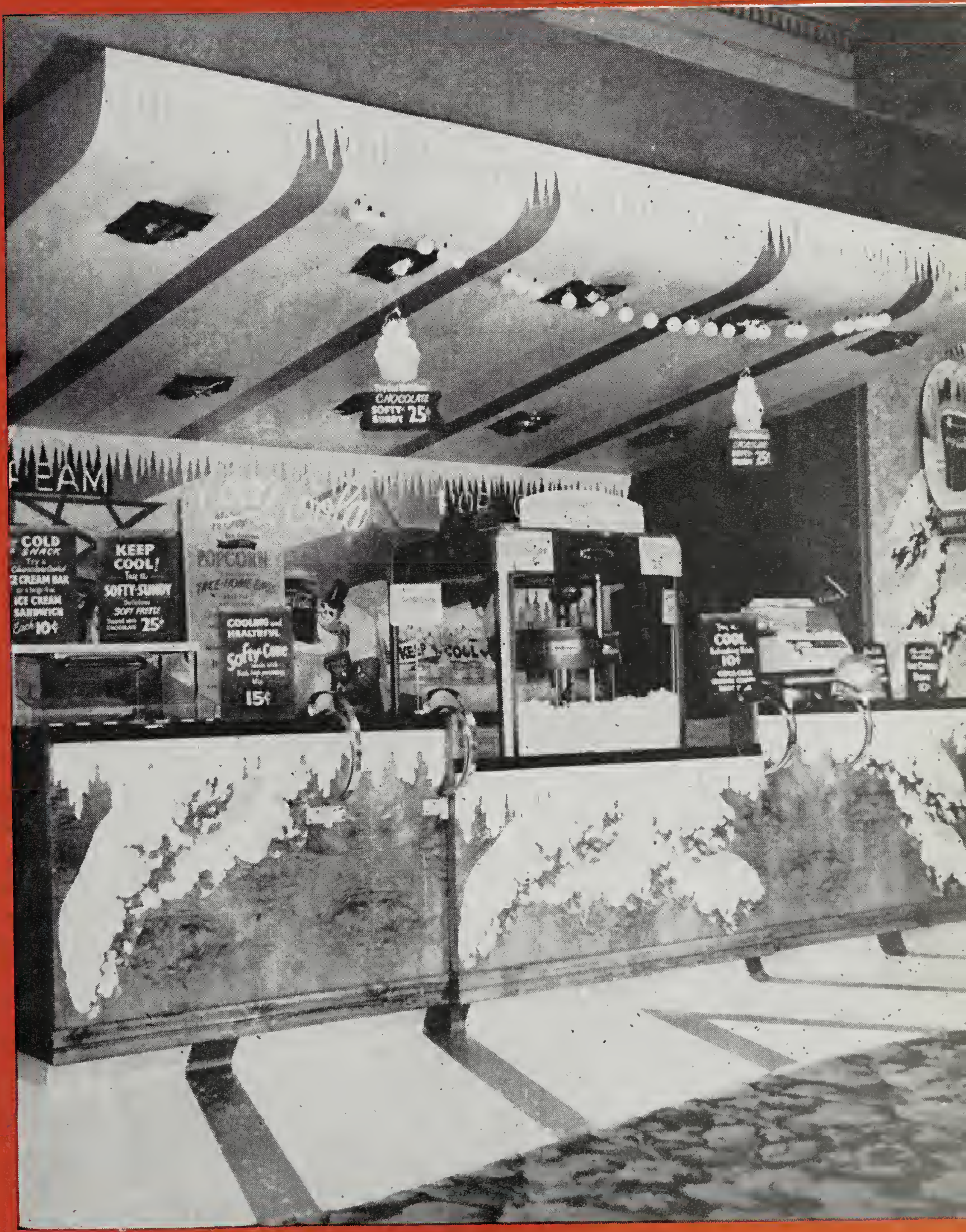
AND YET, at month's end, when our theatreman compares the black ink in his extra profits ledger with that of a neighbor in a similar condition, who devotes just as much care to concession operation, it is apparent that he is not getting from his stand all he should.

THERE IS A THIEF with his hand in the extra profits till. His usual base of operation is the concession warehouse or storage room. The effects of his existence are spoilage, wastage, and, consequently, loss of profits.

JUST AS IMPORTANT as the stand itself is the control of stock and purchasing which comes only with concentration on warehousing techniques and inventory work. The wise exhibitor is aware that paperwork done today on concise, complete inventory forms will result in the right stock being available at the right time tomorrow, and the elimination of the danger of selling and displaying confections that have lost their freshness due to over-purchasing or faulty inventory studies. Nor will he be caught short, losing sales due to exhausting his supply of a popular item.

IT IS CERTAINLY TRUE that this is an industry built on showmanship and theatrewise merchandising, but dollar bills are there to be earned and saved through the simple art of bookkeeping as well.

—AL ERLICK.



This stand at the Liberty, Portland, Ore., is a good example of the type of attractive seasonal decoration that can be used to create new interest in your patrons. Holidays, special local events and film themes offer opportunities for "dressing up" the stand.

Candy is Delicious Food
ENJOY SOME EVERY DAY!

Cooperating with THE COUNCIL ON CANDY OF THE NATIONAL CONFECTIONERS' ASSOCIATION

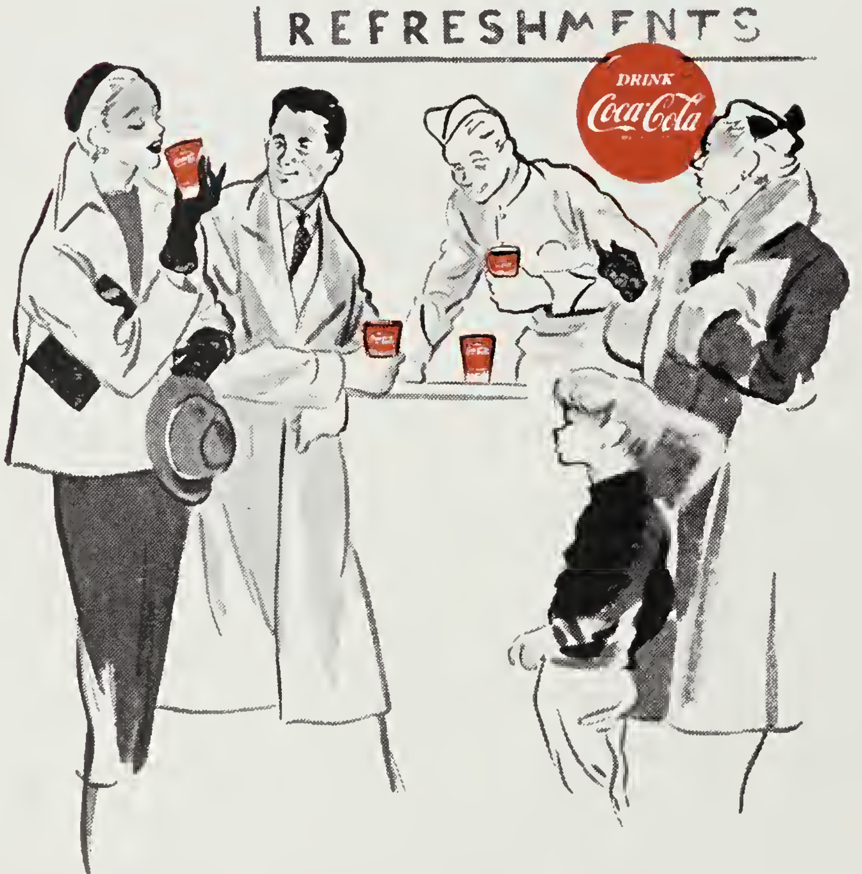
Popcorn Is A Nutritious Food
Cooperating with the INTERNATIONAL POPCORN ASSOCIATION
Dedicated to serving the popcorn and concession industries.

50,000,000 times a day . . .
IT'S A MATTER OF **PREFERENCE**—

Coca-Cola is the most asked-for soft drink among people "on the job"*

1. **As they work,** Americans drink more Coca-Cola than all other soft drinks combined.

2. **After work,** these same people fill your theatre.



3. **Their preference** is your profit when you feature Coca-Cola.

*1954 surveys by
Alfred Politz Research, Inc.

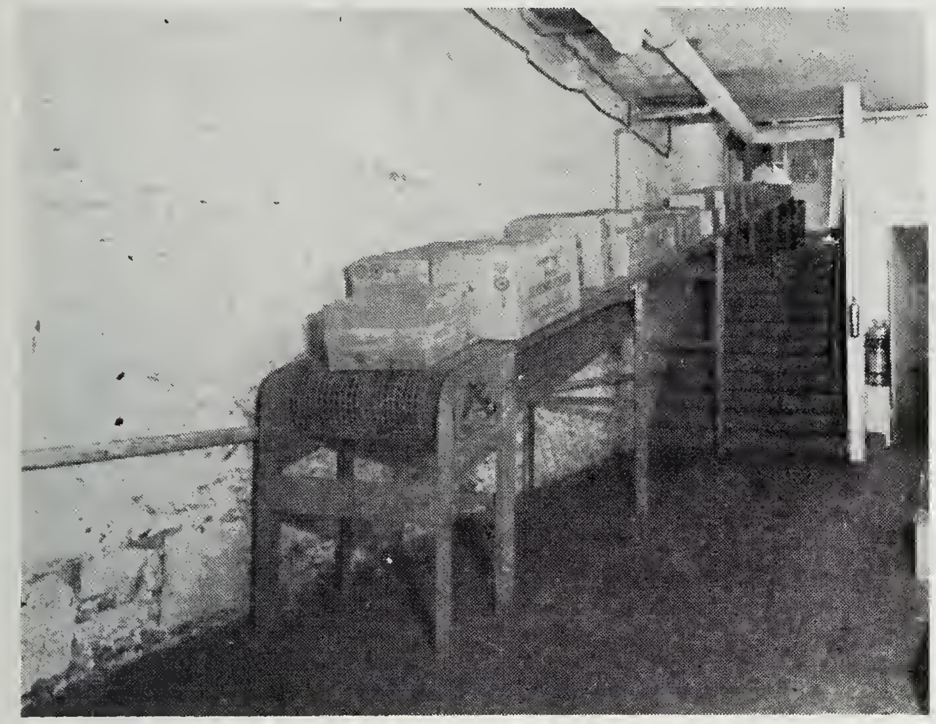
4. SELL
Coca-Cola
REG. U.S. PAT. OFF.
for extra
profit

Of theatres handling beverages
more than 3 out of 4 sell Coke!

"COKE" IS A REGISTERED TRADE-MARK

The storage room of a theatre, right, should always be kept clean and the stock placed on bins so that the oldest merchandise is used first.

One of the most important factors in maintaining a good system of stock control is ease of handling. A conveyor belt, below, could be of use.



Store-Up Your Extra Profits

THE usual confectionery inventory of theatres within close range of distributors' warehouses should not be more than two or three weeks' supply. Other situations, depending on their distance from the source of supply, should carry from three to five weeks' stock in dollar volume, not necessarily three weeks' stock of the individual item. Every effort should be exerted to order merchandise in case lots where possible, and orders placed with salesmen should be for authorized lines only.

It is important that each concession manager establish a definite schedule for ordering the stock. When this is done, and carried out, it will eliminate emergency, last minute shipments which must be made often in smaller and more expensive quantities. Immediate action is, of course, taken by the distributor on the urgent order, but a repetition of such requests from the same retail organization is indicative of the lack of system, or negligence on the part of the person responsible for the concession operation.

Storage

CONCERNING THE STORAGE of the concession stand inventory in wholesale and retail outlets, a great deal has been written and said. Nevertheless, perishable foodstuffs deserve detailed consideration, and the consumer is frequently interested in the methods used in the stores in which he deals to insure the freshness of the product. Much too often the buying public changes restaurants or groceries after witnessing the filth or disorder in which food is prepared or stored. As often as not, the faults to be found in other food dispensaries can be found under one's own roof on careful inspection. Concession surveys regularly reveal some questionable and definitely sloppy housekeeping habits.

No matter how efficient the method of storing, or how elaborate the compartmenting, or binning, or the storage room, facilities for the proper preservation of perishables are useless unless the storeroom is cleaned out thoroughly at least once or twice a week. The practice of a regular scouring for the storeroom not only keeps the place clean, but also guarantees the rotation of merchandise, with the result that the possibility of stale inventories is considerably reduced. With the proper cleaning habits, and the essential preventatives, there will be little trouble in curtailing predatory rodents.

Recognizing the importance of systematized stock-keeping, many concession managers have resorted to white-washing the storage room and bins, and have painted the stock room floor with an efficient, damp-resistant product, which is a kind of concientiousness never too highly praised. Its effect cannot be other than an improvement in the working conditions of those who frequent the stockroom, and the effect of confidence and cleanliness which it imparts to the employe can be felt throughout the operation of the theatre.

Location

THE LOCATION of the storage facilities is also an important factor in the satisfactory operation of the concession. Selection of space is to be considered before everything else. A location convenient to the candy counter must have, as well, proper ventilation and a storage temperature which does not exceed 65 degrees F. at any time. It must, of course, be free of dampness of any kind, and be provided with the proper installations to keep all merchandise off the floor. Naturally the air-conditioned storeroom is the ideal arrangement.

It is highly recommended that a suitable layout of inventory be arranged where space permits. This will save time in locating the individual stock and facilitate keeping all items on order up-to-date. If the stock is assorted according to brand and price, a great many inventory problems are automatically eliminated. The entire stock picture will be immediately apparent, and when new orders are made up the time involved is cut to a minimum.

Weekly Sales Reports

IN OUTLETS WHERE the weekly sales volume is a large one, it is imperative that the manager install a comprehensive accounting system to account for his disposition of his stock, and to accurately arrive at the amount of his extra profit. In carrying out this assignment, it becomes evident quite often that considerable negligence exists when the report is prepared. Many items can be overlooked or recorded incorrectly, with the result that the entire operation of the concession is jeopardized. Many oversights can be eliminated by following these simple suggestions:

Be sure to insert the supplier's name, date, and shipping slip numbers, and to record all totals in the candy section; record the proper rate of discounts, or the cost of goods sold, in the alloted space, and record the inventory usage of all

(*Continued on page EP-4*)

Manley Vistapop Machine Offers Three New Design Features

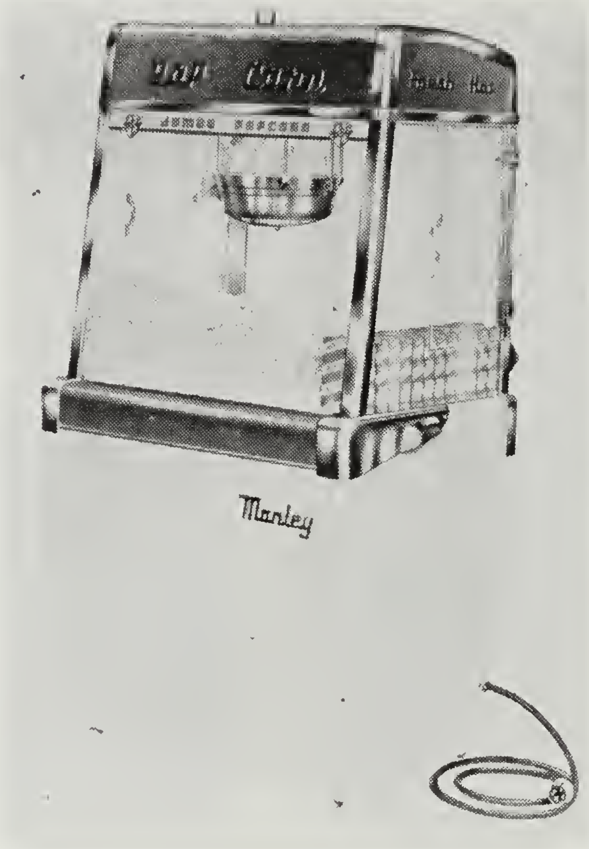
KANSAS CITY—The new Manley Vistapop popcorn machine is said to be the first radical departure from conventional popping in 25 years. First, it has the novel merchandising feature of visual popping. The popping process takes place before the customer's eyes and may be seen through a 3,000 degree F. $\frac{3}{8}$-inch thick pyrex glass. Second, the electrical controls are completely different from older models.

The heat of the kettle is automatically controlled within a few degrees, thus making it possible to pop popcorn without regard for fluctuations in electrical supply, which, particularly in older sections, has been a major problem with which to contend.

In this machine, every kernel of popcorn pops with the maximum volume inherent in the corn. In short, the machine eliminates two variables that can drastically effect popping volume, the operator's opinion of proper heat, and current fluctuations. The only variables remaining are the corn itself, and the way operators use the scoop.

A third radical departure from the past is the popcorn warming pan. Popcorn is heated by heated forced air blown upward through working popcorn. The temperature of the air, and thus the popcorn is thermostatically controlled. Popcorn is heated evenly; there are no hot spots at the bottom of the corn bank to pull seasoning to one side of the kernel. Furthermore, in this warming pan, it is impossible to have soggy popcorn. Two years of actual testing have proved this pan will keep popcorn fresh and crisp, even in the southern coastal areas.

In addition, increased depth gives the interior of the machine 126 more square inches of working area. The width has been held constant so that it will fit into the same space in a concession stand as previous machines. The front is sloped slightly from waist height both upward and downward to give it a modern contour. In addition, this popcorn machine is easier to handle from the operator's point of view. Seasoning is dispensed by pump, the kettle is emptied by push button. It is the nearest approach to a completely push-button operated popcorn machine that has thus far been devised. The only hand operation remaining is that of putting the popcorn and salt into the kettle.



Coca-Cola To Provide Free Equipment Survey

ATLANTA, GA.—A service for theatre refreshment concessions was recently announced by the Coca-Cola Company whereby managers will be provided with a periodic written report concerning the condition of their beverage fountains, equipment, and service, together with appropriate suggestions for improvement when needed. The new program is similar to one conducted for several years by the company servicing general store outlets, and which was known as the "Special Soda Fountain Equipment Survey."

The operation for theatres has been tagged "Theatre Survey of Drink Dispensing Equipment," and it has been planned to cover all types of theatre operations, from the smallest to the largest, including those with manually operated equipment, those with automatic cup dispensing machines, and those with both kinds. It will be particularly useful, Coca-Cola predicts, to those theatre owners and concession operators who operate in more than one theatre. According to the company plan, its local divisions will inspect soft drink facilities and service policies and will fill out a specal form to be forwarded to the concession owners or managers. Extra copies for local managers will be made available on request.

Included in the items covered in the form on which the situations are graded, is the general appearance of the equipment, as well as the efficiency of its operations, the flavor, quality, and temperature of the drinks, and syrup storage.

An organist in the concession building to play a request program from 7 to 9 P.M. every evening is a new stunt developed by manager Frank Dean, Woodbridge Drive-In, a Walter Reade New Jersey unit, to bring patrons in early. Dean reports the music is helping to build business.

Store-Up

(Continued from page EP-3)

items, Attendance figures should be inserted, and care to the proper adjustment of entries and the return of a correction advice, where it is required, is important. The reports should arrive at their destination on time. The person preparing the report must remember to record the inventory date, and the theatre and its location, and must be careful not to record more than one shipment in a single delivery column. When there are more deliveries than columns, an additional form should be made up. A receiving signature on all delivery slips enclosed with the report is equally important.

Quarter-End Inventory

TOGETHER WITH AN accurate record of the weekly movement of stock, it is necessary to conduct a certified inventory at the end of each quarter-year, or 13 weeks. Managers should impose on themselves the obligation of verifying by actual count the merchandise on hand at those times.

In the process of taking such an inventory and filling out and distributing the often-required forms, some items are frequently overlooked. A simple checklist of points to remember includes the procedure of taking the inventory on the same date as the normal close during the last week of the current quarter, and making sure that the form is properly filled out with name, location, date, and serial numbers, when they exist. All items should be recorded in units when appropriate, and theatres selling liquid refreshments should record all syrups to the nearest gallon.

Credits

FREQUENT AND CONTINUED requests for credit to distributors is a matter warranting some clarification. Currently, there are five types causing some concern to concession managers, and in each case certain credit exists and there is a definite adjustment policy to be carried out.

When candy is short in the box, or when there is cellophane breakage, company representatives should be advised on their next call, at which time adjustment replacement will be made in most cases. When popcorn boxes are short in packing, credit can generally be taken on the next bill when the shipping or packing slip is enclosed. If drinking cups are short or damaged credit should again be taken on the next remittance to the distributor, using the corresponding packing slips for evidence. Damage to ice cream through theatre negligence, or any damage resulting from mice or rats, is the obligation of the theatre except when ice cream is delivered short or damaged, in which case the local dealer is responsible.

Before merchandise is accepted at a location it should be very carefully checked for any shortage or damage in transit, which will eliminate later adjustment and delay. If damage exists, the shipment should be checked in detail immediately, with the transport representative to determine the amount of loss. When the loss is verified, the manager can sign for the shipment less the contents damaged, and report it to the distributor at once. It is not the responsibility of the theatre to take any action through the transport companies.

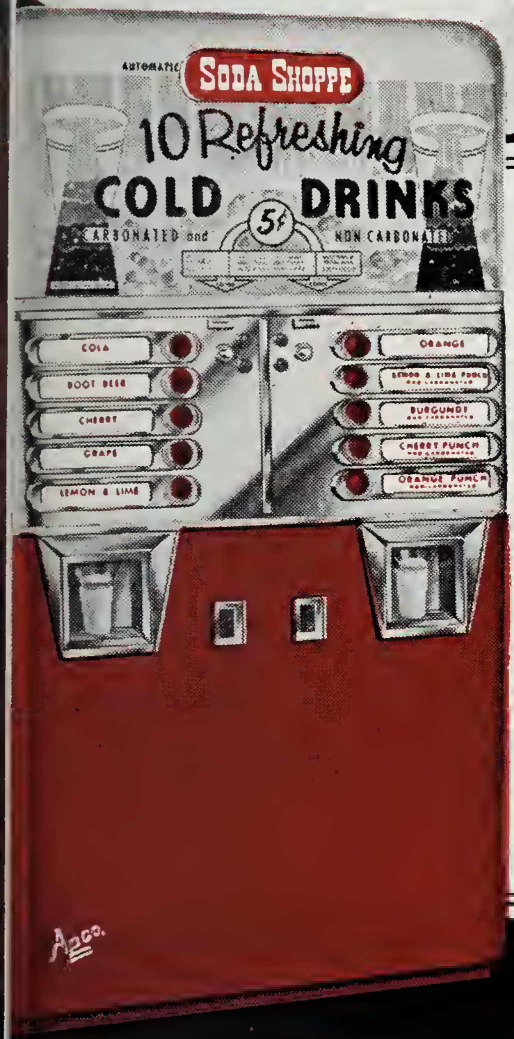
SodaShoppe nashes all theatre drink sales records!

Grosses and "Average cents-per-person" jump **60%** and more!

Apco's SodaShoppes are used in such national chains as

RKO—Loew—Paramount
Randforce—Interstate
Century

as well as in thousands of leading independent theatres and other chains.



Dual Cup Station Theatre Model SODASHOPPE

For the larger house. Features two cup stations, two coin inserts, and serves two people at one time. It handles twice the customers in *half* the time to *double* your profits during peak loads at picture breaks! It's a sensational producer indoors as well as in Drive-Ins.

Vends 6 carbonated and 4 non-carbonated drinks. Has 2000 cup capacity, 2800 drink syrup capacity. Also available in the popular 8-Drink model featuring 5 carbonated and 3 non-carbonated drinks.

6-Drink SodaShoppe

The standard of the industry — pulls more sales than any other type of cup dispenser anywhere near its class. Its tremendous interior illuminated plastic door embellishment sparks impulse buying to build up 30% to 80% extra sales!

Vends 4 carbonated and 2 non-carbonated drinks.
Has 1200 cup capacity and 2400 drink syrup capacity.

3-Drink SodaShoppe Jr.

Specially designed for the smaller theatre. It has all the service free features of every SodaShoppe. Allows for considerably bigger profits per patron!

Vends 2 carbonated and 1 non-carbonated drink. Has 1000 cup capacity, 1250 drink syrup capacity.

There is an Apco SodaShoppe to fit the requirements of every type and size of theatre. Get the facts — write for literature on the complete Apco Line and check with your operator or concessionaire to be sure he installs the SodaShoppe model designed for YOUR theatre — and watch your earnings zoom!

Fill Out Coupon and MAIL TODAY!

APCO, INC.
1740 Broadway, New York 19, N. Y.

Gentlemen: Please send me complete information on:

☐ Dual Cup Station Theatre Model SodaShoppe
☐ 6-Drink SodaShoppe ☐ 3-Drink SodaShoppe Jr.
☐ Complete Apco Line ☐ Name and address of nearest SodaShoppe operator

Name____________________
Address____________________
City__________ Zone____ State______

APCO, INC.
he World's Foremost Pioneers of Beverage Dispensers
740 Broadway (at 56th St.) N. Y. 19, N. Y. PLaza 7-3123
gional Sales Representatives Throughout The United States

Canada Dry Opens Huge New Plant To Service New York Population

New York—Canada Dry has begun full-scale operations at a huge new bottling plant at Maspeth, Long Island, described as one of the largest in the world, with a population capacity of 19 bottles per second or 29,000 cases of quarts and small bottles per day.

The showplace plant is "equipped for the highest degree of automation which is presently possible in soft drink production," according to R. W. Moore, president, Canada Dry Ginger Ale, Inc. It replaces two older plants and will serve the 7,684,000 population of Brooklyn, Queens, Long Island, and most of Manhattan. Other portions of the metropolitan area are served by company plants at Mount Vernon, N. Y., and Orange, N. J.

Measuring 550 by 355 feet, the plant provides 200,000 square feet of floor space, or more than four and a half acres under roof. Four complete production lines with space for a fifth, a warehouse accommodating half a million cases of beverages, and a loading garage with interior space for 150 trucks, are included in the huge structure. Except for second-story office space, all of this is on one level. The plant employs 480 persons, including approximately 100 assigned to two subsidiary warehouses and sales offices. Another 300 are employed at the other two New York-area plants.

From the unloading of empty bottles, through the entire sequence of production to the loading of full goods onto trucks, individual bottles never need be touched by hand. Even the manual handling of the wood cases has been largely eliminated in this highly mechanized plant.

Asserting that the structure is "the most efficient multiple-product plant that can be built today," Moore cited a number of its most outstanding features. Among them are the world's largest storage and handling installation for dry bulk sugar, with push-button controls; a system for instant, automatic conversion of dry sugar into liquid sugar; an automatic flash pasteurization system, unique in the industry, which pasteurizes syrups "in a matter of seconds"; and a battery of machines which automatically arrange and stack up to 56 cases in interlocked tiers on wooden pallets. The plant is also equipped with machines for packing bottles into carrier cartons and cases, and for unpacking returned cases.

The engineering of the syrup production room provides "the most flexible system for for the preparation of some 20-odd different beverage syrups on a quick-change schedule that could be devised today," Moore declared. This is one reason the new plant provides 111 per cent greater productivity per space unit than the two plants it replaces, he said. Twenty tons of sugar and over 200,000 gallons of water are used in a normal day's operations.

The company has named Jack Kowet as division manager at the plant, with Arthur White as production manager.

A new shipping carton designed by Stone Container Corporation, Chicago, for the Hotpoint "Mark 313" deep-fat frying machine was cited for a design award by the Fibre Box Association at its recent, annual Chicago exhibit. Shown above, holding the award, are Stone president Norman H. Stone and Orrin E. Wolf, Hotpoint commercial equipment vice-president, while Stone executive Irving H. Cohn looks on.

Major Expansion Set For Rowe Vending

New York—In a major sales expansion move, the Rowe Manufacturing Company, manufacturer of automatic merchandising machines, announced that it has added the coffee, hot chocolate, and soup vending machines made by the Bert Mills Corporation, and ice cream vendors made by the Fred Hebel Corporation, to its line of automatic vending machines. The move, according to Rowe president Robert Z. Greene, gives Rowe "the first and only complete line of automatic food and drink vending equipment—which literally will dispense 'everything from soup to nuts'." Rowe itself manufactures many types of cigarette, sandwich, soft drink, milk, and candy vendors, as well as the Auto-Snak, a prefabricated common front which accommodates whole batteries of food vending machines for inplant and institutional feeding.

Under the agreement with the Bert Mills Corporation, St. Charles, Ill., Greene and Mills, president, announced that the Rowe sales organization will add the "Coffee Bar," "Hot Chocolate Bar," and "Hot Soup Bar," which dispense hot drinks in cups at the drop of a coin, to its equipment line. At the same time, Bert Mills' distributors and salesmen will include in their line all Rowe products except candy and cigarette vending machines. "This cooperative sales plan," it was stated, "is designed to make available to customers of both companies the most efficient and broadest coverage, particularly in light of the growing trend toward multiple and 'full-line' vending."

While both companies' sales departments will remain separate, plans are under way for cooperative training of salesmen and field engineers of each company in the servicing of the other's equipment.

Operators who purchase Rowe equipment through a Bert Mills distributor or salesman will have the benefit of the Rowe Finance Plan, it was stated. Similarly, Bert Mills equipment purchased through the Roge organization will be financed through Bert Mills.

The agreement with the Fred Hebel Corporation, Addison, Ill., provides for the addition of the Hebel five-flavor and three-flavor ice cream vending machines to the Rowe sales lines. Hebel also will continue to sell its own machines.

Ozonator Fights Food Spoilage And Odors

Minneapolis—Melco Sales, Inc., announces a new heavy-duty ozonator for controlling mold, mildew, bacteria, and odor in meat and food lockers, food display areas, and food shipping operations. This development is of particular importance to drive-in operators.

Called the Air-O$_3$-Fresh Falcon Portable, the new ozonator handles 10 times the capacity of the firm's earlier model, the one-grid Bluebird.

Featuring four specially-designed generating grids, the Falcon Portable diffuses controlled concentrations of ozone, a powerful oxidizing agent, into coolers, lockers, storage areas, etc.

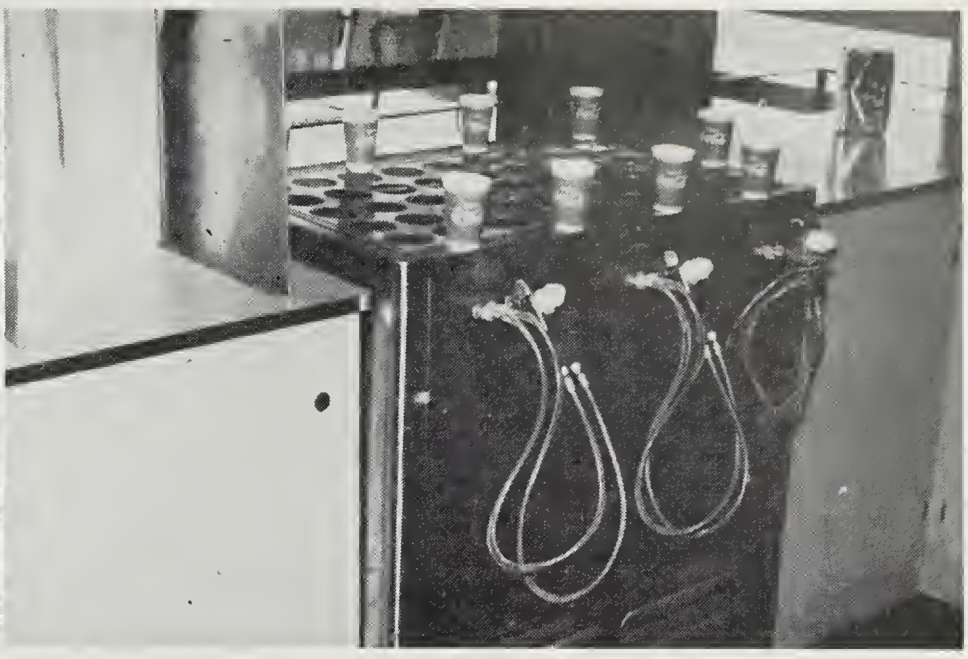
Tests conducted by the manufacturer show that ozone stops mold, mildew, bacteria growth, and eliminates organic odors. As a result, the manufacturer said, Air-O$_3$-Fresh ozone keeps fruits and vegetables fresh longer, and retards their ripening. Mold and slime are kept from meats to greatly reduce meat spoilage, the manufacturer said.

Air-O$_3$-Fresh Ozone is completely safe to humans, the manufacturer reports, because of a low current density method of generation.

There are no harmful oxides of nitrogen, the manufacturer said, such as are usually found with other types electrical ozonators. Operation of the new unit is simple, the manufacturer reports. It plugs into any conventional 105 to 125 AC outlet, and there are no tubes, liquids, fragile glass plates or bulbs to worry about.

The unit mounts anywhere, on a bench, shelf, etc., or may be suspended from a ceiling by its handy mounting chains. A four-way switch, readily accessible on the front panel, permits instant control of the off, low, medium, or high output.

The recently opened Bayshore-Sunrise Drive-In, Bayshore, L. I., has a well equipped concession operation geared to handle the 1500-car capacity.



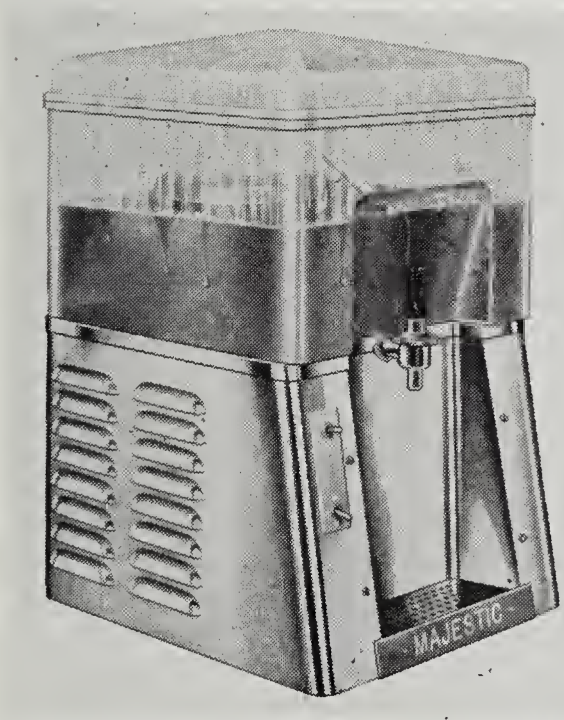
This Selmix multiple drink dispenser, right, keeps traffic moving at a rapid pace. It is operated, left, by Charles Okun, Coca-Cola representative.

A New Spice Coating For Franks-On-Sticks

WALLACE, N. C.—A new spice coating has been developed by National Industries, Inc., for frankfurters-on-sticks. The product is manufactured in a powdered form and is prepared for use by the addition of water. National Industries is also the manufacturer of such other well known items as snow ball machines, cotton candy equipment, deep fat fryers, and ice grinders, as well as a complete line of supplies for this equipment.

The coating, which is trade-named the "Dixie Hot Dog Mix," has a corn meal base which is blended with spice flavors. It is pointed out by the company that inasmuch as the product contains milk and eggs, as well as a hardening agent to prevent sogginess when cooked, that nothing need be added but cold water. The mix is packed in five-pound bags.

To boost the sales of the coated frankfurters, National Industries is providing its patrons with skewers, or wooden sticks, serving bags, and a line of lithographed signs, handbills, and newspaper mats, as well as a 35mm. film trailer.



This is the newest among Majestic refrigerated juice dispensers, equipped with the Electro Magnet pump, eliminating hoses, leaks, and problems. The 6½ gallon crystal bowl is removable for cleaning, and comes with or without illumination. The stainless steel and chrome cabinet encloses a 1/6 H.P. Compressor.

NESTLÉ'S COCONUT MILK CHOCOLATE
NESTLÉ'S CRUNCH MILK CHOCOLATE
with ALMONDS NESTLÉ'S MILK CHOCOLATE with ALMONDS
MILK CHOCOLATE NESTLÉ'S NESTLÉ'S MILK CHOCOLATE

BEST PERFORMANCE OF THE YEAR!

NESTLÉ'S® bars acclaimed by best critics— your customers!

COCONUT—new star! Rich milk chocolate packed with crisp toasted coconut.

CRUNCH—all-time favorite! The fans really go for this crunchy milk chocolate bar.

ALMOND—sure winner! Nestlé's rich milk chocolate with fresh roasted almonds.

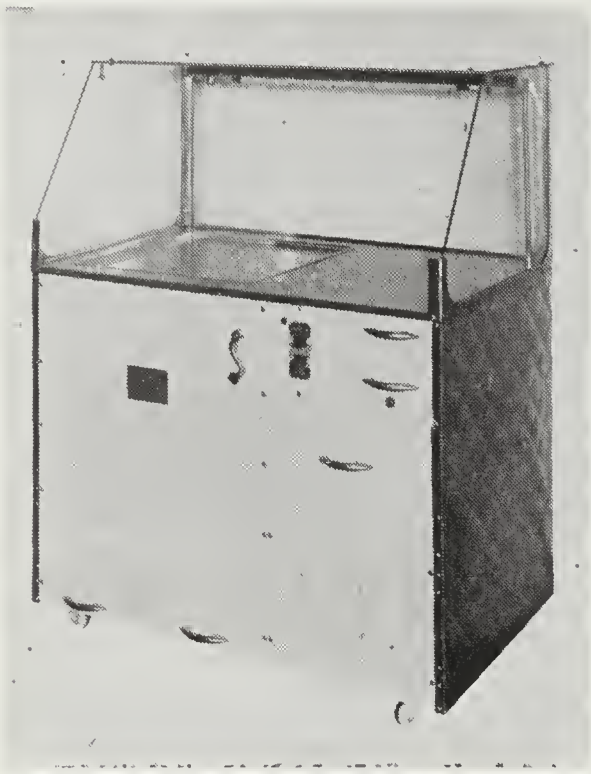
MILK—big hit! Nestlé's exclusive flavor, the standard of quality for all milk chocolate.

Packed 100 bars to the case

Milk, Almond and Crunch available in 5¢, 10¢ and larger sizes. Coconut 10¢ size only.

THE NESTLÉ COMPANY, INC., 2 WILLIAM ST., WHITE PLAINS, N. Y.

NTS Introduces New "Showman" Warmer



New York—National Theatre Supply announces a new low cost popcorn warmer constructed throughout of heavy-gauge steel finished in baked enamel and overlaid with sparkling quilted stainless steel. The new warmer is called the "Showman" and sells for $375.

It is stated that all areas coming in contact with corn are of easy-to-clean sanitary stainless steel. The corn display area is dramatically lighted by a gold fluorescent tube.

The well of the warmer is heated by a high-wattage thermostatically controlled Gromolox heater. Hot air is blown into the well bottom and circulated through the corn in the well by a large capacity fan. A feature of the warmer is that the heater, thermostat, fan and drive motor are combined into one compact unit easily accessable and readily removable for servicing.

Corn on the counter area is kept piping hot by a separate Gromolox heating element. Bagged or boxed corn is kept hot and crisp in the large capacity heated storage bin. It is claimed that all told the warmer has over 13 thousand cubic inches of heat storage space or enough to keep $35 worth of corn hot and crisp and ready for peak demand.

It is further stated that the "Showman" boasts such features as conveniently located cash and utility drawers, a fool-proof trouble-free well hoist, complete fiber-glass insulation, and its own built-in casters on which it may, if desired, be moved from place to place.

The "Showman" has been designed for use on 110 volt alternating current.

Chocolate Christmas Cards

Chicago—The Cook Chocolate Company recently announced that they are manufacturing milk chocolate Christmas cards for the coming holiday season.

The chocolate cards are being promoted nationally and will be available through retail outlets for the price of a conventional Christmas card, the company revealed.

This item could be used as part of a holiday promotion as well as for sale on the stand.

Savorol Limerick Contest Offers $500 In Prizes

NASHVILLE, TENN.—A $500 Limerick Contest for all concession operators has been announced by the Savorol Company and its dealers, makers and distributors of a powdered seasoning for improving the taste and appearance of popcorn.

Anyone may enter the contest by picking up an official entry blank and a free sample of Savorol from his nearest dealer, using the Savorol in the kettle of his popcorn machine in the place of salt, and then supplying the last line to one or more limericks about Savorol.

One of the five "unfinished" limericks, complete with its sample last line, goes:

Since I switched from salt to SAVOROL
My popcorn sales are on the ball!
For SAVOROL'S tang
Makes it sell with a bang
It's the favorite show-snack of all!

Prize for the best last line submitted for each limerick will be a $100 U. S. Savings Bond.

Butter Dispenser Cuts Waste

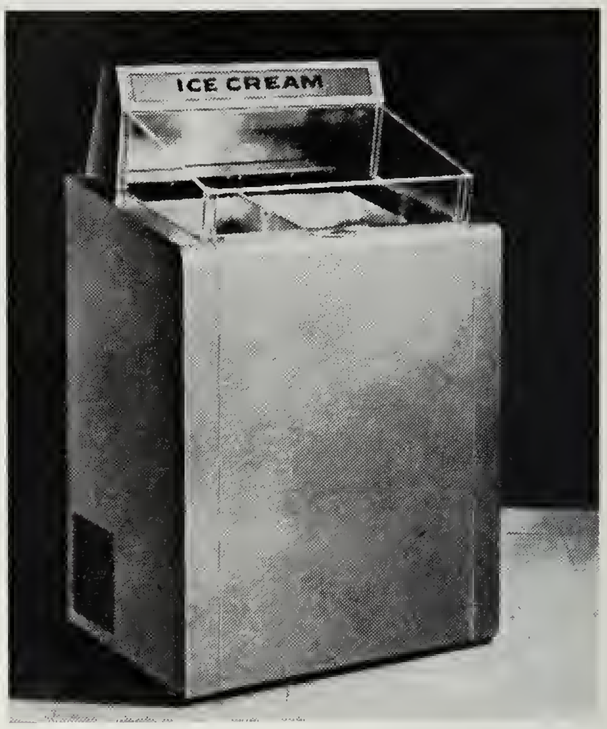
Chicago—A new china bowl, the "Miser Bowl," has been designed as an added feature of the Helmco-Lacy Butter Dispenser. The new bowl, now available as a replacement bowl and as standard equipment on all new units, eliminates waste and spoilage in the serving of melted butter with restaurant meals, and in theatre popcorn and food serving concessions, it was reported.

With a capacity of four pounds of melted butter, approximately 50 ounces, the Miser Bowl allows the service of all but approximately two ounces of the melted butter, due to a well in the bottom of the bowl designed to fit the bottom of the dispenser pump. This feature greatly reduces the amount of melted butter needed as a reservoir in the bottom of the bowl, thus eliminating a source of waste and spoilage, the firm claimed.

DIETRICIOUS
DAD'S
MADE WITHOUT SUGAR
"Nothing grows on you but the flavor!"
DAD'S
2 FULL GLASSES 12 OZ ONLY
DEBBIE REYNOLDS star of MGM'S "Athena"

Dietricious DAD's Root Beer, sugar and salt free, is currently being promoted with a new point of sales piece featuring Debbie Reynolds, MGM star. Because DAD's appeared prominently in "Athena," complete tie-ins were arranged at local theatre levels.

Ice Cream Display Case Is Space Saver



Royal Oak, Mich.—National Market Equipment Company has announced a new, space saving display case for merchandising ice cream specialties.

Compactly designed, the new specialty case measures 27 inches wide by 30 inches deep by 51 inches high. Capacity is 5½ cubic feet. According to the manufacturer, the unit is of especially high utility in theatres, clubs, arenas, and sports parks, as well as food, drug, and other retail stores where minimum floor space is available. The case is styled with an enclosed plexi-glass superstructure that provides maximum visual display and prevents pilfering. Customer service is made by means of a rear panel. It is fabricated of heavy gauge steel and fully insulated.

EXTRA PROFITS

Volume 10, No. 6 August 24, 1955

EXTRA PROFITS appears every fourth Wednesday as a regular special feature department of MOTION PICTURE EXHIBITOR, and is devoted exclusively to the design, construction, maintenance, management, and exploitation of theatre vending equipment, vendable items and other profit producing adjuncts for efficient theatre operation. For further information, address MOTION PICTURE EXHIBITOR, published weekly by Jay Emanuel Publications, Inc. Publishing office: 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York 36. West Coast Representative: Paul Manning, 9628 Cresta Drive, Los Angeles, Calif.

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Two Reade Theatres Will Telecast Fight

OAKHURST, N. J.—Two Walter Reade theatres, the St. James, Asbury Park, and the Atlantic Drive-In, Pleasantville, will bring the Marciano-Moore world's heavyweight championship fight to New Jersey on Sept. 20.

Walter Reade, Jr., circuit president, disclosed that he has signed contracts with Theatre Network Television for the large-screen theatre telecast. Like other previous heavyweight title fights which both theatres carried, this bout will not be on home television. The St. James will be the only theatre in the North Jersey Shore area to present the fight, and the Atlantic Drive-In the only theatre in the Atlantic City area to telecast the event.

The St. James, which can accommodate about 1800 people, has been scaled at $4.40 and $3.30, federal taxes included, with tickets placed on sale at all Walter Reade Theatres in Monmouth and Middlesex Counties. The Atlantic Drive-In, which has a 1000-car capacity, will sell tickets at $3.30, tax included, but will place a minimum of four admissions per car. Bleachers will be erected in the front of the theatre for pedestrian admissions.

Philadelphia

(*Continued from page 26*)

$797. . . . Edwin F. Prizer was named sales manager, Exploitation Productions, Inc., and Sol Silverstein and Edwin Hirsh joined the distributing company to cover upstate Pennsylvania, it was announced by Jack H. Harris, EPI chief.

Jack Webb arrived last week on his airborne personal appearance tour in connection with the opening of "Pete Kelly's Blues," aboard the United Air Lines Convair christened the "United-Jack Webb Special." Mrs. Webb and a party of eight accompanied him. Awaiting the party at International Airport was William Goldman, president, Goldman Theatres, official representatives of the city, and newsmen. At the Warwick Hotel a series of interviews was conducted with newspapers, radio and TV stations.

Well remembered independent operator Lou Burman is in the building business in Washington. He heads a group which may buy the strike-bound Capital trolley and bus lines from financier Louis E. Wolfson. At one time during his local career, Burman operated the now defunct Nixon's Grand.

William C. Hunt is currently celebrating his 50th anniversary in the industry. Hunt operates the Shore, Strand, Casino, Regent, and Baker, Wildwood, N. J., the Beach and Liberty, Cape May, N. J., and is the publisher of the weekly Wildwood Leader.

The local United Artists exchange came out in second place in the recent sales drive. The prize was two weeks' salary for everyone in the branch and one and all they extend thanks to their friends for making it possible for them to get the extra money. . . . Harold D. Cohen has closed the Center, Lewistown, Pa., for the rest of the summer. . . . C. D. Weiser has closed both the Sky, Middleburg, Pa., and the Pix, Mifflinburg, Pa.

Guarantee:

Berlo will make your refreshment stand more profitable!

Whether you operate an indoor or drive-in theatre . . . in a busy metropolitan area or restricted neighborhood section . . . you'll earn more actual net profit when Berlo operates your refreshment stand than you can earn running it yourself!

Berlo takes over *every* problem you have: Hires and trains your sales people—and supervises them. Berlo also does all the bookkeeping, talks to all refreshment suppliers who formerly called on you, and keeps your stocks tasty-fresh—all with *no* investment on your part. Berlo leaves your hands and your capital completely free to run the rest of your theatre FULL TIME.

And, you will still earn *more* net profit from your refreshment stand when it's Berlo-operated than you do now.

WE CAN PROVE OUR STORY IN 10 MINUTES

America's

Best

Concessionaire

Write or call collect NOW! PEnnypacker 5-5966

OFFICES EVERYWHERE (Philadelphia)

A·B·C **BERLO** A·B·C

VENDING COMPANY

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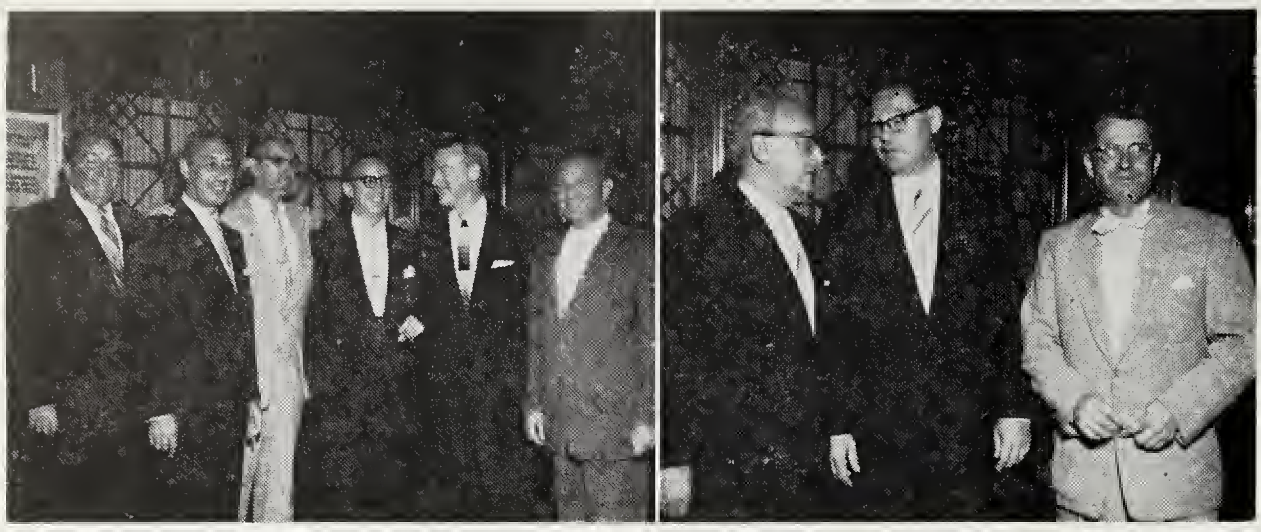

When Columbia recently sneak previewed CinemaScope musical, "My Sister Eileen," at Loew's 72nd Street, New York City, among those present were, left to right, Saul Trauner, Columbia branch manager; Robert Shapiro, Paramount Theatre manager; Bernie Meyerson, Fabian Theatres; Larry Morris, Criterion; Howard LeSieur, Columbia director of advertising, publicity and exploitation; Seymour Florion, Liggett and Florion; Rube Jackter, Columbia assistant general sales manager; Eugene Picker, Loew's vice-president; and Vince Borrelli, Columbia sales account executive.

Rogers Hospital Drive Gets Big Reception

PITTSBURGH—Early returns from the first group of circuit and independent theatres in the area conducting audience collections for the Will Rogers Hospital have exceeded expectations in the amounts collected and in the response from patrons. The collections were held for a minimum of three days in all theatres. Larry Seidelman, distributor chairman for the drive, stated that nearly 100 theatres have already reported contributions of more than $10,000, and that more than 200 others have pledged themselves to the drive and would conduct their collections during the week of Aug. 15. With the experience gained from the first group, most theatres in the area will conduct collections for more than the one day requested, and all will hold theatre collections over a weekend period.

Harry Hendel, exhibitor chairman, reports that individual theatre managers credit the recent polio vaccine discovery for the enthusiastic audience reaction. The general feeling of the theatre patron is that they, through theatre contributions to The March of Dimes, had a share in the defeat of polio, and are now anxious to help the Will Rogers Research Program in its fight against tuberculosis. The drive-in campaign which began with a three-day collection period in June, is continuing, and Jack Judd, drive-in chairman, reports that the 107 ozoners in the area will conduct three-day collections by the end of the season.

WILMINGTON, DEL., NEWS—The old National, a theatrical landmark here since 1916, but dark since 1951 when its operation was transferred to the newly-built Hopkins, is one of five structures which will be demolished to make way for a parking lot. The Hopkins is next door to the new facility, which will be known as the Rose Tree Deluxe Parking Service. Demolition of the existing buildings was expected to start last week, according to the W. D. Haddock Construction Company, which obtained permits for the work from the city's department of building inspection.

St. Louis

John Mattler, formerly an usher and later assistant manager, Fanchon and Marco-St. Louis Amusement Company circuit, has joined the customer orders department, National Theatre Supply.... Funeral services were held last week for Herman T. Koch, veteran projectionist, who died recently. . . . Beauvais B. Fox, 79, publicity agent who died recently at the Percy Williams Home, East Islip, Long Island, N. Y., was a native of Fredericktown, Mo., and handled shows at the old American here from about 1918 to 1940. Paul Beisman, manager, Municipal Opera and the present American, said Fox was a great authority on the theatre.

In the $300,000 anti-trust suit of Pauline S. and Earl E. Williams, former owners, Venita, Herculaneum, Mo., against various film companies and the Miller Theatre Company, owner of theatres in Festus and Crystal City, Mo., plaintiffs' requests for oral arguments on the motion to dismiss filed by Allied Artists was filed by leave in the court of Federal District Judge Roy W. Harper. . . . The Bloomer Amusement Company plans to open its new Cahokia Drive-In, Alorton, Ill., shortly. . . . Stewart Custer, Johnston City, Ill., has tentatively set Aug. 29 for the grand opening of his Marion Drive-In, on Highway 37 near Marion, Ill. . . . "The Big Issue" the motion picture made by Charles Guggenheim to show the need for various public improvements in St. Louis in connection with the $110,639,000 bond issue, has won the documentary film award of the International Film Festival, Edinburgh, selected over scores of entries from various countries. . . . The old Normandy, St. Louis County, wouldn't be recognized by its former patrons. It has been converted into a swank furnishings store for men and boys. . . . Loew's State will be on the closed circuit telecast of the Rocky Marciano-Archie Moore heavyweight title fight on Sept. 20. . . . Barney Diamond, veteran theatre owner and manager, has entered the automobile business as a salesman.

The Columbia Amusement Company's new South Twin Drive-In, West Paducah, Ky., had a grand opening. Columbia is headed by Leo Keiler. . . . Paul Mason is the new operating lessee, Lions, Troy, Ill., owned by the Troy Lions Club. The former lessee was Frank Mann. . . . Charles Whittenburg, manager, Strand, Popular Bluff, Mo., for Judge G. Carey, Caruthersville, Mo., recently closed a deal with the Judge to take over the theatre under a lease agreement, and is now operating the house on his own account. . . . The Empress reopened last fortnight with the first of four combination motion picture and stage programs, under the management of Al Charles, Los Angeles, who has subleased the house from Ansell Brothers. . . . Herman Gorelick, co-owner, Realart Pictures, and Mrs. Gorelick celebrated their 30th wedding anniversary by enjoying dinner and the floor show at the Chase Club. . . . Word from Herrin, Ill., indicates that fire in the Annex Theatre and office building will cost above $125,000. John Marlow, Marlow Enterprises, owner of the building, placed the loss at $100,000. Other tenants of the building indicated their loses would run $25,000 or more. Marlow said rebuilding would begin as soon as possible. Explosion of an electric transformer caused the fire.

San Antonio

The first of four films previewed at the Josephine, operated by Tom Sumners Theatres, for the San Antonio Council, Knights of Columbus, was "Frontiersman of the Faith," made in the Vatican. Start-

AB-PT Files Chancery Suit Against Fanchon And Marco

WILMINGTON, DEL.—American Broadcasting-Paramount Theatres has filed a chancery suit here seeking an accounting from Fanchon and Marco for its part in the management of the Paramount - Hollywood Corporation. AB-PT and F and M each own 400 shares, and their total is Paramount-Hollywood's entire stock.

F and M is accused of refusing to recognize votes cast and actions taken by AB-PT as a stockholder. The Delaware court is asked to enjoin F and M from interfering with the exercise of the plaintiff's rights as a stockholder.

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Luncheon Kicks Off Jimmy Fund Drive

Providence, R. I.—Eddie Dowling, New York theatrical producer and director, was the principal speaker at the kick-off luncheon of the 1955 Jimmy Fund of Rhode Island. Also at the event, held recently in the Sheraton-Biltmore Hotel, was Curt Gowdy, radio announcer and telecaster, Boston Red Sox baseball games, who addressed the gathering.

Edward M. Fay, dean of Rhode Island showmen, and Carl Haffenreffer, Narragansett Brewery, are state co-charmen, Willard Matthews, manager, Majestic, heads the theatre division fund-raising group. Ted Fleischer, president, Interstate Theatres, Boston, and co-chairman, New England fund, was present, as was Bill Koster, executive secretary, Variety Club, and executive director of the sectional fund. Among the gathering of close to 70 were representatives from practically every motion picture house in Rhode Island, as well as officials of the press, radio, and television.

Despite the fact that the Rhode Island Jimmy Fund sets new records year after year, the theatremen pledged themselves to try to out-do previous years in the current drive. A series of special attractions, including tag-days, sports events, and the placing of collection receptacles in key outlets, will supplement the customary collections taken up among theatre patrons.

Mrs. Thurmond Chatham, wife of Congressman Chatham, recently presented a check for $300 to the Variety Club Carter Barron Memorial Clinic at Children's Hospital, as a result of the launching of her popular song, "Lonely Road." Seen, left to right, are Morton Gerber, Variety Club welfare committee chairman; Frank M. Boucher, co-chairman, VC's ways and mean's committee; Debbie Styles, six, who accepted the check; Hazel Royer and Edith Torkington, administrators of the hospital; and Mrs. Chatham.

New Insurance Laws To Affect Exhibitors

St. Louis—Several new laws will become effective at the end of this month which will affect Missouri theatre and drive-in owners, who should check their liability insurance to determine whether it is adequate to cover the new maximum of $25,000 damages permitted in cases of wrongful death. The present law allows a maximum of $15,000. Under the new regulations, the exhibitor should have protection as well for $50,000 to cover two or more deaths, and an additional $5,000 for property damage.

New laws relating to workmen's compensation also have been enacted, which include benefits to injured employes, among other matters. Consultation with an insurance agent or broker about the effects of the new laws on the individual situation and its present insurance protection is the surest way to avoid future difficulties. Missouri lawyers are nationally known for their ability to wrangle fat verdicts from sympathetic jurors.

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ing in October, the series will be shown publicly under arrangements being worked out by the local council. . . . The capacity of the Parkaire Drive-In has been increased from 500 cars to 1000. The Parkaire, formerly the Hi-Park, was completely remodeled when taken over recently by E. L. Pack from Ezell and Associates. . . . Kathryn Grant, a native of West Columbia, Tex., returned here in connection with the premiere of her latest motion picture, Columbia's "Cell Block 2455," Miss Grant plans to enroll in the University of Texas, Austin, to complete work on her degree. . . . Warners is expected to send a crew from Hollywood for two weeks' location work on the Gary Cooper film, "The Court-Martial of Billy Mitchell." San Antonio often is called the "Mother of the Air Force," with its many famous flying fields, including Kelly, Brooks, and Randolph.

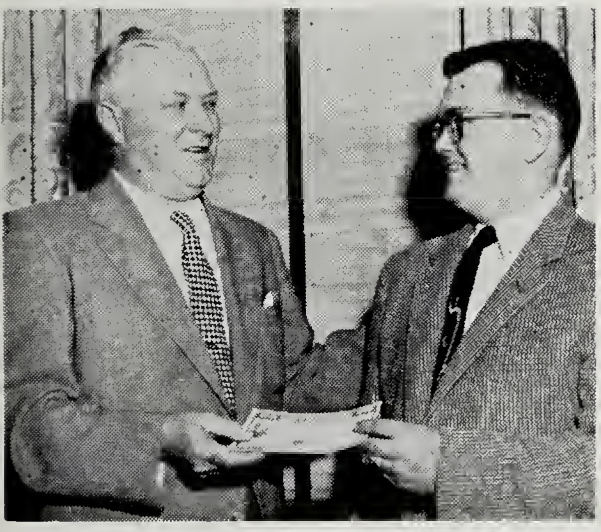
The State, Bay City, Tex., operated by the Frels Circuit, has just undergone a complete remodeling job according to Eddie Reyna. . . . Harry Burgess, formerly chief usher, Metropolitan, Houston. has been named assistant to John Arnold, manager, Kirby, Houston. . . . Mr. and Mrs. Frank Gillespie, former owners, Linda, Whiteright, Tex., have taken over the management of the White Rock Drive-In, Dallas, for Bob Hartgrove. . . . Fred Putnam, manager, Village, Port Arthur, Tex. has resigned to move to New York. He was with the Jefferson Amusement Company for 25 years. For 23 years he was manager, Strand. Last March he was named manager, the suburban Village. . . . Henry Harrell has been named branch manager, 20th-Fox, Houston. W. T. Keith is the office manager. Mark Sheridan has been moved up to position of southwest district manager. . . . Pat Kennedy, 39, former theatre operator, Coleman, Tex., died recently from injuries sustained when he was struck by an airplane.

W. A. Hoffmire has taken over the operation of the Plaza, Donna, Tex. Purchase was made from former owner and operator Frank Strickland. Hoffmire was formerly manager, Lindenhurst, Lindenhurst, N. Y. . . . H. B. Leathers, owner, has opened the Chief Drive-In, Paducah, Tex., after remodeling. . . . Buddy Gould, formerly manager, Yale, Houston, transferred to the Fulton, Houston, in a similar position. . . . The new Ono Drive-In, Columbus, Tex., owned by Lester Miller, has been opened. Miller formerly operated the Osage Drive-In, Corpus Christi, Tex. . . . Clarence McNiel opened the Chief Drive-In, Abilene, Tex. . . . The Pike Drive-In, Handley, Tex., has been reopened. . . . Alvin Guggenheim, formerly manager, Yale, Houston, has switched places with Bob Bru, manager, South Main Drive-In, Houston.

Washington

The telephone number of Myron Mills' Equity Film Exchange, Inc., 922 New Jersey Avenue, N.W., is REpublic 7-0776 and not as previously listed in a Motion Picture Exhibitor exchange listing. This, we trust, will prevent an attorney, Dorsey K. Offutt, from receiving calls intended for Equity.

In Petersburg, Va., Albert Bernstein, district manager, Neighborhood Theatres, with the cooperation of Sam Northington, manager, Century, tied in "Davy Crockett" with a merchants' campaign on a local pioneer, Peter Jones. The combined celebration was called "Peter Jones Meets Davy Crockett."



George A. Crouch, zone manager, Stanley Warner Theatres in the Washington area, recently presented $100 Bond to Charles Costolo, manager, SW Beverly, for his work during the drive.

Among the many notables present at the world premiere of Paramount's "To Catch A Thief," Trans-Lux Philadelphia, were, left, in the usual order, Barney Balaban, president, Paramount Pictures Corporation; Grace Kelly, star of the picture; Mrs. Balaban; and Cary Grant, star of the picture; and, right, in the usual order, Miss Kelly, Grant, Pennsylvania's Governor George M. Leader and Mrs. Leader.

The International Scene..........

Canada

Famous Players Honor Fitzgibbons With Drive

TORONTO—An all-out frontal attack at increasing business will be begun by Famous Players managers when the "Profit Blitz For Fitz" gets underway Sept. 5.

Announcement of the 13-week drive was made during a series of regional meets for managers, associates, and partners. There is $12,500 in prize money, to be split between five groups set up in the circuit.

Title for the drive comes, aptly, from the J. J. Fitzgibbons, president and managing director, Famous Players. It marks his 25th anniversary with the company. Committee in charge of drive operations are Rube Bolstad, Morris Stein, Bob Eves, Ben Geldsaler, Angus MacCunn, Dick Geering, Al Troyer, and Jim Nairn.

Although the original cash money offered winners of the drive ending Dec. 3, totalled $7,625, it was increased when Fitzgibbons personally added $2,400 to the jackpot, while Jack Fitzgibbons, head of Theatre Confections, Ltd., added an additional $2,500, bringing the sum up to $12,500.

Canadian Comment

Earnings of motion pictures produced in Canada were up 32 per cent in 1954 over 1953, as 45 film companies earned $2,106,131. The previous year, according to the Dominion Bureau of Statistics, the companies, numbering 32, earned $1,592,779. Production of films of five minutes duration or longer by these firms and by government-controlled concerns included two feature films, the same number as in 1953, 50 theatrical shorts, compared with 55 in 1953, and 363 non-theatrical films compared with 481 the previous year. The non-theatrical films included 335 for TV in 1954. Of the 750 films produced last year, 185 were in color and 566 had sound, 327 English, 216 French, and 23 other languages. Other production last year included 691 TV commercials, compared with 196 in 1953; 1,551 theatre trailers, comparerd with 1,172; 903 TV newsreel stories, compared with 249; 347 theatre newsreel stories, the same number as in 1953; 263 silent slide films, compared with 80, and 53 slide films with sound records, compared with 31.

Twenty years of Paramount leadership under president Barney Balaban will be honored in the annual Canadian Paramount sales drive, Aug. 28 to Dec. 24. This is the first time in his tenure of office that Balaban has consented to the use of his name in a sales push. Win Barron, Paramount's director of public relations-advertising, will head the sales endeavor.

Arnold M. Picker, United Artists vice-president in charge of foreign distribution, recently exchanged congratulations with Tjon Kon Fong, owner-operator, New York and Great World Theatres, after signing contracts for exhibition of UA 1955-56 releases at the Hong Kong theatres. Standing by are Richard I. Guardian, left, UA district supervisor; and Chan Keong, left, general manager of the two houses.

CINE CHATTER: Interest is high in the annual Variety Baseball Night to be held in Toronto in aid of Variety Village. If any members are unable to attend the game, they are asked to send their donation to Dan Krendel, Famous Players Canadian Corporation, Royal Bank Building, Toronto. . . . The Motion Picture Theatres Association of Ontario is after its members to find out whether they are interested in a workshop, for as Arch H. Jolley, executive secretary, pointed out, "A workshop will help the theatre-owner do business." . . . Jolley, by the way, was a speaker at the Rotary Club's meeting in Tillsonburg, being introduced by Jim Gamlin, Strand, Tillsonburg, with more than 50 members and guests attending. . . . Two recent fires completely destroyed A. Gingras' 384-seat Canada in Levis, Que., and P. Rose's 288-seat Rose Mac, the only one in Langruth, Manitoba. . . . Circuit and independent representatives as guests of Columbia Pictures of Canada, Ltd., greeted Abe Montague, general sales manager of Columbia's world-wide organization and his aide, Rube Jackter, at a dinner at the Royal York Hotel in Toronto. Montague was among the speakers along with John J. Fitzgibbons, president of Famous Players, and L. W. Brockington, president of Odeon Theatres (Canada) Limited. . . . MGM's "Blackboard Jungle" was finally cleared by a seven-person appeal board after censorship delays in Saskatchewan. . . . First, second and third places in the Cardinal Billings Drive are held by Saint John, Vancouver, and Calgary. The JARO standing is now Saint John, Calgary, and Vancouver in the third week.

—HARRY ALLEN, JR.

England

LONDON—A representative of Cinematograph Exhibitors Associations, the British exhibitor group, probably will attend the Theatre Owners of America convention in Los Angeles, Oct. 6-9, it was revealed following a meeting here between TOA general counsel Herman Levy and CEA executives. It was understood that Scottish exhibitor George Singleton will be the accredited CEA delegate. The move is further evidence of TOA's effort to achieve world-wide exhibitor unity.

"Camera" Condemned; Schwartz Appeals

NEW YORK—"I Am A Camera," which was refused a Production Code Administration seal recently, last week was placed in the C, or Condemned, classification by the National Legion of Decency. The Legion announced that the film's "story, characterization, dialogue, and costuming" offend morality and decency, and that it is, therefore, unsuitable for the patronage of all persons.

Following the Legion's action, Distributors Corporation of America president Fred J. Schwartz appealed to Cardinal Spellman with a request that His Eminence attend a screening of the controversial production. In his message to the Cardinal, Schwartz asserted that DCA believes that to portray "Godlessness" is not to condone it, and that such a film cannot adversely affect society's morals. The implication was that Schwartz hoped the Cardinal, if he agreed to attend the screening and found the motion picture unobjectionable, might take steps to reverse the Legion's ruling.

MPAA Under Fire

An earlier appeal by Schwartz to the MPAA directors for a review of the PCA ruling was heard at the beginning of the week when the film company executives attended a screening of the picture, together with PCA head Goeffery Shurlock, who flew from the coast to attend. The MPAA board unanimously vindicated Shurlock's denial of a PCA seal for the film, and immediately drew fire from Schwartz.

The DCA president attacked the Production Code on the ground that it has not kept in step with "changing ideas and values," and said that it should be re-examined "in the light of present-day thinking." Analyzing the Code and its application to films similar to "I Am A Camera" which have been approved, Schwartz charged that the stand taken by the MPAA board was "arbitrary."

IFE Holds Sales Meet

NEW YORK—The IFE Releasing Corporation concluded a two-day meeting of eastern division members and executive vice-president Seymour Poe, last week. The talks were held as part of a nationwide sales survey being conducted by Poe, and the agenda included discussion of his program of cooperation with exhibitors. "The Workshop Plan," a series of meetings designed to show exhibitors tested methods of selling foreign product, was part of the program.

Among those attending the meetings were Bernard Jacon, sales vice-president; Seymour Schussel, eastern division manager and Jacon's assistant; Al Herman, New England district manager; Phil Levine New York City manager, and regional sales representatives.

Gibraltar Names Goldman

NEW YORK—Gibraltar Motion Picture Distributors, Inc., last fortnight named Edmund Goldman the company's exclusive representative on foreign sales, it was announced by Sam Nathanson, president.

MOTION PICTURE
EXHIBITOR
SERVISECTION

The original Pink Section evaluations of features and shorts

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SECTION TWO
VOL. 54 • No. 17

AUGUST 24, 1955

ALLIED ARTISTS

Night Freight (5526)

Melodrama
80m.

Estimate: Average programmer.

Cast: Forrest Tucker, Barbara Britton, Keith Larsen, Thomas Gomez, Lewis Martin, G. Pat Collins, Mike Ross, Myrna Dell, Sam Flint, Michael Dale. Executive producer William F. Broidy; produced by Ace Herman; directed by Jean Yarbrough.

Story: Forrest Tucker, former truck line owner driven out of business by the rough and sometimes illegal competition of rival Thomas Gomez, is successful in operating a short-line railroad with partner Lewis Martin, and they decide to experiment with carrying loaded truck trailers on their flatcars, insuring more rapid delivery than via regular truck channels. Tucker finds that cafe waitress Barbara Britton is engaged to his brother, discontented Keith Larsen, and decides to break it up figuring she is only after his money, but he gets to know her better and they soon find themselves in love. Larsen, fed-up with Tucker, goes to work for Gomez suggesting ways to sabotage the rail operation. Gomez has a bomb planted on an ammunition train by mistake, instead of on one of Tucker's. Larsen and Tucker find the bomb in time and save many lives, with Larsen finally getting straightened out. Britton and Tucker decide to face the future together.

X-Ray: This should do fair as part of the program with a story that has a different twist but is ordinary otherwise, with fair performances, adequate direction and production. The screen play is by Steve Fisher.

Ad Lines: "The Freight Had To Go Through No Matter What The Cost"; "They Fought Against Time To Save Thousands Of Lives"; "Truckers Vs. The Railroad In A Fight To The Finish."

BUENA VISTA

The African Lion

Documentary
73m.

(Buena Vista)
(Technicolor)

Estimate: Highly interesting documentary.

Credits: Photographed by Alfred G. Milotte and Elma Milotte. Associate producer Ben Sharpsteen; directed by James Algar. Written by Algar, Winston Hibler, Ted Sears, Jack Moffitt. Narrated by Winston Hibler.

Story: While the title would make it seem that the film is devoted to the lion, it actually contains much footage devoted to other jungle inhabitants, and seen are the wildebeest, the hartebeest, zebra, water buck, sable antelope, kudu, gazelle, buffalo, wild dogs, jackals, vultures, etc. The giraffe is also shown as is the rhino and the eating and fighting habits of the lion family, the actions of elephants, and hunting styles of the various members of the cat family.

X-Ray: Colorful and informative is this latest Disney release, and it should prove of high interest to audiences. It's well done with many unusual shots of animals in action, as well as containing a number of scenes that are similar to those seen before. There are a number of scenes which show the animals killing their prey and eating same, which some may find strong. Where others in the True Life Adventure series have been appreciated this, too, should go over. It can do well as part of the program.

Ad Lines: "Another Great True Life Adventure From The Fabulous Walt Disney Studios"; "Thrilling Adventure In The Raw"; "Scenes From The Animal Kingdom Never Seen Before."

IMPORTANT

Data carried in this issue of THE SERVISECTION, as it pertains to the 1954-55 season, will not be carried in complete detail again. Subsequent issues will be compiled as of, and after, the issue of Sept. 7, 1955, and will start the only complete reviewing record of the 1955-56 season in any motion picture trade paper. Additional data on the 1954-55 season will continue to be carried in THE SERVISECTION until the record is completed.

To sum up: this issue marks the completion of the 18th year of this service. The 19th year will begin on Sept. 7 as a complete record of the 1955-56 season, including material of the 1954-55 season until that is completed.

Back issues of most of the issues of THE SERVISECTION are available for purchase on request at The Bookshop.

COLUMBIA

Apache Ambush (804)

Melodrama
68m.

Estimate: For lower half.

Cast: Bill Williams, Richard Jaeckel, Alex Montoya, Movita, Adele August, Tex Ritter, Ray "Crash" Corrigan, Ray Teal, Don C. Harvey, James Griffith, James Flavin, George Chandler. Produced by Wallace MacDonald; directed by Fred F. Sears.

Story: With the Civil War over, President Lincoln has the task of merging the two sections of the country together, and one way of helping is to try and get a large herd of cattle from Texas up to the north, where there is a shortage of meat. He orders Indian scout Bill Williams, soldier Ray Teal, and former Confederate officer, Don Harvey to work out a plan to get the cattle to Abilene, and gives Williams a letter directing the cooperation of the Army unit commanded by James Flavin. Harvey heads for Texas to start the cattle rolling. Williams and Teal join a wagon train of settlers which also contains a wagon owned by profiteer Ray Corrigan, who is carrying a shipment of new repeating rifles along with Movita, a Mexican girl he picked up, and Richard Jaeckel, a former rebel soldier who lost an arm and spent two years in a prison camp. Movita informs bandit Alex Montoya, of the cargo and he attacks with his band. Corrigan is forced to use the rifles to drive them off, and is killed. The rifles disappear with Jaeckel refusing to talk. Williams and the others search for the rifles while Jaeckel slips off to make a deal with Montoya. Montoya agrees not to harm any southerner and to send the Apaches to stop the cattle. As he attacks the town killing wantonly, Williams and the others find the guns and beat them off, killing Montoya. Before Jaeckel dies of a gunshot wound, he tells of the Apache ambush and Williams and some men arrive in time to reverse a stampede and drive off the Indians.

X-Ray: There's lots of plot crammed into this short running time which tends to be slightly confusing, but there is also lots of action, intrigue, fighting, shooting, noise and all the other ingredients that go into a western that satisfies fans of this type of release. The acting, direction, and production are average. The story and screen play are by David Lang.

X-Ray: "Blazing Thrills Sear The Screen"; "The Wildest Indian Raid Of The Wild Frontier"; "Renegades vs. Soldiers . . . Bandits vs. Cattlemen . . . And The Apache Nation Rode Against Them All."

MGM

It's Always Fair Weather (601)

Musical
102m.

(CinemaScope)
(Eastman Color)

Estimate: High rating musical.

Cast: Gene Kelly, Dan Dailey, Cyd Charisse, Dolores Gray, Michael Kidd, David Burns, Hal March, Jay C. Flippen. Directed by Gene Kelly and Stanley Donen; produced by Arthur Freed.

Story: Three World War II buddies celebrate their homecoming at a bar and grill owned by David Burns on Third Avenue and are happy until Gene Kelly finds a letter from his girl telling him she married another. The trio make a pact to meet at the bar 10 years later for a reunion. The years bring changes with Kelly, once planning to become a lawyer, winding up a Broadway sharpie managing a small-time fighter. Michael Kidd takes a wife, begets youngsters, and operates a hamburger diner in Schenectady. Dan Dailey, who hoped to become an artist, is faced with a wife who wants a divorce and a nervous stomach as the result of becoming a stuffy vice-president of an advertising agency. Their reunion is cold and boring and their luncheon a fiasco which is saved by the arrival of Cyd Charisse, who is program coordinator of a TV show handled by Dailey's agency, called "Midnight With Madeline," which features Dolores Gray. Kelly's play for Charisse fails. Later faced with a crisis as to subject matter for the TV shows that night, Charisse gets the idea to have the three put on their reunion for millions to see without their advance knowledge. Meanwhile, Kelly with Charisse discovers his fighter is to throw the fight at instructions from gambler Jay C. Flippen and he knocks him out, calling off the fight. That night on TV they admit their reunion was a bust and before they can get off Flippen and his boys show up intending to get Kelly. Instead they wind up making a confession to the fight fix on TV, after which there is a free for all. Everybody winds up happy with the three reunited and Dailey phones home to find his wife will wait for him now that he no longer is a stuffed shirt, while Kelly and Charisse are determined to give the future a try together.

X-Ray: Highly entertaining all the way is this light, fun-filled entry that should please all viewers big and small, old and young, for it has a pleasing and interesting yarn, bolstered by some fine dance routines, good tunes, rating performances by all in the proper vein, and better direction and production. When the word gets around, the results should put this in the better return column. It moves at a rapid pace so that the time passes rapidly. There should be more of Charisse is a sentiment that will be echoed far and wide, while the dance numbers will receive a goodly measure of proper acclaim showing that Kelly is still one of the top masters of the art. The story and screen play are by Betty Comden and Adolph Green. Tunes heard include: "The Binge," "The Time For Parting," "Blue Danube," "Stillman's Gym," "Baby, You Knock Me Out," "Music Is Better Than Words," "Once Upon A Time," "Saturation-Wise," "Thanks A Lot, But No Thanks," "I Like Myself."

Tip On Bidding: Higher rates.

Ad Lines: "Three Guys And A Couple Of Gals Set The Town On End With Lots Of Fun, Music And Laughs"; "Entertainment That's Guaranteed To Chase Your Blues Away"; "The Musical They're All Talkin' About . . . It's A Treat In Any Weather."

REPUBLIC

The Divided Heart

Drama
89m.

(English-made)

Estimate: Well made entry for art and specialty spots.

Cast: Cornell Borchers, Yvonne Mitchell, Armin Dahlen, Alexander Knox, Geoffrey Keen, Liam Redmond, Eddie Byrne, Theodore Bikel, Ferdy Mayne, Andre Mikhelson, Pamela Stirling, Michel Ray, Martin Keller, Krystyna Rumistrzewicz, Mark Guebhard, Gilgi Hauser, Maria Leontovitch, Martin Stevens. Produced by Michel Truman; directed by Charles Crichton.

Story: In a little village in the Bavarian Alps, Armin Dahlen and Cornell Borchers live with their 10-year-old foster child, Michel Ray, who was legally adopted from a German orphanage when he was three. Borchers had looked after the boy for five years, while her husband, whom she thought dead, was a prisoner in Russia. Representatives of the International Refugee Organization inform the foster parents that Ray is actually a Yugoslav, and his real mother, Yvonne Mitchell, is still alive and wants the boy. It is revealed that when Yugoslavia had been overrun by the Nazis, Ray's father had helped the Partisans, been betrayed, and shot. His mother had tried to escape, had been captured and sent to a concentration camp. The boy had been put in the orphanage. Now it is up to the court to decide who should have custody of the child. At the hearing, both mothers state their case. The court, after a talk with the child, decides that he is to be turned over to his real mother.

X-Ray: An accent on realism and personal tragedy has resulted in a film that will completely satisfy discriminating art and class audiences. The entry presents a sensitive and disturbing story that is superbly executed in production, performances, and direction. A suspenseful and highly controversial ending enhances the film's entertainment value. Written by Jack Whittingham; based on a true story.

Ad Lines: "A Film As True And As Tragic As The World We Live In"; "A Rare Treat . . . One That Will Long Be Remembered"; "How Can Any Man Decide Between The Love Of Two Women For A Child?"

20TH-FOX

Love Is A Many Splendored Thing (521)

Romantic
Drama
102m.

(CinemaScope)

(Color by DeLuxe)

Estimate: Well-made romantic drama for better returns.

Cast: William Holden, Jennifer Jones, Torin Thatcher, Isobel Elsom, Murray Matheson, Virginia Gregg, Richard Loo, Soo Young, Philip Ahn, Jorja Curtright, Donna Martell, Candace Lee, Kam Tong, James Hong, Herbert Heyes, Angela Loo, Marie Tsien, Eleanor Moore, Barbara Jean Wong, Hazel Shon, Kei Chung. Produced by Buddy Adler; directed by Henry King.

Story: Eurasian Jennifer Jones, part Chinese and part English, is a doctor working at a Hong Kong hospital in 1949. Since the death of her Nationalist General husband, Jones has dedicated herself to the medical profession, and she has hopes of someday returning to her native China. Jones' self-imposed, dedicated existance is rudely shattered by the intrusion of American war correspondent William Holden, separated from his wife. Jones realizes that she is falling in love with the correspondent. Jones is called to China by her family. Her sister, fearing capture by the advancing Communists, has taken refuge in a foreigner's house and in that way has disgraced the family. Jones agrees to help the girl and returns to her relative's home where she finds Holden, who proposes marriage. After getting her family's approval, Jones agrees. The pair return to Hong Kong. Holden tries to obtain a divorce but is unsuccessful. Jones sticks by him and this results in her being fired from her hospital job. When fighting breaks out in Korea, Holden is sent there by his paper. Jones waits for him at the apartment of Hong Kong friends when word comes through that Holden has been killed. Jones blindly makes her way through crowded streets to a hill where she and Holden had so often met and recalls the eternal love promised by her lover.

X-Ray: Excellent location photography of Hong Kong and vicinity acts as the background for this tale of romance which should be most enthusiastically received by female audiences. The film is well handled in production and direction, and is aided by distinguished performances. Atmosphere and authentic settings help in maintaining a high degree of interest throughout. The song, "Love Is A Many Splendored Thing," is repeated constantly during the course of the film, and will assist in the selling. Screen play by John Patrick; based on "A Many-Splendored Thing," by Han Suyin. It could wind up with better grosses.

Ad Lines: "She Was Han Suyin, The Fascinating Eurasian . . . He Was Mark Elliott, The American Correspondent"; "The True Story Of A Forbidden Romance, In The Heart Of Turbulent Hong Kong"; "One Of The Screen's Unforgettable Experiences."

UNITED ARTISTS

Desert Sands

Melodrama
87m.

(Bel-Air)

(SuperScope)

(Color by Technicolor)

Estimate: Okeh programmer.

Cast: Ralph Meeker, J. Carrol Naish, John Smith, Ron Randell, John Carradine, Keith Larsen, Jarl Victor, Otto Waldis, Peter Namakes, Albert Carrier, Mort Mills, Philip Tonge. Executive producer Audrey Schenck; produced by Howard W. Koch; directed by Lesley Selander.

Story: John Carradine engineers a plot to kill his brother, a Sheik in French Morrocco, with the killers disguised as French Legionaires. The dead man's son, 15-year-old Keith Larsen, and his sister, Marla English, leave with Carradine vowing vengeance. Fifteen years later, Captain Ralph Meeker arrives by helicopter at a fort in the desert to take over command with news that a relief column should be arriving, but it fails to arrive. The next day a group of wounded and dead Legionaires are found outside the walls. A trio of Arabs appear demanding that Meeker surrender the fort. He refuses and as they leave, they blow up the gates, which permits an attack by forces led by Carradine, Larsen, and English to take over. Larsen then informs Meeker he intends to set the fort in order and use it to trap a relief column on the way. English is attracted to Meeker and Larsen forbids her to see him again. She overhears Larsen tell Carradine he knows he was responsible for the death of his father, but forgives him, saying it gave him a chance to become the powerful leader he is. English tricks Carradine into killing himself and reaches Meeker as the relief column nears the fort. He frees his men, warns the column, and turns the tables on the Arabs. Larsen attempts to kill English, but Meeker kills him first.

X-Ray: There is little that is original here with the familiar Legion yarn used once again, which, when coupled with average performances, a fair story, and okeh direction and production, puts this in the average program class. There is always a segment of the audience eagerly awaiting adventure films of this type, and these may be satisfied with the entry. There is a sufficiency of action for the amusement of the younger set. The screen play is by George W. George, George F. Slavin, and Danny Arnold.

Tip On Bidding: Program rates.

Ad Lines: "Thrill To Adventure On 'Desert Sands'"; "Their All-Out Attack Threatened The Destruction Of The French Foreign Legion"; "Action In The Sahara Desert."

The Naked Street

Melodrama
84m.

(Small)

Estimate: Satisfactory program entry.

Casts: Farley Granger, Anthony Quinn, Anne Bancroft, Peter Graves, Else Neft, Jerry Paris, Frank Sully, John Dennis, Angela Stevens, Joy Terry, G. Pat Collins, Mario Siletti, Whit Bissell, Jeanne Cooper, Sara Berner, James Flavin, Harry Harvey, Judge Stanley, Jackie Lougherery, Frank Kreig. Produced by Edward Small; directed by Maxwell Shane.

Story: Anthony Quinn, underworld leader, is devoted to his mother, Else Neft, and sister, Anne Bancroft. When Bancroft reveals that she is expecting Farley Granger's child, Quinn manages to get Granger freed of a murder conviction and pressures Granger into marrying Bancroft. Granger gets a truck driving job and for a time stays out of trouble. When Bancroft's baby dies at birth, Quinn blames Granger. Granger begins to hijack trucks. When Quinn learns that his brother-in-law is playing around with other women, he arranges for Granger to be framed on a murder charge. Granger is convicted of the charge and sentenced to die. Granger tells Quinn that unless his sentence is reversed, he will tell reporter Peter Graves, how he falsely beat the first murder rap. Quinn ignores the threat and Granger tells all to the reporter. Granger is executed, but Graves manages to talk one of Quinn's boys into revealing to the police how Granger was framed. Graves, who is in love with Bancroft, goes to her apartment just as Quinn arrives. The police close in and pursue Quinn as he falls off the roof to his death.

X-Ray: Mildly interesting throughout and containing abundant amounts of action, this entry can best serve as part of the program. Performances, direction and production are satisfactory. Screen play is by Maxwell Shane and Leo Katcher.

Ad Lines: "A Story Of An Underworld Kingpin And A Small Time Punk"; "They Called Him A Small Time Punk . . . But He'd Show Them!"; "He Owed His Life To A Man He Hated."

FOREIGN

The Sheep Has Five Legs

Comedy
Drama
95m.

(United Motion Picture Organization)
(French-made) (English titles)

Estimate: Highly amusing art house import.

Cast: Fernandel, Delmont, DeFunes, Paulette Dubost, Francoise Arnoul, Noel Roquevert, Lina Lopez, Rene Genin. Produced by Raoul Ploquin; directed by Henri Verneuil.

Story: Forty years ago the French village of Trezignan suddenly gained fame and fortune when one of its inhabitants gave birth to quintuplets. Now the town has fallen into bad times and the authorities devise a plan that may again bring prosperity to the town. A reunion will be held between the father of the quints, played by Fernandel, and his sons, each played by Fernandel, whom he has not seen since the government adopted them shortly after their birth. Delmont is assigned the task of locating the men and bringing them back to town. In Paris, he locates the first, Alain, wealthy proprietor of the country's most famous beauty salon. Alain divides his time between beautifying and romancing the ladies. His brother, Desire, a window washer of limited finances, is continually pestering Alain for loans. A proposition is put to Desire by his undertaker employer. Desire will be paid 60,000 francs in return for a signed statement requesting an expensive funeral as his dying wish, to be paid by Alain. He signs the statement but regrets it since the undertaker talks him into believing that his cold will soon result in death. When the undertaker suddenly dies, Desire returns to normal and proceeds to make a deal for 60,000 francs with every mortician in the city. The next brother, Bernard, is an "advice to the lovelorn" editor of a magazine. A wealthy man who has been corresponding with a girl he has never seen, asks Bernard to arrange a marriage, and then drops dead in Bernard's office. Bernard goes to the girl's home, to break the news, discovers that the girl does not want to marry, and succeeds in antagonizing the parents by impersonating the suitor and acting rude. The next brother, Charles, a priest, is plagued by the fact that he looks exactly like Don Camille, a famous cinema priest. In the South Seas, Etienne, the last brother, is found aboard his boat. Etienne is in a gambling bout, with his boat at stake. The contest is which lump of sugar will a fly alight upon, Etienne's or his opponent's. Etienne wins. The five brothers are reunited with their father at Trezignan. At the celebration, the wife of Desire gives birth to sextuplet girls.

X-Ray: This import will prove highly amusing to art and specialty audiences. The film is highlighted by a cleverly produced and uniquely comical story and masterful performance by Fernandel in his six roles. Direction and supporting performances are well handled. Original screen play by Albert Valentin; adaptation by Rene Borjavel and Henri Verneuil.

Ad Lines: "See Fernandel In His Latest Comedy Laugh Riot"; Fernandel is Back . . . In The Funniest French Film In Years"; "A Story Of Quintuplets . . . And What Quintuplets! . . . We Guarantee A Laugh A Second."

This Man Is Dangerous

Melodrama
81m.

(Fortune Features)
(French-made)
(Dubbed in English)

Estimate: Import for program.

Cast: Edward Constantine, Colette Dereal, Claude Borelli, Gregiore Aslan, Jacqueline Pierreux. Produced by Georges Senamaut; directed by Jean Sacha.

Story: Edward Constantine is wanted by the police having just escaped from an American prison, and he lands on the French Riviera. Aboard a gambling vessel, he rescues wealthy heiress Claude Borelli from a gang of international criminals who seek to kidnap her. Through Colette Dereal, he finds himself in the middle of a grim meeting of a gang headed by Gregoire Aslan, who also wants to get hold of Borelli with a huge ransom in mind. She has disappeared and the trail leads him to Paris where still another gang of crooks want to hold Borelli for ransom, this one headed by Jacqueline Pierreaux. Constantine plays both gangs against each other and tries to protect Borelli, but Aslan and his mob finally get the girl whereupon Constantine tries to rescue her and reveals his true identity, an FBI agent. He battles Aslan and his gang to a finish leaving very little for the regular police to handle as the case comes to a close.

X-Ray: Imitating American gangster films or spoofing them, as the case may be, this entry contains a certain amount of interest, laughs, action, and authentic surroundings which help considerably. The cast is okeh, as is the direction and production, and with the English dubbing this could go on the lower half in some situations with perhaps curiosity value aiding attendance. This bears a Legion of Decency "B" rating.

Ad Lines: "The FBI Invades The French Underground With Action, Thrills And Murder"; "An Action-Packed Yarn About The French Underground"; "Three Gangs Are After A Beautiful Girl Until One Man Comes To The Rescue."

MISCELLANEOUS

A Life At Stake

Melodrama
78m.

(Gilbraltar)

Estimate: For the lower half.

Cast: Angela Lansbury, Keith Andes, Douglass Dumbrille, Claudia Barrett, Jane Darwell, Gavin Gordon, Charles Maxwell, Bill Henry, Kathleen Mulqueen, Don Sturkee, Jean Wood, Robert Haver. Produced by Hank McCune, directed by Paul Guilfoyle.

Story: Broke building contractor Keith Andes is approached by an attorney who seems to know of his genius in putting up "pretty little houses" in the hills and who introduces him to his client, blond and sexy Angela Lansbury. She informs Andes that it is her husband, Douglass Dumbrille, who will put up the money. Andes has a hunch the deal is not on the level, but is attracted to Lansbury. Andes is informed that the investors want a huge insurance policy on his life as part of the deal. He turns the deal down but finds he is unable to stay away from Lansbury. He agrees to accept the proposal with a $175,000 policy on his life. From here on in it is a case of who kills Andes first in order to collect the insurance money, with Andes suspicious of all except Claudia Barrett, Lansbury's sister. Finally, Dumbrille catches Andes and Lansbury together. Andes is wounded, and Lansbury shoots Dumbrille, who shoots and kills her before he dies. It turns out that Dumbrille and Lansbury had previously killed her first husband in a similar scheme. Barrett arrives with police and accompanies Andes to the hospital.

X-Ray: Given a satisfactory; although modest production, this holds interest due to a tight story by Hank McCune, also the producer. With Lansbury adding sex appeal and with the entire cast giving adequate performances, this meller should find its place on the duallers.

Ad Lines: "A Cheat At Heart From Her Painted Toes To Her Plunging Neckline"; "The Highest Stakes A Woman Ever Played For"; "A Blonde Jezebel With A Gun."

The Shorts Parade

TWO REEL

Color Cartoon

PETER AND THE WOLF. Buena Vista. 15m. This Disney Technicolor cartoon is taken from the feature, "Make Mine Music," reviewed in feature length in The Servisection of May, 1946. It is now

(*Continued on page* 4019)

The Shorts Parade

(Ratings: E—Excellent; G—Good; F—Fair; B—Bad. Complete listings of the rest of the 1953-54 shorts product will be found on pages 3901, 3902 of The Pink Section, another regular service of MOTION PICTURE EXHIBITOR. The number opposite each series designates the total announced by the company.—Ed.)

Columbia

Two Reel
COMEDIES
ALL-STAR (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7411	(Sept. 30)	The Fire Chaser (Besser)	F	16m.	3873
7412	(Dec. 9)	Kids Will Be Kids	F	16m.	3909
7413	(Jan. 20)	His Pest Friend (Quillan & Vernon)	F	16m.	3925
7414	(Feb. 17)	G.I. Dood It (Besser)	F	16m.	3933
7415	(Apr. 28)	Scratch, Scratch, Scratch (Clyde)	F	16m.	3966
7416	(June 9)	Nobody's Home (Quillan-Vernon)	F	16½m.	3995

ASSORTED FAVORITE REPRINTS (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7421	(Sept. 16)	His Hotel Sweet (Herbert)	F	17m.	3841
7422	(Oct. 14)	Billie Gets Her Man (Billie Burke)	G	17m.	3856
7423	(Dec. 2)	Cupid Goes Nuts (Vague)	F	16m.	3887
7424	(Feb. 10)	Half-Way To Hollywood (Tom Kennedy)	F	18½m.	3925
7425	(Mar. 3)	A Knight And A Blonde (Hugh Herbert)	F	14m.	3933
7426	(May 5)	Hiss and Yell (Vogue)	G	18m.	3981

COMEDY FAVORITE RE-RELEASES (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7431	(Oct. 21)	Wedding Belle (Schilling and Lane)	F	17m.	3865
7432	(Nov. 18)	Rolling Down to Reno (von Zell)	G	16½m.	3865
7433	(Dec. 16)	The Good Bad Egg (DeRita)	F	17m.	3887
7434	(Mar. 17)	You're Next (Cotlett)	G	18m.	3953
7435	(Apr. 21)	Ready Willing But Unable (Brendel)	F	16m.	3959
7436	(June 16)	Training For Trouble (Schilling & Lane)	F	15½m.	3981

SERIALS (4)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7120	(Nov. 11)	Riding With Buffalo Bill	F	15ep.	3880
7140	(Feb. 24)	Black Arrow (reissue)	F	15ep.	3933
7160	(June 9)	Adventures of Captain Africa	F	15ep.	3982

THE THREE STOOGES (8)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7401	(Sept. 2)	Knutzy Knights	G	17½m.	3841
7402	(Oct. 7)	Shot In The Frontier	F	16m.	3873
7403	(Nov. 4)	Scotched In Scotland	F	15½m.	3909
7404	(Jan. 6)	Fling In The Ring	F	15½m.	3918
7405	(Feb. 3)	Of Cash and Hash	F	16m.	3933
7406	(Mar. 10)	Gyped in The Penthouse	F	16m.	3953
7407	(Apr. 14)	Bedlam In Paradise	F	16m.	3959
7408	(June 2)	Stone Age Romeos	G	16m.	3995

CANDID MICROPHONES
(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7551	(Sept. 23)	Series 1, No. 1	E	10m.	3843
7552	(Dec. 2)	Series 1, No. 2	E	10½m.	3894
7553	(Jan. 13)	Series 1, No. 3	G	10½m.	3900
7554	(Mar. 3)	Series 2, No. 1	E	9m.	3934
7555	(June 2)	Series 2, No. 2	E	11m.	3995

COLOR FAVORITES (18)
(Technicolor)
(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7601	(Sept. 2)	Imagination	E	8m.	3842
7602	(Oct. 7)	Red Riding Hood Rides Again	G	7m.	3857
7603	(Nov. 4)	AHunting We Won't Go	G	7½m.	3866
7604	(Nov. 25)	Gifts From the Air	G	7m.	3888
7605	(Dec. 9)	Mysto Fox	F	7m.	3888
7606	(Jan. 6)	Polar Playmates	F	7m.	3900
7607	(Feb. 3)	Catnipped	G	7½m.	3919
7608	(Feb. 17)	Unsure Runts	F	7½m.	3933
7609	(Mar. 10)	River Ribber	G	6m.	3947
7610	(Apr. 7)	Treasure Jest	G	6½m.	3955
7611	(Apr. 21)	Picnic Panic	F	6m.	3966
7612	(May 12)	Mother Hubba-Hubba Hubbard	F	6m.	3982
7613	(June 2)	Kukunuts	G	6½m.	3982
7614	(June 23)	Scary Crows	F	8m.	3995
7615	(July 14)	Little Rover		9m.	

MR. MAGOO (4)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7701	(Dec. 16)	Destination Magoo	E	6½m.	3926
7702	(Feb. 24)	Magoo's Check Up	E	6½m.	3926
7703	(May 19)	Magoo Express	G	6m.	3966
7704	(June 23)	Madcap Magoo	G	6m.	3995

MR. MAGOO SPECIAL
(Technicolor)
(CinemaScope)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7509	(Jan. 6)	When Magoo Flew (1954-55)	E	7m.	3857

MUSICAL SPECIAL (1)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7999	(Sept. 2)	Autumn In Rome	G	8m.	3843

SCREEN SNAPSHOTS (10)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7851	(Sept. 23)	Hollywood Movies March On	G	10m.	3843
7852	(Oct. 21)	Hollywood Stars On Parade	F	9½m.	3874
7353	(Nov. 18)	Hollywood Cowboy Stars	F	10½m.	3947
7854	(Dec. 16)	Hollywood Like	F	10m.	3909
7855	(Jan. 20)	Pennies From Hollywood	F	10m.	3919
7856	(Feb. 24)	Hollywood Shower Of Stars	F	9m.	3934
7857	(Mar. 24)	Hollywood Fathers	F	10m.	3959
7858	(May 5)	Hollywood Plays Golf	F	9m.	3995
7859	(June 16)	Hollywood Beauty	F	9m.	4003
7860	(July 14)	Hollywood Mothers			

THRILLS OF MUSIC (6)
(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7951	(Sept. 9)	Ted Weems and Orch.	G	10m.	3843
7952	(Nov. 11)	Gene Krupa and Orch.	F	10m.	3866
7953	(Dec. 23)	The Lecuona Cuban Boys	G	10½m.	3900
7954	Feb. 10)	Tony Pastor and Orch.	G	10m.	3934
7955	(Apr. 10)	Elliott Lawrence & Orch.	G	10m.	3974
7956	(June 9)	Ray Eberle & Orch.	G	10m.	3983

UPA ASSORTED CARTOONS (4)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7501	(Sept. 23)	How Now Boing Boing	E	7½m.	3842
7502	(Jan. 27)	Spare That Child	E	6½m.	3926
7503	(Mar. 24)	Four Wheels No Brakes	E	6½m.	3955
7504	(May 19)	Baby Boogie	E	7m.	3966

WORLD OF SPORTS (10)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7801	(Sept. 16)	Argentine Athletics	G	10m.	3874
7802	(Oct. 14)	Hunting Thrills	F	9m.	3874
7803	(Nov. 11)	Skiing The Andes	F	10m.	3909
7804	(Dec. 23)	Rasslin' Redskin	G	10m.	3909
7805	(Jan. 13)	Flying Mallets	F	10m.	3926
7806	(Feb. 17)	Aquatic Stars	F	9m.	3934
7807	(Mar. 17)	Fishing Paradise	F	9m.	3967
7808	(Apr. 28)	Barking Champs	G	9m.	3967
7809	(June 2)	Sun Play	G	9m.	3995
7810	(July 14)	Danish Gym-Dandies		9m.	

MGM

TWO REEL
SPECIAL

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
		MGM's 1955 Motion Picture Celebration	G	18m.	3933

One Reel
CARTOONS (16)
(Technicolor)
(T-J-Tom and Jerry)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
W-632	(Sept. 4)	Mice Follies (T-J)	G	7m.	3831
W-634	(Sept. 18)	Farm of Tomorrow (TA)	G	7m.	3831
W-636	(Oct. 2)	Neapolitan Mouse (T-J)	G	7m.	3831
W-638	(Nov. 6)	The Flea Circus (TA)	G	7m.	3842
W-639	(Nov. 13)	Downhearted Duckling	G	7m.	3973
W-640	(Dec. 4)	Dixieland Droopy (TA)	E	8m.	3973
W-641	(............)	Field and Scream	G	7m.	3973
W-642	(............)	Mouse For Sale	F	7m.	3973

CINEMASCOPE CARTOONS (4)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
C-631	(Nov. 20)	Pet Peeve (T-J)	F	7m.	3919
C-633	(Dec. 18)	Touché Pussycat (T-J)	G	7m.	3947
	(Mar.)	Southbound Duckling (T-J)	G	7m.	3919
	(Apr.)	Pup On A Picnic (T-J)	F	7m.	3947

FITZPATRICK TRAVELTALKS (6)
(Technicolor)
(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
T-611	(Sept. 11)	Yosemite the Magnificent	E	9m.	3831
T-612	(Oct. 16)	Grand Canyon, Pride of Creation	E	8½m.	3844
T-613	(Nov. 27)	Picturesque Patzcuaro	G	9m.	3866
T-614	(Dec. 25)	Glacier Park and Waterton Lakes	G	9m.	3866
	(Feb.)	Mexican Police on Parade	G	9m.	3900
	(Apr.)	Mighty Niagara	G	10m.	3955

GOLD MEDAL REPRINT CARTOONS (8)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
W-661	(Oct. 30)	Cat Fishin' (T-J)	F	8m.	3842
W-662	(Jan.)	Part Time Pal	G	7m.	3900
W-663	(Jan.)	Cat Concerto (T-J)	G	7m.	3900
W-664	(Feb.)	Dr. Jekyll and Mr. Mouse	G	8m.	3947
W-665	(Mar.)	Salt Water Tabby	F	7m.	3947
W-666	(..............)	Mouse In The House	G	8m.	3982
W-667	(..............)	Little Tinker	G	7m.	3982
W-668	(..............)	Slap Happy Lion	G	7m.	3982

PETE SMITH SPECIALTIES (10)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
S-651	(Oct. 9)	The Camera Caught It	F	9m.	3843
S-652	(Dec. 11)	Rough Riding (Tech.)	G	9m.	3934
S-653	(Jan.)	The Man Around The House	F	9m.	3919
S-654	(Feb.)	Keep Young	F	9m.	3866
S-655	(Mar.)	Sports Trix	G	9m.	3926
S-656	(Mar.)	Just What I Needed	F	9m.	3947
S-657	(..............)	Global Quiz (Color)	G	10m.	3967
S-658	(..............)	Animals In Action	F	9m.	3983
S-659	(..............)	Historical Oddities	G	9m.	3983
S-660	(..............)	The Fall Guy	G	9m.	3983

Paramount

SPECIAL
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
T14-4	(Mar.)	Assignment Children (UNICEF) (KAYE)	E	20m.	3933

CARTOON CHAMPIONS (6)
(Technicolor) (Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
S14-1	(Oct. 1)	We're In The Honey	G	8m.	3843
S14-2	(Oct. 1)	Butterscotch and Soda	G	7m.	3842
S14-3	(Oct. 1)	Sudden Fried Chicken	F	7m.	3843
S14-4	(Oct. 1)	The Friendly Ghost	G	7½m.	3842
S14-5	(Oct. 1)	The Bored Cuckoo	G	8m.	3842
S14-6	(Oct. 1)	Santa's Surprise	G	9m.	3842

CASPER CARTOONS (6)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
B14-1	(Oct. 15)	Boos and Arrows	G	6m.	3857
B14-2	(Dec. 3)	Boo Ribbon Winner	G	6m.	3887
B14-3	(Jan. 28)	Hide and Shriek	G	7m.	3947
B14-4	(Mar. 4)	Keep Your Grin Up	G	6m.	3955
B14-5	(May 27)	Spooking With A Brogue	G	6m.	4002
B14-6	(July 15)	Bull Fright	G	6m.	

GRANTLAND RICE SPORTLIGHTS (12)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
R14-1	(Oct. 1)	Twin Riding Champs	G	10m.	3857
R14-2	(Oct. 22)	Hot and Cold Glides, Slides and Rides	G	10m.	3857
R14-3	(Nov. 5)	Where Everybody Rides	E	10m.	3894
R14-4	(Dec. 10)	Boyhood Thrills	G	9m.	3919
R14-5	(Dec. 24)	The Pike's Peak Arena	F	9m.	3919
R14-6	(Feb. 11)	Swim and Survive	F	9m.	3947
R14-7	Apr. 8)	Baseball's Acrobatic Ace	G	9m.	4003
R14-8	(May 13)	Tumbling Jamboree	F	9m.	4003
R14-9	June 10)	High Score Bowling	G	9m.	4003
R14-10	(July 15)	San Fernando Riding Champs		9m.	
R14-11	(July 15)	Pacific Salmon Parade			

HEADLINER CHAMPIONS THRILLS (6)
(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
A14-1	(Oct. 1)	Speaking Of Animals and Their amilies	E	9m.	3843
A14-2	(Oct. 1)	Speaking of Animals In a Musical Way	E	9m.	3843
A14-3	(Oct. 1)	Stork Crazy	G	10m.	3843
A14-4	(Oct. 1)	The Lonesome Stranger	E	10m.	3843
A14-5	(Oct. 1)	Calling All Animals	F	10m.	3843
A14-6	(Oct. 1)	Video Hounds	G	10m.	3843

HERMAN AND CATNIP CARTOONS (4)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
H14-1	(Nov. 26)	Rail-Rodents	G	7m.	3919
H14-2	(Feb. 2)	Robin Rodenthood	G	7m.	3947
H14-3	(Apr. 8)	A Bicep Built For Two	G	7m.	4002
H14-4	(Aug. 5)	Mouse Trapeze			

NOVELTOONS (6)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
P14-1	(Oct. 29)	Fido Beta Kappa	G	6m.	3857
P14-2	(Dec. 17)	No Ifs, Ands Or Butts	G	6m.	3919
P14-3	(Feb. 4)	Dizzy Dishes	E	6m.	3947
P14-4	(Mar. 25)	Git Along Lil' Duckie	G	7m.	4002
P14-5	(June 10)	News Hound	G	6m.	4002
P14-6	(July 8)	Poop Goes The Weasel		6m.	

PACEMAKERS (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
K14-1	(Oct. 2)	Drilling For Girls In Texas	G	9m.	3857
K14-2	(Dec. 17)	How To Win At The Races	F	11m.	3919
K14-3	(Jan. 21)	You're A Trooper	G	10m.	3947
K14-4	(May 20)	Five Hundred Horses	F	10m.	4003
K14-5	(June 3)	Florida Aflame			
K14-6	(June 17)	Walk in The Deep	G	10m.	4003

POPEYE CARTOONS (8)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
E14-1	(Nov. 12)	Private Eye Popeye	G	7m.	3888
E14-2	(Dec. 10)	Gopher Spinach	G	6m.	3888

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
E14-3	(Jan. 14)	Cookin' With Gags	E	7m.	3946
E14-4	(Feb. 11)	Nurse To Meet Ya	G	6m.	3955
E14-5	(Mar. 11)	Penny Antics	G	8m.	4002
E14-6	(May 20)	Beaus Will Be Beaus	F	6m.	4002
E14-7	(May 27)	Gift Of Gag	G	6m.	4002
E14-8	(July 22)	Car-azy Drivers			

TOPPERS (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
M14-1	(Nov. 19)	The Nerve of Some People	G	10m.	3894
M14-2	(Dec. 31)	Killers At Bay	G	10m.	3919
M14-3	(Jan. 14)	Just The Bear Facts, Mam	F	9m.	3919
M14-4	(Feb. 4)	All Chimps Ashore	G	10m.	3947
M14-5	(Apr. 15)	Let's Look At The Birds	F	9m.	4003
M14-6	(Apr. 22)	Pick A Pet	G	8m.	4003

VISTAVISION SPECIAL

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
		Paramount Presents VistaVision	G	20m.	3933
V14-1	(Nov. 5)	VistaVision Visits Norway	G	17m.	3899
V14-2	(Apr. 29)	Vistavision Visits Mexico	E	17m.	3966
V14-3	(May 27)	Vistavision Visits The Sun Trails		16m.	
V14-4	(July)	VistaVision Visits Howaii			
V14-5	(July)	VistaVision Visits Jopon			

RKO

Two Reel

EDGAR KENNEDY REISSUES (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
53501	(Oct. 8)	Host To a Ghost	B	17m.	3841
53502	(Oct. 22)	Noisy Neighbors	F	17m.	3841
53503	(Nov. 5)	The Big Beef	F	17m.	3841
53504	(Nov. 19)	Mind Over Mouse	F	17m.	3865
53505	(Dec. 3)	Brother Knows Best	F	17m.	3865
53506	(Dec. 17)	Home Canning	F	16m.	3880

LEON ERROL REISSUES (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
53701	(Oct. 1)	Oh Professor Behave	F	18m.	3841
53702	(Oct. 15)	When Wifie's Away	F	20m.	3841
53703	((Oct. 29)	Cutie On Duty	G	17m.	3841
53704	(Nov. 12)	Twin Husbands	F	18m.	3865
53705	(Nov. 26)	I'll Take Milk	G	18m.	3865
53706	(Dec. 10)	Follow That Blonde	F	18m.	3880

RAY WHITLEY REISSUES (2)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
53401	(Oct. 22)	Sagebrush Serenade	F	19m.	3842
53402	(Nov. 19)	Redskins and Redheads	G	18m.	3842

RKO-PATHE SPECIALS (8)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
53101	(Oct. 8)	The Iron Fence	G	19m.	3857
53102	(Nov. 12)	Circus Trainer	E	17m.	3887
53103	(Dec. 17)	Fast Freight	G	15m.	3909
53104	(Jan. 21)	River To The Past	G	15m.	3909
53105	(Feb. 25)	Big Top Caravan	F	16m.	3939
53106	(Apr. 1)	Finders Keepers	E	15½m.	3953
52901	(May 6)	Operation Icecap	G	19m.	3966

SPORT SPECIALS (2)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
53901	(Dec. 10)	Football Highlights	G	15½m.	3899
53801	(Apr. 15)	Basketball Highlights		15m.	

MY PAL REISSUES (2)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
53201	(Oct. 8)	I Found A Dog	F	21m.	3842
53202	(Nov. 5)	Pal's Return	F	20m.	3842

THEATRE OF LIFE

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
53301	(June 17)	Devil Take Us	E	21m.	3981

One Reel

SCREENLINERS (13)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
54201	(Sept. 17)	House Of Knowledge	F	8m.	3857
54202	(Oct. 15)	Alpine Fortress	G	8m.	3857
54203	(Nov. 12)	Just Pets	G	8m.	3894
54204	(Dec. 10)	Cinema Capers	G	8m.	3909
54205	(Jan. 7)	Water, Water Everywhere	F	8½m.	3910
54206	(Feb. 4)	Camera Crazy	F	8m.	3926
54207	(Mar. 4)	Nature's Showcase	F	8m.	3939
54208	(Apr. 1)	Bush Doctor	G	11m.	3967
54209	(Apr. 29)	Inland Seas	G	11m.	3967
54210	(May 27)	Staff Of Life	G	8m.	3967
54211	(June 24)	Rest Assured	F	8m.	3967
54212	(July 22)	Safety Is Their Business	G	8m.	3991
54213	(Aug. 19)	Film Fun	G	9m.	4002

SPORTSCOPES (13)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
54301	(Sept. 3)	Alaskan Trout	F	8m.	3844
54302	(Oct. 1)	British Empire Games	G	8m.	3857
54303	(Oct. 29)	Willie Mays	G	8m.	3888
54304	(Nov. 26)	Canadian Stampede	G	8m.	3894
54305	(Dec. 24)	Sports Island	F	10m.	3910
54306	(Jan. 21)	Ski Saga	G	8m.	3926
54307	(Feb. 18)	Chamois Hunt	F	8m.	3939
54308	(Mar. 18)	Here's Hockey	G	10m.	3939
54309	(Apr. 15)	Jai Alai	F	8m.	3967
54310	(May 13)	Everglade Posse	F	8m.	3967
54311	(June 10)	Downhill Yachts	F	8m.	3991
54312	(July 8)	Bowling Boom	F	8m.	4003
54313	(Aug. 5)	Tanbark And Turf	F	8m.	4003

WALT DISNEY CARTOONS (3)

(Technicolor)

(C—Chip'n Dale; D—Donald Duck; G—Goofy; M—Mickey Mouse; P—Pluto; F—Figaro; S—Special)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
54101	(Oct. 15)	Social Lion	G	7m.	3857
54102	(Nov. 12)	Flying Squirrel (D)	G	7m.	3887

WALT DISNEY CINEMASCOPE CARTOONS (6)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
54103	(Jan. 14)	No Hunting (D)	E	6m.	3926
54113	(Aug. 19)	Bearly Asleep		7m.	
54114	(Sept. 2)	Beezy Bear		7m.	

WALT DISNEY CARTOON RE-RELEASES (9)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
54104	(Jan. 28)	The Pelican And The Snipe	F	9m.	3939
54105	(Feb. 18)	Lake Titicaca	E	7m.	3939
54106	(Mar. 11)	Contrasts in Rhythm	G	8m.	3939
54107	(Apr. 1)	Blame It On The Samba	G	6m.	3953
54108	(Apr. 22)	Chip An' Dale	G	7m.	3966
54109	(May 13)	Pedro	G	8m.	3973
54110	(June 10)	El Gaucho Goofy	G	8m.	3973
54111	(June 24)	Aquarela Do Brasil	G	8m.	3982
54112	(July 15)	The Flying Gauchito	E	8m.	4009

Republic

SERIALS (4)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
5481	(July 19)	Man With the Steel Whip	F	12ep.	3811
5482	(Oct. 11)	Ghost Riders of the West (Reissue)	G	12ep.	3848
5483	(Jan. 3)	Panther Girl Of The Kongo	F	12ep.	3925
5484	(Mar. 28)	Jesse James Rides Again	G	13ep.	3953
5485	(June 27)	King Of The Carnival	F	12ep.	4009
5486	(Sept. 19)	Zorro's Black Whip		12ep.	

One Reel

THIS WORLD OF OURS (6)

(Trucolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
5385	(Aug. 1)	Ireland	G	9m.	3926
5386	(Nov. 15)	Thailand	G	10m.	3973
5387	(Dec. 15)	Bali	G	9m.	3991
5388	(Mar. 1)	Venezuela	G	9m.	3983

20th Century-Fox

CINEMASCOPE SPECIALS

(Color)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7401	(Nov.)	The Coronation Parade	G	7½m.	3667
7402	(Jan.)	Dancers of the Deep	G	6m.	3683
7403	(Dec.)	Vesuvius Express	G	15m.	3676
7404	(Dec.)	Finale from Tschaikowsky's Symphony Number Four	G	6m.	3673
7405	(Feb.)	Polovetzian Dances From Prince Igor	E	8m.	3683
7406	(Feb.)	Tournament of Roses	E	18m.	3699
7407	(Mar.)	The New Venezuela	E	10m.	3723
7408	(Mar.)	Haydn's Farewell Symphony	E	9m.	3722
7409	(Aug.)	Jet Carrier	G	17m.	3811
7410	(May)	The First Piano Quartette	G	10m.	3758
7411	(May)	Motion Picture Stunt Pilot	G	17m.	3773
7414	(............)	Miracle of Stereophonic Sound, The	G	11m.	3874
7415	(Apr.)	Roger Wagner Chorale	E	8m.	3739
7416	(Apr.)	New Horizons	G	10m.	3731
7417	(May)	Land of Legend	G	9m.	3758
7418	(July)	Piano Encores	G	10m	3805
7419	(June)	Calypso Cruise	F	9m.	3799
7420	(Sept.)	Pride of the Nation	F	12m.	3849
7421	(Oct.)	Fabulous Las Vegas	G	18m.	3856
7422	(Nov.)	The CinemaScope Parade	G	22m.	3873
7423	(Oct.)	El Toro	F	9m.	3919
7424	(Dec.)	Queen's Guard			
7425	(Oct.)	The Empire Games	E	13m.	3874
7426	(Nov.)	Flying To Fish	G	16m.	3887
7427	(Nov.)	Far East Bastions	F	10m.	3910

(1955)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7501	(Mar.)	Tuna Clipper Ship (Tech.)	E	17m.	3933
7502	(Feb.)	Stampede City (Color)	G	7m.	3934
7503	(Jan.)	Birthday Parade (Color)	G	10m.	3934
7504	(Feb.)	Fifth Avenue To Fujiyama (Color)	G	10m.	3919
7505	(Jan.)	Supersonic Age (Color)	G	14m.	3918
7506	(Apr.)	Land Of The Nile (Color)	G	9m.	3991
7507	(May)	Tears Of The Moon (Color)	E	10m.	3973
7508	(Apr.)	Isles Of Lore (Color)	G	10m.	3991
7509	(May)	Punts And Stunts (Color)	G	9m.	3991
7510	(Mar.)	Pageants And Pastimes (Color)	F	13m.	3967
7511	(Apr.)	Colorado Holiday (Color)	F	10m.	
7512	(May)	Children Of The Sun (Color)	G	7m.	4009
7513	(May)	Clear The Bridge (Color)			
7514	(May)	Sorcerer's Apprentice	E	13m.	4008
7515	(July)	Naughty Mermaids	F	7m.	4009
7516	(July)	Winter Jamboree	G	10m.	4009
7517	(June)	Volcanic Violence	E	9m.	4009
7518	(Aug.)	That Others May Live			
7519	(............)	Survival City (Color)	E	10m.	

One Reel

SEE IT HAPPEN (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
6401	(Apr.)	Accent on Courage	G	9m.	3731
6402	(July)	Tumult	F	9m.	3799
6403	(Aug.)	Isles Of Destiny	F	9m.	3857

SPORTS (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
3401	(Apr.)	Touchdown Trophies	G	8m.	3799
3402	(July)	Dizzy Diving	G	8m.	3806
3403	(Sept.)	Sporty Simians	G	8m.	3857

TERRYTOONS (16)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
5401	(Jan.)	Little Roquefort In Runaway Mouse	F	7m.	3639
5402	(Jan.)	Dimwit In How to Relax	F	7m.	3639
5404	(Feb.)	Heckle and Jeckle in Blind Date	F	7m.	3682
5405	(Feb.)	Nonsense Newsreel	G	7m.	3691
5407	(Mar.)	Mighty Mouse In the Helpless Hippo	F	7m.	3691
5408	(Mar.)	Terry Bears in Pet Problems	F	7m.	3691
5410	(Apr.)	Little Roquefort In Prescription for Percy	F	7m.	3699
5411	(Apr.)	Heckle and Jeckle in Satisfied Customers	F	7m.	3722
5413	(May)	Toll Tale Teller	F	7m.	3731
5414	(May)	Arctic Rivals	F	7m.	3730
5416	(June)	Terry Bears in a Howling Success	F	7m.	3774
5418	(July)	Pride of the Yard	F	7m.	3798
5420	(Aug.)	Little Roquefort in the Cat's Revenge	F	7m.	3857
5422	(Sept.)	Mighty Mouse in the Reformed Wolf	F	7m.	3857
5424	(Nov.)	Heckle and Jeckle in Blue Plate Symphony	F	7m.	3874

(1955)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
5501	(Jan.)	Gandy Goose In Barnyard Actor	F	7m.	3933
5503	(Jan.)	A Yokohama Yankee	E	7m.	3933
5505	(Feb.)	Terry Bears in Duck Fever	G	7m.	3933
5507	(Mar.)	The First Flying Fish	G	7m.	3989
5509	(Apr.)	Little Roquefort In No Sleep For Percy	F	7m.	3991

TERRYTOON TOPPER REISSUES (10)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
5403	(Jan.)	The Helicopter	F	7m.	3683
5406	(Feb.)	Much Ado About Nothing	G	7m.	3683
5409	(Mar.)	The Frog and the Princess	F	7m.	3682
5412	(Apr.)	Mighty Mouse in the Wreck of the Hesperus	F	6½m.	3722
5415	(May)	Gandy Goose in Ghost Town	F	6½m.	3750
5417	(June)	A Day in June	F	7m.	3788
5419	(July)	Gandy Goose in Fisherman's Luck	G	7m.	3788
5421	(Aug.)	Ants in Your Pantry	F	7m.	3788
5423	(Oct.)	A Wicky Wacky Romance	F	7m.	3788
5425	(Dec.)	A Torrid Toreador	F	7m.	3788

(1955)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
5502	(Jan.)	Dear Old Switzerland	F	6m.	3946
5504	(Feb.)	Swooning The Swooners	G	7m.	3955
5506	(Mar.)	Gandy Goose In It's All in The Stars	G	7m.	3959
5508	(Apr.)	The Two-Headed Giant	F	7m.	3967

United Artists

SPORTS SPECIAL

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
		Marciano-Charles Fight	G	21m.	3843
		Marciano-Cockell Fight	G	21m.	3973

Universal-International

Two Reel

MUSICAL FEATURETTES (13)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1301	(Nov. 29)	Champ Butler Sings	G	15m.	3893
1302	(Dec. 30)	Road Show	G	15m.	3893
1303	(Jan. 17)	The Robins Sing	G	15m.	3925
1304	(Feb. 14)	Keep It Cool	F	16m.	3925
1305	(Mar. 14)	Les Brown Goes To Town	G	15m.	3925
1306	(Apr. 11)	Strictly Informal	G	16m.	3925
1307	(May 16)	Girl Time	G	16m.	3982
1308	(June 20)	Webb Pierce And His Wonderin' Boys	F	16m.	3973
1309	(July 18)	Roundup of Rhythm	G	16m.	4009
1310	(Aug. 22)	Eddie Howard and His Orchestra	G	14m.	4008

SPECIALS

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1201	(Nov. 12)	A Gift From Dirk	G	19m.	3893

(1954-55)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1300	(Mar. 15)	A World Of Beauty	G	17m.	3925
		King's Secret, The (Color)	E	16m.	3982

One Reel

VISTARAMA SPECIAL

(CinemaScope and other aspect ratios)

(Eastman Color)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
	(Nov.)	Speed Sub-Zero	G	9½m.	3874
	(Mar. 28)	Fortress Of Freedom (Tech) (SS)	E	10m.	3967

COLOR PARADES

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1381	(Feb. 28)	Dust Eaters	E	9½m.	3947
1382	(Mar. 21)	Moose Country	F	9½m.	3967
1383	(Apr. 25)	White Magic	G	9m.	3967
1385	(July 11)	King Salmon	F	9m.	4009
1386	(Aug. 1)	Swing Hi-Swing Lo	F	9m.	4009

WALTER LANTZ CARTUNES (13)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1321	(Dec. 20)	I'm Cold	G	6m.	3894
1322	(Jan. 17)	Helter Shelter	G	6m.	3894
1323	(Feb. 14)	Crazy Mixed Up Pup	G	6m.	3926
1324	(Mar. 14)	Witch Crafty	F	6m.	3926
1325	(Apr. 11)	Legend Of Rock-A-Bye Point	G	6m.	3926

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1326	(May 9)	Private Eye Pooch	G	6m.	3947
1327	(June 6)	Sh-h-h-h	E	6m.	3966
1328	(July 4)	Bedtime Bedlam	G	6m.	3973
1329	(Aug. 1)	Paw's Night Out	G	6m.	3982
1330	(Aug. 29)	Flea For Two	G	6m.	4009
1331	(Sept. 26)	Square Shooting Square	G	6m.	4009

WALTER LANTZ CARTUNES
(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1351	(Feb. 21)	The Band Master	G	7m.	3946
1352	(Mar. 28)	The Mad Hatter	G	7m.	3955
1353	(Apr. 25)	Banquet Busters	G	7m.	3959
1354	(May 30)	Kiddie Koncert	G	7m.	3982
1355	(June 27)	Pixie Picnic	G	7m.	3982
1356	(July 25)	Wacky Bye Baby	G	7m.	3983

VARIETY VIEWS

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1341	(Dec. 27)	Trouble Bruin	G	9m.	3926
1342	(Jan. 31)	Little Lost Scent	F	9m.	3947
1343	(Apr. 11)	Whatever Goes Up	G	9m.	3967
1344	(June 13)	Modern Minute Men	E	9m.	3991

Warners

SPECIALS (12)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2001	(Sept. 11)	Gay Parisian	E	20m.	3841
2002	(Oct. 9)	In Fourteen Hundred Ninety-Two (WarnerColor)	G	17m.	3865
2003	(Nov. 6)	Mariners Ahoy	G	17m.	3880
2004	(Jan. 8)	Where Winter Is King	G	17m.	3918
2005	(Dec. 4)	Bill Of Rights	G	22m.	3899
2006	(Feb. 5)	Beauty And The Bull	E	17m.	3933
2007	(Mar. 5)	Mississippi Traveler (Warner Color)	E	17m.	3946
2008	(Apr. 9)	Old Hickory	E	17m.	3966
2009	(Aug. 13)	Festival Days			
2010	(May 28)	Wave Of The Flag	E	19m.	3982
2011	(June 18)	The Adventures Of Alexander Selkirk	G	17m.	4002
2012	(July 16)	Uranium Fever	G	17m.	4008

CLASSICS OF THE SCREEN (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2101	(Sept. 25)	Wells Fargo Days	F	20m.	3842
2102	(Nov. 20)	Camera Hunting	G	19m.	3880
2103	(Jan. 22)	Three Cheers For The Girls			
2104	(Mar. 26)	When The Talkies Were Young	E	17m.	3953
2105	(May 14)	At The Stroke Of Twelve	F	20m.	3981
2106	(July 2)	The Glory Around Us	F	20m.	4008

One Reel
BLUE RIBBON HIT PARADES (13)
(Reissues)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2301	(Sept. 11)	Rhapsody In Rivets	E	7m.	3842
2302	(Oct. 16)	Inki At The Circus	F	7m.	3842
2303	(Nov. 6)	Foxy Duckling	G	7m.	3880
2304	(Nov. 27)	The Shell-Shocked Egg	F	7m.	3880
2305	(Dec. 25)	Trial of Mr. Wolf	G	7m.	3888
2306	(Feb. 5)	Back Alley Oproar	F	7m.	3939
2307	(Feb. 26)	You Were Never Duckier	G	7m.	3947
2308	(Apr. 2)	House Hunting Mice	F	7m.	3966
2309	(Apr. 23)	Crowing Pains	F	7m.	3966
2310	(June 4)	Hop, Look, And Listen	F	7m.	3982
2311	(June 25)	Tweetie Pie	E	7m.	3983
2312	(July 23)	Goofy Gophers	G	7m.	4019
2313	(Aug. 20)	What's Brewin' Bruin			

BUGS BUNNY SPECIALS (8)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2723	(Nov. 13)	Lumber Jack-Rabbit	F	7m.	3874
2724	(Dec. 18)	Baby Buggy Bunny	G	7m.	3900
2725	(Feb. 12)	Beanstalk Bunny	G	7m.	3933
2726	(Mar. 26)	Sahara Hare	G	7m.	3947
2727	(May 7)	Hare Brush	G	7m.	3982
2728	(June 11)	Rabbit Rampage	E	7m.	4002
2729	(July 9)	This Is A Life?	G	7m.	4002
2730	(Aug. 27)	Hyde And Hare			

JOE McDOAKES COMEDIES (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2401	(Oct. 30)	So You're Taking In A Roomer	F	10m.	3866
2402	(Dec. 18)	So You Want To Know Your Relatives	F	10m.	3900
2403	(Jan. 29)	So You Don't Trust Your Wife	F	10m.	3919
2404	(Mar. 12)	So You Want To Be A Gladiator	F	10m.	3947
2405	(May 7)	So You Want To Be On A Jury	F	10m.	3983
2406	(Aug. 27)	So You Want A Model Railroad			

MELODY MASTER BANDS REISSUES (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2801	(Sept. 4)	Melody Of Youth	G	10m.	3843
2802	(Oct. 23)	Skinnay Ennis and Orch.	E	10m.	3843
2803	(Jan. 1)	South American Sway	F	9m.	3880
2804	(Feb. 26)	Stan Kenton and Orch.	F	10m.	3900
2805	(June 11)	U. S. Service Bands	G	10m.	4019
2806	(Apr. 16)	The Playgirls	G	10m.	3967

MERRIE MELODIES (22)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2701	(Sept. 4)	Gone Batty	G	7m.	3842
2702	(Sept. 18)	Goo Goo Goliath	G	7m.	3866
2703	(Oct. 2)	By Word Of Mouse	F	7m.	3866
2704	(Oct. 16)	From A To Z-Z-Z	E	7m.	3880
2705	(Oct. 30)	Quack Shot	G	7m.	3880
2706	(Nov. 27)	My Little Duckaroo	G	7m.	3880
2707	(Dec. 11)	Sheep Ahoy	G	7m.	3900
2708	(Jan. 1)	Pizzicato Pussycat	E	7m.	3909
2709	(Jan. 15)	Feather Dusted	F	7m.	3909
2710	(Jan. 29)	Pests For Guests	G	7m.	3909
2711	(Feb. 19)	All Fowled Up	F	7m.	3933
2712	(Feb. 26)	Stark Naked	G	7m.	3933
2713	(Mar. 12)	Lighthouse Mouse	G	7m.	3947
2714	(Apr. 2)	Sandy Claws	G	7m.	3966
2715	(Apr. 16)	The Hole Idea	E	7m.	3966
2716	(Apr. 30)	Ready, Set, Zoom	G	7m.	3966
2717	(May 21)	Past Perfumance	E	7m.	3982
2718	(June 4)	Tweety's Circus	F	7m.	3982
2719	(June 25)	Lumber Jerks	G	7m.	4002
2720	(July 23)	Double Or Mutton	E	7m.	4009
2721	(Aug. 6)	Jumpin' Jupiter	G	7m.	4009
2722	(Aug. 20)	A Kiddie's Kitty			

THE SPORTS PARADE (10)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2501	(Sept. 18)	Circus On Ice	F	10m.	3844
2502	(Oct. 23)	Hatteras Honkers	F	10m.	3866
2503	(Dec. 11)	Rodeo Roundup	F	10m.	3900
2504	(Jan. 15)	Silver Blades	G	10m.	3919
2505	(Feb. 19)	Caribbean Playgrounds	F	10m.	3934
2506	(Mar. 19)	Football Royal	G	10m.	3967
2507	(May 21)	Riviera Revelries	G	10m.	3983
2508	(Apr. 23)	Rocky Mountain Big Game	F	10m.	3967
2509	(July 9)	Italian Holiday	G	10m.	4009
2510	(Aug. 6)	Aqua Queens			

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2602	(Nov. 13)	Ski Flight	F	9m.	3888
2603	(Dec. 25)	Bit Of The Best	[illegible]	10m.	3900
2604	(Mar. 19)	Those Exciting Days	G	10m.	3947
2605	(Apr. 30)	Fire, Wind, Flood	E	9m.	3967
2606	(June 18)	Some Of The Greatest	E	10m.	4003
2607	(July 30)	Gadgets Galore	E	10m.	4009

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Title	Rating	Running Time	Page Reviewed In Pink Section
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(The running time carried in this listing represents the latest corrected time of each feature. While every effort is made to keep the listing accurate, features are often subject to editing after being reviewed. Readers are advised to check the time with the local exchange—Ed.)

The Shorts Parade

(Continued from page 4015)

being released as a separate short subject. Peter, a small boy, dreams of becoming a big hunter, tries to get out of the house to hunt the bad wolf with his little popgun, but his grandfather refuses permission. While he is asleep Peter does get out and meets his friend Sascha, the bird; Sonia, the duck; and Ivan, the cat. They actually meet the wolf, who almost catches some of the party, but they manage to rescue each other in the nick of time. Hunters arrive in time to find the hunt over. This is narrated by Sterling Holloway. The music is by Sergei Prokofieff." EXCELLENT.

ONE REEL

Color Cartoon

GOOFY GOPHERS. Warners Blue Ribbon Hit Parades. 7m. When first reviewed in The Servisection of January, 1947, it was first said of this reissue: "The dopey dog is guarding the prize vegetable garden, which is infested with gophers. The extremely gluttonous gophers drive him nuts, finally sending him on a rocket to the moon. They still don't have the garden to themselves, as Bugs Bunny shows up to raid the carrots. GOOD. (2312).

Burlesque

BARE FACTS. William Mishkin. 9m. Gwenn Caldwin poses in a Bikini bathing suit. Dorothy Eddy appears in a Spanish costume and does a strip. Sheree North, in an abbreviated costume, goes into a comedy dance routine. A girl swims under water. For burlesque houses. FAIR.

UNCLAD CUTIES. William Mishkin. 9m. This burlesque short contains strip dances by Dimples Morgan, Valda, and Mae Blondell. FAIR.

Musical

U. S. SERVICE BANDS. Warners Melody Master Bands Reissues. 10m. When first reviewed in The Servisection of July, 1943, it was first said of this reissue: "All the U. S. Service Bands play a few numbers that best represent their particular branch of the service. Background shots of the various branches in action highlight the film. Musical numbers heard are: "Shout I Am An American," "Army Air Corps March," "Anchors Aweigh," "Don't Give Up The Ship," "The Marines' Hymn," "Semper Fidelis," "The Caissons Go Rolling Along," "Pack Up Your Troubles In Your Old Kit Bag," "It's A Long Way To Tipperary," and "Over There." GOOD. (2805).

The Servisection Is the Only Service Of Its Kind Giving A Full Coverage, Listing and Reviews Of All Features and Shorts Released In the Domestic Market.

ALPHABETICAL GUIDE Since The Sept. 8, Issue To 433 Features Reviewed

(This Index covers features reviewed thus far during the 1954-55 season in addition to features of the 1953-54 season reviewed after the issue of Sept. 8, 1954.—Ed.)

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DOCTOR IN THE HOUSE—92m.—Republic 3931
DON JUAN'S NIGHT OF LOVE—71m.—Republic 3987
DOUBLE JEOPARDY—70m.—Republic 3999
DOWN THREE DARK STREETS—85m.—UA 3828
DRAGNET—89m.—Warners 3829
DR. JEKYLL AND MR. HYDE—127m.—MGM 3845
DRUM BEAT—107m.—Warners 3872
DUEL IN THE SUN—134m.—Selznick 3830

E

EAST OF EDEN—115m.—Warners 3923
EGYPTIAN, THE—140m.—20th-Fox 3828
EIGHT O'CLOCK WALK—87m.—Associated Artists 3980
END OF THE AFFAIR, THE—106m.—Columbia 3949
ESCAPE TO BURMA—87m.—RKO 3951
ETERNAL SEA, THE—103m.—Republic 3951
EVERY GIRL SHOULD BE MARRIED—84m.—RKO 3826

F

FAR COUNTRY, THE—97m.—U-I 3907
FAR HORIZONS, THE—108m.—Paramount 3970
FAST AND THE FURIOUS, THE—72m.—American Releasing Corp. 3880
FEMALE ON THE BEACH—97m.—U-I 4000
FIRE OVER AFRICA—84m.—Columbia 3845
5 AGAINST THE HOUSE—84m.—Columbia 3961
FINGERMAN—82m.—Allied Artists 4005
FIVE GUNS WEST—78m.—American Releasing Corp. 3959
FOR BETTER, FOR WORSE—75m.—Stratford 3908
FORBIDDEN WOMEN—56m.—Bell 3830
FOUR GUNS TO THE BORDER—82½m.—U-I 3839
FOUR WAYS OUT—77m.—Carroll 3872
FOXFIRE—91½m.—U-I 3980
FRANCIS IN THE NAVY—80m.—U-I 3994
FRENCH TOUCH, THE—84m.—Times 3840
FRONT PAGE STORY—95m.—Associated Artists 3965
FUSS OVER FEATHERS—84m.—Associated Artists 3908

G

GAME OF LOVE, THE—108m.—Times 3918
GANGBUSTERS—78m.—Visual Drama 3907
GARDEN OF EDEN—70m.—Excelsior 3830
GATE OF HELL—89m.—Harrison 3952
GLASS SLIPPER, THE—94m.—MGM 3922
GOLDEN MISTRESS, THE—82m.—UA 3863
GOOD DIE YOUNG, THE—100m.—UA 3906
GRAN VARIETA—102m.—Continental 3972
GREAT ADVENTURE, THE—75m.—De Rochemont 3980
GREEN FIRE—100m.—MGM 3890
GREEN MAGIC—85m.—I.F.E. 3957
GREEN SCARF, THE—96m.—Associated Artists 3908
GUN THAT WON THE WEST, THE—71m.—Columbia 3997
GUNFIGHTERS—87m.—Columbia 3822

H

HALF A CENTURY OF SONGS—95m.—Continental 3872
HALF WAY TO HELL—60m.—Hallmark 3841
HAMIDO—122m.—Gould 3972
HANS CHRISTIAN ANDERSEN—111m.—RKO 3826
HANSEL AND GRETEL—75m.—Myerberg 3848
HEART OF THE MATTER, THE—100m.—Associated Artists 3879
HEARTBREAK RIDGE—86m.—Tudor 3965
HELL BELOW ZERO—91m.—Columbia 3822
HELL'S ISLAND—84m.—Paramount 3962
HELL'S OUTPOST—90m.—Republic 3890
HIGH AND DRY—93m.—U-I 3839
HIGH SOCIETY—61m.—Allied Artists 3941
HIROSHIMA—85m.—Continental 3980
HIT THE DECK—112m.—MGM 3930
HOLIDAY FOR HENRIETTA—103m.—Ardee 3924
HOUSE OF BAMBOO—102m.—20th-Fox 3994
HOW TO BE VERY, VERY POPULAR—89m.—20th-Fox 3999
HUMAN DESIRE—90m.—Columbia 3822
HUMAN JUNGLE, THE—82m.—Allied Artists 3837
HUNTERS OF THE DEEP—64m.—DCA 3908

I

I AM A CAMERA—98m.—DCA 4006
I COVER THE UNDERWORLD—70m.—Republic 3958
I REMEMBER MAMA—119m.—RKO 3962
ILLICIT INTERLUDE—90m.—Hakim 3873
IMMORTAL CITY, THE—78m.—Realart 3932
IMPOSTER, THE—89m.—Brandon 3946
INDISCRETION OF AN AMERICAN WIFE—63m.—Columbia 3823
INFORMER, THE—92m.—RKO 3951
INSPECTOR CALLS, AN—80m.—Associated Artists 3892
INTERRUPTED MELODY—106m.—MGM 3943
INTRUDER, THE—84m.—Associated Artists 3924
IT CAME FROM BENEATH THE SEA—80m.—Columbia 3985
IT'S ALWAYS FAIR WEATHER—102m.—MGM 4013

J

JAIL BAIT—70m.—Howco 3899
JAMBOREE—54m.—EPI 3865
JESSE JAMES' WOMEN—83m.—UA 3839
JUMP INTO HELL—93m.—Warners 3945
JUNGLE MOON MEN—70m.—Columbia 3942
JUNGLE MAN-EATERS—68m.—Columbia 3823
JUPITER'S DARLING—96m.—MGM 3905

K

KARAMOJA—60m.—Hallmark 3830
KENTUCKIAN, THE—104m.—United Artists 4000
KILLER LEOPARD—70m.—Allied Artists 3861
KILL HIM FOR ME—90m.—Waldman 3840
KING OF THE CORAL SEA—87m.—Realart 4001
KING DINOSAUR—59m.—Lippert 4006
KING'S THIEF, THE—78m.—MGM 3998
KISS ME DEADLY—105m.—UA 3958

L

LADY AND THE TRAMP—75m.—Buena Vista 3957
LAND OF FURY—82m.—U-I 3931
LAND OF THE PHARAOHS—105m.—Warners 3988
LAST COMMAND, THE—110m.—Republic 4006
LAST TIME I SAW PARIS, THE—1[illegible]m.—MGM 3870
LAS VEGAS SHAKEDOWN—79m.—Allied Artists 3977
LAW vs. BILLY THE KID, THE—73m.—Columbia 3823
LAWLESS RIDER, THE—62m.—UA 3863
LIFE AT STAKE, A—78m.—Gibraltar 4015
LIFE IN THE BALANCE, A—74m.—20th-Fox 3906
LIVING SWAMP, THE—33m.—20th-Fox 3999
LONG GRAY LINE, THE—138m.—Columbia 3913
LONG JOHN SILVER—109m.—DCA 3918
LOOTERS, THE—87m.—U-I 3952
LOVE IN THE CITY—90m.—I.F.E. 3949
LOVE IS A MANY SPLENDORED THING—102m.—20th-Fox 4014
LOVE ME OR LEAVE ME—122m.—MGM 3969
LOVERS, HAPPY LOVERS—105m.—AFE 3856

M

MA AND PA KETTLE AT WAIKIKI—79m.—U-I 3932
MAD AT THE WORLD—71m.—Filmakers 3978
MADEMOISELLE GOBETTE—78m.—IFE 3922
MAGNIFICENT MATADOR, THE—94m.—20th-Fox 3970
MAMBO—94m.—Paramount 3943
MAMBO BURLESK—52m.—Mushkin 3972
MAN CALLED PETER, A—119m.—20th-Fox 3944
MAN FROM BITTER RIDGE, THE—80m.—U-I 3952
MAN FROM LARAMIE, THE—104m.—Columbia 3993
MAN WHO LOVED REDHEADS, THE—89m.—United Artists 4000
MAN WITHOUT A STAR—89m.—U-I 3932
MANY RIVERS TO CROSS—92m.—MGM 3915
MARTY—89m.—UA 3945
MASTER PLAN, THE—77m.—Astor 3922
MASTERSON OF KANSAS—73m.—Columbia 3877
MAU MAU—53m.—Brenner 4001
MAURAUDERS, THE—81m.—MGM 3950
McCONNELL STORY, THE—107m.—Warners 4007
MERRY-GO-ROUND—100m.—Casino 3953
MIDNIGHT EPISODE—78m.—Fine Arts 3972
MISS GRANT TAKES RICHMOND—87m.—Columbia 3845
MISTER ROBERTS—123m.—Warners 3971
MOONFLEET—89m.—MGM 3961
MURDER IN VILLA CAPRI—68m.—Screen Guild 3981
MURDER IS MY BEAT—77m.—Allied Artists 3921
MYSTERY LAKE—60m.—Lansburgh 3865

N

NAKED AMAZON—70m.—Times 3989
NAKED DAWN, THE—82m.—U-I 4001
NAKED HEART, THE—96m.—Associated Artists 3932
NAKED STREET, THE—84m.—United Artists 4015
NAUGHTY NEW ORLEANS—63m.—Union 3966
NEW ORLEANS UNCENSORED—76m.—Columbia 3922
NEW YORK CONFIDENTIAL—87m.—Warners 3924
NIGHT FREIGHT—80m.—Allied Artists 4013
NIGHT HOLDS TERROR, THE—86m.—Columbia 3997
NIGHT OF THE HUNTER, THE—93m.—United Artists 4000
NO WAY BACK—87m.—Fine Arts 3981
NOT AS A STRANGER—135m.—United Artists 3988

O

ON THE WATERFRONT—108m.—Columbia 3823
ONE DESIRE—94m.—U-I 3994
ONE SUMMER OF HAPPINESS—93m.—Times 3892
OPEN SECRET—67m.—Marathon 3981
OPERATION DIPLOMAT—64m.—American Feature Attractions 3864
OPERATION MANHUNT—77m.—UA 3863
OTHELLO—92m.—United Artists 3979
OTHER WOMAN, THE—81m.—20th-Fox 3898
OUTLAW'S DAUGHTER, THE—75m.—20th-Fox 3878
OUTLAW STALLION, THE—64m.—Columbia 3824
OUTLAW TREASURE—67m.—American Releasing Corp. 4002

P

PASSION—84m.—RKO 3855
PEARL OF THE SOUTH PACIFIC—86m.—RKO 3994
PETE KELLY'S BLUES—95m.—Warners 4007
PETTY GIRL, THE—87m.—Columbia 3977
PHENIX CITY STORY, THE—100m.—Allied Artists 3997
PHFFFT—91m.—Columbia 3862
PIRATES OF TRIPOLI—78m.—Columbia 3914
PORT OF HELL—80m.—Allied Artists 3885
PRINCE OF PLAYERS—102m.—20th-Fox 3898
PRINCESS CINDERELLA—72m.—Carroll 3946
PRIVATE HELL 36—81m.—Filmakers 3830
PRIVATE WAR OF MAJOR BENSON, THE—105m.—U-I 3995
PRIZE OF GOLD, A—98m.—Columbia 3961
PRODIGAL, THE—114m.—MGM 3943
PROFILE—65m.—American Feature Att. 3892
PURPLE MASK, THE—82m.—U-I 3980
PURPLE PLAIN, THE—100m.—UA 3945
PUSHOVER—88m.—Columbia 3824

Q

QUEST FOR THE LOST CITY—60m.—RKO 3898

(*Continued on page 4019*)

Pictures in order of release, with principal players, are placed in the month of release. All dates are subject to change. Series westerns are indicated by a W following the title. Holidays and special events will be found at the bottom of this page. This chart is kept as up-to-date as possible on information made available by the home office.

	ALLIED ARTISTS	COLUMBIA	LIPPERT	METRO	PARAMOUNT	RKO	REPUBLIC	20th-FOX	UNITED ARTISTS	U.-INT.	WARNERS
JULY	**Wichita** J. McCrea, V. Miles, L. Bridges **Spy Chasers** L. Gorcey, H. Hall, L. Davis **Betrayed Women** C. Matthews, P. Knudsen, B. Michaels, T. Drake	**It Came From Beneath The Sea** K. Tobey, F. Domergue, D. Curtis **Creature With The Atom Brain** R. Denning, A. Stevens **Chicago Syndicate** D. O'Keefe, A. Lene, P. Stewart, X. Cugat & Orch.	**The Lonesome Trail** W. Morris, J. Agar, M. Dean, E. Buchanan	**Interrupted Melody** E. Parker, G. Ford (Eastman Color) (CinemaScope) **The Cobweb** L. Bacall, C. Boyer, R. Widmark (Eastman Color) (CinemaScope) **The Wizard Of Oz** Re-issue	**The Seven Little Foys** B. Hope, M. Vitale, A. Clark, G. Tobias (Technicolor) (VistaVision) **We're No Angels** H. Bogart, A. Ray, P. Ustinov, J. Bennett (Technicolor) (VistaVision)	**Pearl Of The South Pacific** V. Mayo, D. Morgan, D. Farrar (Technicolor) (Superscope)	**Lay That Rifle Down** J. Canova, R. Lowery **Mystery Of The Black Jungle** L. Barker, J. Maxwell **The Green Buddha** W. Morris, M. Germaine (English-made) **Cross Channel** W. Morris, Y. Furneaux	**A Life In The Balance** R. Montalban, A. Bancroft, L. Marvin (Made in Mexico) **The Living Swamp** Okenfenokee Swamp nature study (DeLuxe Color) (CinemaScope) **How To Be Very, Very Popular** B. Grable, R. Cummings, S. North (DeLuxe Color) (CinemaScope) **House Of Bamboo** R. Stack, S. Yamaguchi, R. Ryan (DeLuxe Color) (CinemaScope) (Made in Japan)	**Othello** O. Welles, S. Cloutier, M. MacLiammoir (Made in Europe) (Welles) **Not As A Stranger** R. Mitchum, O. DeHavilland, F. Sinatra, G. Grahame (Kramer) **The Man Who Loved Redheads** M. Shearer, J. Justin, R. Culver (Technicolor) (Lopert)	**Ain't Misbehavin'** R. Calhoun, P. Laurie, J. Carson (Technicolor) **Foxfire** J. Chandler, J. Russell, D. Duryea (Technicolor) **The Purple Mask** T. Curtis, C. Miller, D. O'Herlihy (Technicolor) (CinemaScope)	**Land Of The Pharaohs** J. Hawkins, J. Collins (WarnerColor) (CinemaScope) **The Dam Busters** R. Todd, M. Redgrave (English made) **Mister Roberts** H. Fonda, J. Cagney, B. Palmer (WarnerColor) (CinemaScope)
AUGUST	**The Warriors** E. Flynn, J. Dru, P. Finch (Technicolor) (CinemaScope) **The Phenix City Story** R. Kiley, J. McIntyre, K. Grant	**The Man From Laramie** J. Stewart, C. O'Donnell, D. Crisp (Technicolor) (CinemaScope) **Bring Your Smile Along** F. Laine, K. Braselle, C. Towers (Technicolor) **The Night Holds Terror** J. Kelly, H. Parks	**Simba** D. Bogarde (Eastman Color)	**The King's Thief** E. Purdom, A. Blyth, D. Niven (Eastman Color) (CinemaScope) **The Scarlet Coat** C. Wilde, M. Wilding, G. Sanders, A. Francis (Eastman Color) (CinemaScope)	**You're Never Too Young** D. Martin, J. Lewis, D. Lynn (Technicolor) (VistaVision	**Bengazi** R. Conte, V. McLaglen, M. Powers	**The Last Command** S. Hayden, A. M. Alberghetti, R. Carlson (Trucolor) **Flame Of The Islands** Y. DeCarlo, H. Duff, Z. Scott (Trucolor) **Twinkle In God's Eye** M. Rooney, C. Gray, H. O'Brian **Secret Venture** K. Taylor, J. Hylton **The Divided Heart** C. Borchers, Y. Mitchell, A. Dahlen	**The Virgin Queen** B. Davis, R. Todd, H. Marshall (Color by DeLuxe) (CinemaScope) **Love Is A Many Splendored Thing** W. Holden, J. Jones (CinemaScope) (Color by De Luxe)	**Shadow Of The Eagle** R. Greene, V. Cortesa, G. Gynt (English-made) (Valiant) **The Kentuckian** B. Lancaster, D. Foster, D. Lynn (Technicolor) (CinemaScope) (Hecht-Lancaster) **The Naked Street** R. Mitchum, S. Winters, L. Gish (Small)	**One Desire** A. Baxter, R. Hudson, J. Adams (Technicolor) **The Private War Of Major Benson** C. Heston, J. Adams, W. Demarest (Technicolor) **Francis In The Navy** D. O'Connor, M. Hyer	**Pete Kelly's Blues** J. Webb, P. Lee, E. O'Brien (WarnerColor) (CinemaScope)
SEPTEMBER	**Night Freight** F. Tucker, K. Larsen, B. Britton **The Body Snatchers** K. McCarthy, D. Wynter, C. Jones **Son Of Slade** J. Ericson, M. Blanchard, N. Brand	**Footsteps In The Fog** S. Granger, J. Simmons (Technicolor) (Made in England) **Special Delivery** J. Cotton, E. Bartok (Made in Germany) **The Gun That Won The West** D. Morgan, R. Denning, P. Raymond (Technicolor) **Apache Ambush** B. Williams, A. August, T. Ritter		**It's Always Fair Weather** G. Kelly, C. Charisse, D. Dailey (Eastman Color) (CinemaScope) **Svengali** H. Neff, D. Wolfit, T. Morgan (Eastman Color) (English-made) **The Bar Sinister** J. Richards, J. Lewis, E. Gwenn (Color) (CinemaScope)	**The Girl Rush** R. Russell, F. Lamas, E. Albert (VistaVision) (Technicolor) **To Catch A Thief** C. Grant, G. Kelly (VistaVision) (Technicolor) **Ulysses** K. Douglas, S. Mangano, A. Quinn (Technicolor)	**Tennessee's Partner** J. Payne, R. Reagan, R. Fleming (SuperScope) (Technicolor)	**A Man Alone** R. Milland, M. Murphy, W. Bond (Trucolor) **The Vanishing American** S. Brady, A. Totter, F. Tucker (Trucolor) **Fighting Chance** R. Cameron, J. London, B. Cooper **Jaguar** Sabu, Chiquita, B. MacLane **Track The Man Down** K. Taylor, P. Clark	**The Left Hand Of God** H. Bogart, G. Tierney, L. J. Cobb (CinemaScope) (Color by De Luxe) **Seven Cities Of Gold** R. Egan, A. Quinn, R. Moreno (Color by DeLuxe) (CinemaScope) (Made in Mexico)	**The Night Of The Hunter** R. Mitchum, S. Winters, L. Gish (Gregory-Laughton) **Desert Sands** R. Meeker, M. English, J. C. Naish (Technicolor) (SuperScope) (Bel-Air)	**The Shrike** J. Ferrer, J. Allyson, K. Clark **Female On The Beach** J. Crawford, J. Chandler, J. Sterling	**The McConnell Story** A. Ladd, J. Allyson (WarnerColor) (CinemaScope)

HOLIDAYS

Sept. 4—Labor Day
Sept. 17-18—Rosh Hashanah
Sept. 26—Yom Kippur

MOON PHASES	1 Quater	2 Full	3 Last	4 New
AUGUST	25	3	10	17
SEPTEMBER	23	2	9	16

the seven year itch

MAIN TITLES BY NSS!

Sensational main, credit and end title treatment produced by National Screen Service for the great 20th Century-Fox CinemaScope hit in De Luxe Color brings these unusual, first time trade comments:

THE Film DAILY

"... Starting with a brilliant credit-design job, it is throughout easy on the eyes ..."

VARIETY

"Saul Bass's main title, a series of hinged and perambulatory patches on a multi-colored field attracted audience comment at the Broadway preview at Loew's State."

SHOWMEN'S TRADE REVIEW

"The picture deserves at least a variant of an Academy Award for its extremely effective main title."

MOTION PICTURE DAILY

"The tone of the picture is set early by the multi-colored patchwork of boxed credits, names and their roles flashing from different sections of the screen."

THE Hollywood REPORTER

"Many clever production innovations. Among the brightest of these is the novel and amusing use of title cards."

National Screen expresses its admiration to Saul Bass, distinguished artist-designer who created the original idea for the titles for "THE SEVEN YEAR ITCH" and also for "CARMEN JONES", another NSS title production.

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

MOTION PICTURE EXHIBITOR

AUGUST 31, 1955 VOLUME 54 NUMBER 18
IN TWO SECTIONS • THIS IS SECTION ONE

Seventh Laurel Awards Issue

Shor Defends Federal Appeal

(page 5)

AND FEATURING: STUDIO SURVEY

For the seventh year, MOTION PICTURE EXHIBITOR announces recipients of the INTERNATIONAL LAUREL AWARDS, as voted by theatremen all over the world.

YOU DON'T EVEN HAVE TO KEEP YOUR FINGERS CROSSED!

M-G-M FIRST IN MUSICALS IN 1954!

Sensational "Seven Brides," of course!

M-G-M FIRST AGAIN IN MUSICALS IN 1955!

Everybody's making this prediction about the first big M-G-M CinemaScope and Color musical giants of the Fall season: "IT'S ALWAYS FAIR WEATHER" (*Gene Kelly, Dan Dailey, Cyd Charisse, Dolores Gray, Michael Kidd*) and next, "KISMET" (*Howard Keel, Ann Blyth, Dolores Gray, Vic Damone.*)

M-G-M FIRST IN COMEDIES IN 1954!

Naturally, it was Lucille Ball, Desi Arnaz in "LONG, LONG TRAILER."

M-G-M FIRST AGAIN IN COMEDIES IN 1955!

We're *sure* because *Lucille* and *Desi*, plus *James Mason*, are making uproarious "FOREVER DARLING" in gorgeous Color (terrific tie-ups too!).

LOOK AHEAD WITH YOUR FRIENDLY LEO!

"QUENTIN DURWARD" (*CinemaScope-Color*) Robert Taylor, Kay Kendall, Robert Morley • "THE BAR SINISTER" (*CinemaScope-Color*) Jeff Richards, Jarma Lewis, Edmund Gwenn, Dean Jagger and Wildfire • "TRIAL" Glenn Ford, Dorothy McGuire, Arthur Kennedy, John Hodiak, Katy Jurado, Rafael Campos • "I'LL CRY TOMORROW" Susan Hayward, Richard Conte, Eddie Albert, Jo Van Fleet, Don Taylor, Ray Danton • "THE TENDER TRAP" (*CinemaScope-Color*) Frank Sinatra, Debbie Reynolds, David Wayne, Celeste Holm, Jarma Lewis • "DIANE" (*CinemaScope-Color*) Lana Turner, Pedro Armendariz, Roger Moore, Marisa Pavan, Sir Cedric Hardwicke • "THE LAST HUNT" (*CinemaScope-Color*) Robert Taylor, Stewart Granger, Lloyd Nolan, Russ Tamblyn, Anne Bancroft • "FEARFUL DECISION" Glenn Ford • "BHOWANI JUNCTION" (*CinemaScope-Color*) Ava Gardner, Stewart Granger, William Travers • "MEET ME IN LAS VEGAS" (*CinemaScope-Color*) Dan Dailey, Cyd Charisse, Liliane Montevecchi, Agnes Moorehead, and guest stars; Lena Horne and Frankie Laine.

MOTION PICTURE

EXHIBITOR

AUGUST 31, 1955
VOLUME 54 NUMBER 18

THE SEVENTH ANNUAL INTERNATIONAL LAUREL AWARDS

For the seventh consecutive year, and as a collaborated effort of the leading film buyers of the U. S. A. and Canada, Paul Manning, head of our Hollywood news and service office; and our editorial and production staffs in the publishing offices, this LAUREL AWARDS issue is going forward to our nearly 10,000 subscribers.

INTERNATIONAL LAUREL AWARDS result from a numerically important poll of the men who have their fingers on the pulse of the nation's theatre patrons through their boxoffice receipts. Pictures, stars, direction, and mechanical results may be technically and artistically perfect, but if the public won't buy them and won't enthuse over them they are worthless to this business. So the recipients of these AWARDS should be proud of their accomplishments. Each one represents a tribute for a job well done, for a contribution to the success of a great business, and for a milestone in individual achievement.

The personalities and pictures listed in this annual issue are the cream of the crop for 1954-55.

As an industry, we are proud of them!

A NEW RECORD IN 24-SHEETING

With further regard to our recent references to Kroger Babb (AMERICA'S FEARLESS FAST BUCK SHOWMAN—August 17, 1955) we have before us a copy of his newest Campaign Book on two new accent-on-sex pictures that are due to follow "nauseating KARAMOJA" as Hallmark releases.

While there isn't much new or very different from the usual sex-sational approach in this rather jumbled sales pitch, whole portions of which are devoted to claims of Hallmark originality for stunts and methods that were old in show business more than 30 years ago, and long before Hallmark ever saw the light of day, it does have one very unusual distinction. Numbering to 36 pages and cover, there is a total of 14 individual pictures of "Fearless Fast Buck" Babb, some large, some small, and usually dominating a total of eight of these pages.

The back of the naked girl running into the ocean, which forms the central theme of most of the advertising, appears only 11 times.

In the spell-backward department, maybe the self-styled "MR. PIHSNAMWOHS" should consider changing to "MR. SUSSICRAN"?

OVER-REPORTING OF GROSSES CAN BE AN EVIL TOO!

Not too long ago, a theatre friend of long standing, who happens to control some pretty hefty resort theatres, asked us where and how some of the trade papers that make a practice of reporting widespread weekly grosses got their supposedly "feedbox" data. That week, two of his own houses, and one other that he had dark-checked, were reported to have hit the jackpot on a particular picture with socko grosses that he knew were just about one-third higher than actuality.

When we told him that usually the method was pretty flimsy, either with a local space-rate correspondent calling a friendly theatre manager who often felt he didn't owe anybody any great amount of truth, or with a publicity man in the home office whispering an optimistic wish rather than a fact, he pointed out the unfairness of such inaccuracies.

Nowadays, with so many bidding situations and product splits, and with so much competitive guesswork affecting the playing time and price given to any one feature, an over-reported gross in an early run can cost a subsequent run just as much or more than the much referred to under-reported gross can cost a distributor. Stretching for a picture in the belief that the public is clamoring to see it when it is only doing fair business can be a very expensive pastime.

So theatre managers, circuit personnel, and exchange personnel either shouldn't talk at all about their grosses or should be completely honest and truthful when they do.

And the theatreman accepting such data should keep his guard up!

Jay Emanuel

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CAN NEWS

(Trade Headlines Of The Issue)

Distribution

Paramount sets Oscar Morgan Month shorts sales drive (page 5).

NSS drive will honor President George Dembow (page 5).

It is reported that Edward Kingsley will head the new Columbia foreign film distribution unit (page 11).

Paramount considers the release policy for "The Ten Commandments" (page 11).

Exhibition

The Small Business Administration offers a helping hand to stricken exhibitors in the flood areas (page 11).

Financial

Oil well success highlights a 20th-Fox fiscal report (page 11).

International

Theatre construction and renovation expenditures in Canada are reported; a prediction is made that the Canadian censorship situation will be modified in some way (page 19).

U. S. distributors are firm in resolve to keep remittance provisions in pact talks with England (page 19).

Legal

Four anti-trust suits are filed by exhibitors in Atlanta seeking $9,000,000 damages (page 10).

Mel Konecoff

Neither rain, nor flood, nor fear of death keeps our intrepid reporter from describing the colorful "Girl Rush" premiere in Waterbury, Conn.; Audie Murphy and U-I execs discuss production and promotion plans; and Cary Grant stops the show at the Paramount (pages 4 and 22).

Organizations

TOA readies an official report for its convention on talks with distributors (page 5).

Allied President Rube Shor defends his organization's decision to press for government rental regulation in blistering letter to TOA head E. D. Martin (page 5).

Audience Awards Poll prize designs go out to judges (page 10).

Production

AB-PT's Edward Hyman sees increase near in major product quantity and quality (page 6).

Ilya Lopert, producer, UA's "Summertime," says foreign production excess is causing crisis (page 6).

Technical

Republic announces plans to enter the field of anamorphic production with the newly developed French process, Cinepanoramic (page 5).

Howard Dietz, MGM vice-president and director of advertising, publicity, and exploitation, was recently visited by three Goldwyn girls from "Guys And Dolls" in his office as they looked over some of the advertising copy being prepared on the Samuel Goldwyn Production being released by MGM. The girls are Barbara Brent, Larri Thomas, and Jann Darlyn.

BROADWAY GROSSES

(As of this Monday)

Holdovers Set Pace

New York—Business continued generally satisfactory in first-run situations over the weekend despite the fact that there was only one opening, the new Martin and Lewis feature at the Criterion.

According to usually reliable sources reaching Motion Picture Exhibitor, the breakdown was as follows:

"To Catch A Thief" (Paramount). Paramount continued strong with $62,000 in the till for the fourth week.

"Love Is A Many-Splendored Thing" (20th-Fox). Roxy reported $47,140 for Thursday through Sunday, with the second week sure to top $68,500.

"Mister Roberts" (Warners). Radio City Music Hall, with stage show, garnered $87,000 for Thursday through Sunday, with the seventh week heading for an excellent $150,000.

"You're Never Too Young" (Paramount) Criterion headed for a fine opening week tally of $45,000.

"Not As A Stranger" (UA). Capitol reported $22,000 for the ninth and last week.

"Ulysses" (Paramount). Globe continued strong with a second week tally of $37,000.

"Land Of The Pharaohs" (Warners). Mayfair figured the last nine days, including the fifth week, to reach $11,000.

"Summertime" (UA). Astor continued strong with $22,000 in the 10th session.

"Pete Kelly's Blues" (Warners). Victoria anticipated a second week tally of $32,000.

"The Cobweb" (MGM). State reported the fourth and last week would hit $12,000.

NEW YORK

By Mel Konecoff

THERE ARE almost no lengths to which we will not go in order to report on industry happenings, openings, etc., but this almost getting killed by floods is ridiculous to say nothing of being dangerous. In this particular instance, we refer to the attending of the world premiere of Rosalind Russell's latest film, "The Girl Rush," which took place in her home town of Waterbury, Conn.

The thing that impressed us most about the event was when we discovered the next day that we had just missed being flooded by a half hour as our special train sped down the tracks ahead of the waters which ruined the town, picked apart the tracks, and played general havoc in the area, killing many in one of the major flood disasters in history. It's a good thing we were unaware of the situation that night. Wow. But we're getting ahead of our tale.

The special cars left Grand Gentral early that morning amid popping flashbulbs and puzzled stares of ordinary passengers who wondered where the girls in scanty costume were rushing on this rainy morning. We arrived in Waterbury to the tune of more flashbulb popping, more rain, and greetings from Gloria DeHaven, who was on the scene to look pretty and who is also in the picture looking pretty.

Off to a Chamber of Commerce luncheon, speeches, chicken, etc. Next a visit to City Hall where more niceties were expressed with nearly everyone from the Mayor down getting kissed by Russell (except us, that is). This session in executive chambers was followed by a tour of the various brass factories in the area, with the visitors split up among the three larger manufacturers and us winding up at the Chase plant, which was practically on the river that overflowed with such drastic reaction.

Continual rain and off to a reception at the Country Club where Russell and DeHaven were interviewed by radio people on tape for later use, more pictures and lots of activity. A buffet supper at the Waterbury Club and then off to the Stanley Warner State, renamed the Rosalind Russell in honor of the occasion.

The weather, however, was no deterrent to the huge crowds gathered outside the theatre to await the arrival of the visitors. Columnist Earl Wilson was on hand to mastermind the stage ceremonies which included introductions of Russell, DeHaven (who did a number from the film in very fine fashion), producer Fred Brisson, the Mayor, etc., with a check from the proceeds of the ticket sales going to the local charity and Miss Russell upping the figure from seven thousand to ten thousand.

After the film, the rain was coming down in sheets and we took off quick like anything for the special train eagerly awaiting us and which we had delayed by a half hour. We reached home after four ayem.

The next morning Arnold Van Leer, New England field man, awakened to find the current off and rain and wind going full blast. Using a sixth sense given to press agents, he had his people awakened and hustled off into commandeered cabs to New Haven just a few minutes before Waterbury was declared an emergency area.

Bob Montgomery, home office publicist, had the assignment of seeing that Russell got to New York in time for rehearsals

(*Continued on page 22*)

Shor Defends Allied's Appeal To Gov't

TOA Readies Report On Distribution Meets

New York—An official report on the meetings held with distribution heads during May and June by members of the joint Theatre Owners of America-National Allied committee is being prepared in the form of a "white paper" to be presented to the TOA directors at their annual meeting in October, which will precede the Los Angeles convention, it was learned last week.

The conferences with film company executives were conducted in an effort to resolve the film rentals controversy raised by exhibition, and the initial draft of the white paper may recommend to the TOA board a course of action for the future concerning that point as well as other trade practices. The draft will shortly be circulated to the TOA members who participated in the discussions for approval, recommendations, and suggestions. It is being readied by E. D. Martin, TOA president, and Walter Reade, Jr., chairman of the board.

Other TOA delegation members who took part in the meetings held jointly with a subcommittee of the Allied Emergency Defense Committee were Alfred Starr, Myron Blank, George Kerasotes, and R. M. Kennedy. The National Allied committee, headed by Benjamin Berger, will meet shortly to consider the results of the conferences and the Allied plan to seek federal legislation regulating the industry. The annual Allied convention will convene in Chicago, Nov. 6, one month after the TOA meet.

Republic Enters Anamorphic Field

Hollywood—It was revealed last week that Republic will enter the field of anamorphic production with the process, Cinepanoramic, developed in France. The first film made in the new process will be "The Maverick Queen," with Barbara Stanwyck, Barry Sullivan, and Scott Brady.

Dan Bloomberg, Republic research and engineering head, was instrumental in the development of the new lens along with Distributors Nationale Cinematographique of Paris, French manufacturer. Adelphi Pictures used the process first in London to film "You Lucky People."

Cinepanoramic has a 2.55 to 1 ratio, the same screen ratio as CinemaScope, and carries the trade name CameraScope in England. The shooting lens is reported to be adaptable to all existing motion picture cameras and is used as a front lens with standard back lenses. The French manufacturer claims that shooting anamorphic films with the process is no more difficult than the shooting of regular flat film.

A Republic spokesman made it clear that the company's exchanges will also be supplied with regular prints of all films made in the process. Theatres can project Cinepanoramic features via Panavision, Superscope, CinemaScope or other anamorphic lenses now in use.

Paramount Sets "Oscar Morgan Month" Short Subjects Drive

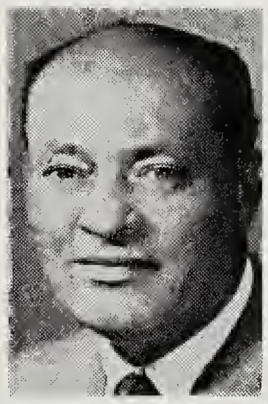
NEW YORK—A special tribute will be paid by Paramount this year to Oscar A. Morgan, general sales manager in charge of short subjects, Paramount News and special features. The company will dedicate an entire month to the veteran sales executive, instead of, as previously, a single week, in the climactic drive for short subjects saturation bookings.

"Oscar Morgan Month" has been set by Paramount for Oct. 2 through Oct. 29. At the same time Morgan will be celebrating his 41st anniversary with Paramount Pictures.

In addition to the large array of Popeye, Casper, Herman and Katnip, Noveltoon, Sportlight, Pacemaker, Cartoon Champion and Headliner Champion one-reelers set for "Oscar Morgan Month," the drive will include at least five two-reel VistaVision subjects filmed in various parts of the world by production specialists, and the semi-weekly issues of Paramount News, "The Eyes and Ears of the World."

NSS Sales Drive Set As Dembow Tribute

New York—Burton E. Robbins, vice-president in charge of sales, announced last week that the National Screen Service organization will honor its new president, George F. Dembow, with a nationwide sales drive to be known as the "George F. Dembow Tribute." The drive will be for a period of 15 weeks beginning Sept. 5 and running through Dec. 15.


Dembow

At recent regional meetings, Robbins stressed Dembow's vast contribution to the industry, and cited his many creative endeavors in the field of advertising media that have been of immeasurable benefit to the exhibitor in selling the product of producers and distributors.

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Letter To TOA'S Martin Says Talks With Distribs Accomplished Little, Insists Arbitration Include Rentals

Cincinnati—A strong defense of the National Allied position following the recent talks with film company heads concerning film rentals was made last fortnight by president Rube Shor in a letter to Theatre Owners of America president E. D. Martin. Shor said that he was "astounded" by statements attributed to Martin and other TOA spokesmen condemning the National Allied decision to seek Federal legislation regulating film rentals because the talks with distribution had turned out unsatisfactorily.

Shor asserted that National Allied never abandoned its intention to go to the government for relief from high rentals, but agreed with the TOA-Alfred Starr suggestion that a joint committee call on film company heads in the hope that exhibitor unity would impress them. Meanwhile, he said, legislative activities were suspended but not discarded. The Allied president went on to reveal that the Allied Emergency Defense subcommittee which participated in the talks was disbanded by the directors on his recommendation, because their function had been fulfilled.

The National Allied position was, according to Shor, that the distribution talks accomplished very little, as witnessed by the fact that United Artists and Warners almost immediately put a "must" 50 per cent tag on "Not As A Stranger" and "Mister Roberts." He went on to blame 20th-Fox in particular for the collapse of negotiations, inasmuch as president Spyros Skouras had verbally promised the joint exhibition committee that he would announce the company's new sales policy about rentals to the trade press, which he failed to do.

Elaborating on the arbitration controversy, Shor said that TOA evidently plans to go ahead with a system which will not include film rentals, out of line with its committments to both National Allied and the trade press. Citing Alfred Starr's remark, "Desperate men sometimes do desperate things," interpreted to mean that TOA would join Allied in seeking legislation should the talks fail, Shor said that he now wonders what the statement meant. "We are 'determined' men," he maintained, "determined not to be again diverted from our course by hollow promises which signify nothing."

In private conversation with Martin, Shor asserted that he understood the TOA head to be opposed to further acquisitions by divorced circuits, in which case he must favor decrees curbing such acquisitions. Martin, he said, cannot favor a return to block booking because less than a year ago TOA's general counsel was reported to be seeking evidence of forcing in order to stop the practice. He challenged Martin, if he opposes such reforms, to state his position.

Product Quantity and Quality Up, Hyman Learns From Distributors

New York—Evidence of increased production, both in quantity or quality of motion pictures, was noted last fortnight in the activities of production-distribution companies by vice-president Edward L. Hyman, American Broadcasting-Paramount Theatres, who had completed a series of conferences with top distribution executives designed to gather information for the AB-PT annual meeting at Spring Lake, N. J., Sept. 8-9. The general atmosphere of the talks, Hyman said, was one of optimism and confidence, as compared to a year ago when arguments about processes and techniques prevailed in the midst of confusion about production and releasing plans.

Although exhibition is not out of the woods in regard to having an adequate supply of pictures throughout the year, Hyman maintained that the road ahead is less rugged than it was in 1954. He said that he is convinced that distributors realize more pictures can be assimilated and that their production plans will be made accordingly. He explained that a better flow of pictures means, to him, an upgrading in quality as well as in quantity.

Distributors, Hyman said, are concerned about the development of new talent and business, a concern in which exhibition should join. He warned again that a few top stars must not be permitted to dominate the nation's screens, and said that the majors recognize the problem and have offered him assurances of an efficient approach to a solution.

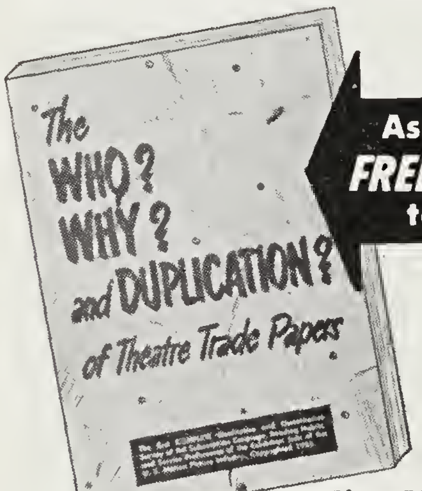
On methods to increase theatre attendance, another industry-wide problem, Hyman noted that experiments have been conducted by AB-PT affiliates which will be discussed at the annual meeting.

Chicago Signs First Pact For Goldwyn's "Guys And Dolls"

NEW YORK—The first motion picture theatre contract for the showing of Samuel Goldwyn's "Guys And Dolls" was signed last week in Chicago, the MGM home office announced. Under the terms of the contract, the Balaban and Katz Chicago will open "Guys And Dolls" on Nov. 11 for a prolonged run. The theatre will eliminate stage shows for this engagement.

The contract includes provision for the largest advertising and promotion budget ever used by a motion picture theatre in the Middle West. Dave Wallerstein signed the papers for Balaban and Katz and Burtus Bishop, Jr., signed for MGM, distributors of the Goldwyn production.

RIGHT FROM THE MOUTHS OF THE MEN WHO BUY . . . FOR 50% OF ALL U. S. THEATRES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Cinema-Vue Retains Levy

New York—Charles Levy has been retained as special consultant to direct all advertising, publicity, and sales promotion activities for the Cinema-Vue Corporation, it was announced last week by Joseph P. Smith, president of the newly activated company. The Cinema-Vue Corporation is an organization of national scope, set up for the exclusive distribution of films for television.

Levy, prior to forming his own motion picture and television public relations firm, was for 12 years advertising, publicity, and exploitation director for Walt Disney Productions and Buena Vista.

Lopert Sees Film Excess Causing Foreign Woes

New York—Ilya Lopert, president, Lopert Films, stated last week that a crisis exists in the Italian film production industry. Lopert, who recently returned from Europe, attributed the decline in Italian films to an excess of product. A recent market flood of 150 entries from Italy produced only 10 hits. In the opinion of Lopert, the French industry is not much healthier.

Lopert was on his way to the Venice Film Festival where he will be given an award for his "Summertime." The award, in the form of a governmental decoration, will serve as recognition of the role "Summertime" will play in furthering cultural relations between Italy and other parts of the world.

In regard to the financial success of "Summertime," Lopert announced that the film is doing fine business in its 10 U. S. situations. Lopert stated that although he has no definite plans for the future, he would like to work on more location films. Rossano Brazzi, star of "Summertime," is already under contract to do another Lopert film.

"Richard III," which was sold to NBC-TV by Lopert for $500,000 will probably have its TV showing around January or February of next year. He saw no likelihood that the showing would cut into future exhibition grosses on the film.

NT Seeks Utah Theatres

Washington—An application by National Theatres to acquire seven theatres in Utah will be heard Sept. 2 by Federal Judge Noonan in New York. The situations are currently operated by Joseph Lawrence Theatres. The locations involved are the Uptown and the Rialto, Salt Lake City; the Oak Hill Drive-In, the Southeast, and the Villa, near Salt Lake City; the Murray, Murray; and the Academy, Provo.

RKO Suspends "Sinbad" Sales

New York—The selling of "Son Of Sinbad" has been suspended pending examination of the film, it was announced last week by Daniel T. O'Shea, president, RKO Radio Pictures.

Theatre bookings which have been contracted for will be played off.

Al Plough, center, manager, Stanton, Philadelphia, recently became the first SWEEPSTAKES winner to capture the added $500 award put up by the film companies when his campaign on Columbia's "It Came From Beneath The Sea" took top honors. Seen with Plough are, left to right, Harry Weiner, Columbia eastern district manager; Birk Binnard, advertising and publicity head, Stanley Warner Philadelphia zone; Ted Schlanger, SW Philadelphia zone manager; and Jay Emanuel, publisher, MOTION PICTURE EXHIBITOR.

A STATEMENT OF POLICY:

"They don't come any bigger than THE TALL MEN"

please turn . . .

We have just screened "The Tall Men" and I am delighted to tell you it is a brilliant entertainment achievement . . . an attraction with absolutely unlimited boxoffice potential.

I consider it the greatest picture 20th has produced since "The Robe."

It is without qualification the best Western anyone has ever made.

"The Tall Men" unfolds the epic, pulse-stirring story of the opening of the historic Bozeman Trail from Texas to Montana.

As Black Ben Allison, ex-Quantrell Raider turned bad man, Clark Gable gives his finest performance since "Gone With the Wind." Jane Russell's portrayal of Nella Turner is nothing short of sensational—and her rendition of the contagious title song is an unforgettable thrill in itself. The chemical combination of Clark Gable and Jane Russell confirms Darryl F. Zanuck's unerring showmanship touch.

Robert Ryan is tremendous as Montana Stark, with whom Gable forms a strange partnership. Cameron Mitchell, who co-stars as Gable's quick-tempered young brother, brings a conviction and intensity to his role that marks him for certain stardom in his own right.

"The Tall Men" is the saga of an unprecedented adventure, and at the same time it grippingly relates a man's love for a woman, a brother's

love for a brother, and the true bond between men who stand together under all circumstances.

I know you have seen amazing CinemaScope footage in such attractions as "Three Coins in the Fountain," in "Soldier of Fortune" and in "Love is a Many-Splendored Thing." But you've never experienced anything as startlingly beautiful and panoramic as the snowstorm scenes, the Jayhawker battle and the cattle and horse stampede sequences of "The Tall Men." They simply defy description.

Everyone connected with "The Tall Men" has done an outstanding job. The screen play by Sydney Boehm and Frank Nugent is packed with thrills. The taut, suspenseful direction by Raoul Walsh ranks with his best accomplishments. The production by William A. Bacher and William B. Hawks is tremendous.

Because "The Tall Men" is such an extraordinary picture, we are formulating special plans for handling it. We will accept a few pre-release engagements in a few specially selected situations the latter part of September.

I urge you to see your 20th branch manager right away and ask him to show you "The Tall Men" immediately he receives a print. You'll see for yourself why they simply don't come any bigger than "The Tall Men" and why we expect that its grosses will rank with the greatest in motion picture history.

Al Lichtman, 20th Century-Fox

Southern Exhibitors Launch Four Suits Seeking $9,000,000 Balm

ATLANTA—Four anti-trust cases, each claiming the same charges, that the distributors have refused to license first-run films to the plaintiffs, that the distributors maintained a uniform system of runs, clearances, and admission prices, and that unreasonable clearances are demanded by the distributors, have been filed in Federal District Court.

The first suit, claiming damages of $3,000,000 has been filed by Ellis Blumenthal of Charlotte, N. C., operating the Tryon, Charlotte; the Hollywood, Winston-Salem; the Astor, Durham; and the State, Florence, all in N. C., against Wilby-Kincey Service Corporation, Robert B. Wilby, and the eight majors, Paramount, 20th-Fox, Warners, Loew's, Inc., United Artists, U-I, and Columbia.

The second suit, also claiming damages of $3,000,000 has been filed by B and B Theatres Corporation, operating the Peachtree Art here. The defendants are Atlanta Enterprises, Inc., Georgia Theatre Company, Publix-Lucas, Inc., Wilby-Kincey Service Corporation, Robert B. Wilby, Evans Amusement Corporation, Tenth Street Theatre Company, West End Theatre Company, East Point Amusement Company, Rhodes Theatre Operation Company, Loew's, Inc., of Georgia, Loew's, Inc., of Delaware, Evans Theatre Corporation, and the same eight majors.

The third suit, claiming damages of $1,500,000, is filed by William Greene, operating the Palmetto, Palmetto, Ga. The defendants are Lam Amusement Company, Newman Theatres Company, Oscar C. Lam, East Point Amusement Company, and the same eight majors.

The fourth suit, claiming damages of $1,500,000 is filed by William Greene and his wife Lavada Ann Greene, operating the Glenn, Decatur, Ga., against Atlanta Enterprises, Georgia Theatre Company, Publix-Lucas, Inc., Wilby-Kincey Service Corporation, Robert B. Wilby, Rhodes Theatre Operating Company, Storey Theatres, Inc., Loew's, Inc., of Georgia, Evans Theatre Corporation, Earl Howard, Earl Hathcock, George Gaston, and the same eight majors.

In all four suits, attorneys for the plaintiffs are George S. Ryan and W. Bradley Ryan, Boston. In the first and second suits, Maurice Weinstein, Charlotte, N. C., and Morris Abram, Atlanta, are also attorneys for the plaintiffs; in the third and fourth suits, Swift Tyler, Atlanta, is also an attorney for the plaintiffs.

Times License Renewed

NEW YORK—The film theatre license of the Times, Eighth Avenue and W. 42nd Street, was renewed by City Commissioner Bernard J. O'Connell last fortnight. O'Connell, in effect, put the house on probation, warning that he would revoke the license in short order if the management did not refrain from using the outdoor displays which recently caused neighborhood complaints.

Florida Exhibitor To Oppose Loew's Circuit Expansion

NEW YORK—An unidentified exhibitor of Coral Gables, Fla., was to appear at the Aug. 29 hearing on Loew's Theatres' petition to acquire a new suburban house in Coral Gables, pending in the New York Statutory Court, it was learned last week after the theatreman had given notice. It was to have been the first time an "outsider" attended such a hearing since National Allied received assurance from the Justice Department that exhibition would be given notice on proposed acquisitions by divorced circuits.

Allied called on Justice a few months ago to insure theatre owners who might be affected by such acquisitions adequate notice to appear in court and be heard, if they so desired. A Justice spokesman, questioned about the Government's position on the Loew's petition, declined comment.

COMPO Ad Hails Poll As Major News Beat

NEW YORK—Declaring that "The Audience Awards election is one of the big news stories of the year," the 51st in the series of COMPO ads in Editor and Publisher, which appeared last week, points out to newspaper editors how they may profitably participate in the promotion.

"For news, for advertising, for circulation," the ad says, "the Audience Awards campaign is one of the year's best newspaper bets."

Captioned, "We'll need 3,500,000 ballots," the ad says: "That was the reply of one movie theatre circuit when asked how many ballots it would need for the Audience Awards election next November 17-27.

"This is more than the total vote cast in any of 43 states in the national election of 1952, being exceeded only by the total votes of California, Illinois, New York, Ohio, and Pennsylvania.

"One circuit, mind you. Many other theatre circuits have indicated they will need ballots in numbers far exceeding the total 1952 vote of a surprising number of states. When you realize that these circuits represent comparatively few of the movie theatres that will hold Audience Awards elections you can see that this movie poll stands an excellent chance of rolling up the biggest vote ever cast in the country's history.

"The Audience Awards election is one of the big news stories of the year. Many newspapers have shown they are aware of this by the way they have handled the stories on the campaign's early activities.

"The Audience Awards campaign, moreover, is more than a good news story. It is a promotion in which newspapers themselves can take part.

Poll Award Sketches Studied By Judges

NEW YORK—Reproductions of nine sketches of suitable design for the trophy to be presented to winners of the Audience Awards Poll were mailed by COMPO last fortnight to members of exchange area poll and public relations committees, who were asked to vote by number for the one they preferred. The sketches were among 56 submitted by the major companies' art directors serving on COMPO, and were selected by a jury appointed by the Art Directors Club of New York and by advertising-publicity directors of the 10 majors.

In a bulletin accompanying the sketches, COMPO suggested that exhibitors display the sketches in their lobbies, or publish them in local papers to solicit the opinion of the public. Votes should be mailed early, it was urged, because considerable time is required to have the finished trophies ready for presentation after the close of the poll on Nov. 27.

Southern California exhibitors participation in COMPO's Audience Awards Poll recently got underway in Los Angeles with a mass rally at the Fox Boulevard with representatives from 500 independent and circuit theatres in attendance. Speakers included Y. Frank Freeman, chairman, Motion Picture Producers Association; Elmer C. Rhoden, national chairman, Audience Awards Committee; film starlet Lori Nelson; actor Ronald Reagan; and Harry C. Arthur, Jr., chairman, Southern California Audience Awards Committee.

Members of the COMPO committee which prepared the original 56 sketches were Oscar Krauss, Monroe Greenthal and Company; Sam Roberts, 20th-Fox; Bill Gold, Warners; L. A. Metzger, Buchanan and Company; Lou Clayman, Monroe Greenthal; Henry Marcus, Loew's Theatres; and Tony Gablik, free lance.

The second group of exhibitors' Audience Awards nominations will be announced on Sept. 7 by national chairman Elmer C. Rhoden, it was revealed by COMPO special counsel Robert W. Coyne. Photographs and press material concerning them will be made available in advance to the exchange area committees.

The second nominations have been made by exhibitors from films released during April, May, and June, and these nominations in each category will be awarded to nominations in each category already announced. Five nominations remain to be made based on pictures released in July, August, and September, to be announced shortly after Oct. 15, closing day for the receipt of ballots.

Kingsley To Supervise Columbia Foreign Unit

New York—The forthcoming appointment of Edward L. Kingsley, Kingsley International, as chief of a special organization to handle the distribution of foreign product in this country will be officially announced by Columbia within the next month, it was reported last week. Kingsley, currently attending the Venice Film Festival, will take over his new post on his return from Italy, retaining at the same time his association with the foreign film importing firm.

The new organization would handle foreign motion pictures in a manner similar to that in which a U-I department handles the U. S. distribution of J. Arthur Rank product. Foreign films acquired by Columbia through co-production agreements in other countries would not be included in the regular Columbia release set-up, it was noted. The recently acquired Japanese production of "Seven Samurai" would fall into this category. The physical distribution would, nevertheless, be channeled through the company's domestic exchanges.

Tax Amendment Offered

Washington—An offer to sponsor legislation in Congress to eliminate the remaining 10 per cent federal excise tax on movie tickets was made to exhibition last fortnight by Representative Frank Thompson, Jr., Trenton, N. J., who has pending a bill for introduction next January to eradicate the legitimate theatre ticket levy. He voted in favor of last year's revenue amendment which wiped out the tax on film tickets under 50 cents, and halved it on others.

In the bill introduced a few months ago, and shelved until next year, only legitimate theatre boxoffices figure, but but Thompson said that there is no advantage, from the standpoint of "art promotion," whether "Julius Caesar" is produced on a Broadway stage or on a Hollywood set. He said that the film admissions were not included in the pending bill because exhibitors had not requested it, but that an amendment can be prepared if theatre operators present a case for it.

AA Profit Rise Forecast

New York—Allied Artists will show an increase in gross sales and in net profit for the fiscal year ended July 31, it was predicted last fortnight by a reliable Wall Street source. An annual report will be issued shortly. it was expected.

It will be the fourth consecutive year in which AA has increased its sales volume, and the third in which profits have climbed. In the 1953-1954 fiscal year, the company's gross was $11,838,526, with a net of $414,480, equal to 46 cents per share.

Walsh Advises Moderation

Hollywood—Richard F. Walsh, IATSE president, meeting with union business agents last week, suggested scaling down locals' demands in situations where they might be considered excessive in negotiations with major studios. Discussions are on an individual union basis, and a general IATSE pact will be negotiated later.

Executives and stars helped to make the recent opening of the new U-I Los Angeles exchange a memorable occasion. Among those present were, left to right, F. T. Murray, branch operations manager; Morrie Weiner, industry relations head; actor George Nader (seated); production vice-president Edward Muhl; branch manager Abe Swordlow (seated); president, Milton R. Rackmil; Charles J. Feldman, vice-president and general sales manager; actress Kathleen Case; Barney Rose, district sales manager; and N. J. Blumberg, chairman of the board.

SBA Extends Helping Hand To Exhibitors In Disaster Areas

WASHINGTON—The Small Business Administration extended a helping hand last week to exhibitors in six states hard-hit by the torrential rains and floods following in the wake of Hurricane Diane. The SBA moved swiftly to open temporary loan offices to supplement regional offices.

The temporary offices included Kingston and Port Jervis, N. Y., Hackettstown, N. J.; Torrington, Waterbury, and Putnam, Conn.; Worcester and Springfield, Mass.; and Woonsocket, R. I.

The regional offices of SBA are in New York, Boston, Hartford, Newark, Philadelphia, Buffalo, Pittsburgh, and Syracuse. There is no limit on the amount of the loans, which bear three per cent interest, and may run up to ten years.

Oil Wells Highlight 20th-Fox Fiscal Data

New York—Twentieth Century-Fox Film Corporation and wholly-owned subsidiaries last week reported consolidated earnings of $2,790,800 for the 26 weeks ended June 25, 1955. This amounted to $1.06 per share on the 2,644,486 shares of common stock outstandings, as compared with earnings for the 26 weeks of 1954 of $3,096,545, or $1.17 per share on the same number of shares.

The earnings for the second quarter ended June 25, 1955, amounted to $1,366,989, equal to $.52 per share, as compared with $1,048,515 for the second quarter of 1954, equal to $.40 per share. The earnings for the first quarter of 1955 were $1,423,811, or $.54 per share.

Spyros P. Skouras, president, reported that six producing wells have been successfully completed on the studio property. and that connecting pipe lines for both oil and gas production are in the process of completion.

Doob Named To Board

New York—Oscar A. Doob, advertising and public relations executive with Loew's, Inc., was elected last week to the board of directors of the American News Company, according to announcement by Henry Garfinkle, president.

Paramount Considers 'Commandments' Policy

New York—A special pre-release policy for Paramount's forthcoming Cecil B. De Mille spectacular, "The Ten Commandments," along the lines established by Cinerama, was being investigated last week by the film company's distribution heads, it was reported. The Cinerama exhibition system, it was pointed out, indicates one avenue for achieving, over an extended period, the $100 million world gross target set for the picture by production vice-president Y. Frank Freeman.

Bound by the consent decree, Paramount would require a Department of Justice go-ahead to take over four-wall houses in key cities for "Ten Commandments" engagements in the Cinerama pattern. However, distribution thinking on the release policy has not yet reached definite stages and no approaches have been made to the government. The Justice Department, however. was expected to recognize the Cinerama method should Paramount determine to press it into service.

The De Mille production is reported to have reached a cost close to $10 million, and will not be ready for release until late next year, probably. Shooting has been completed, but there are a number of retakes to be made in addition to the regular editing of the film. "Gone With The Wind," it was noted, is still the all-time top grosser, now nearing the $50 million mark in the world-wide market.

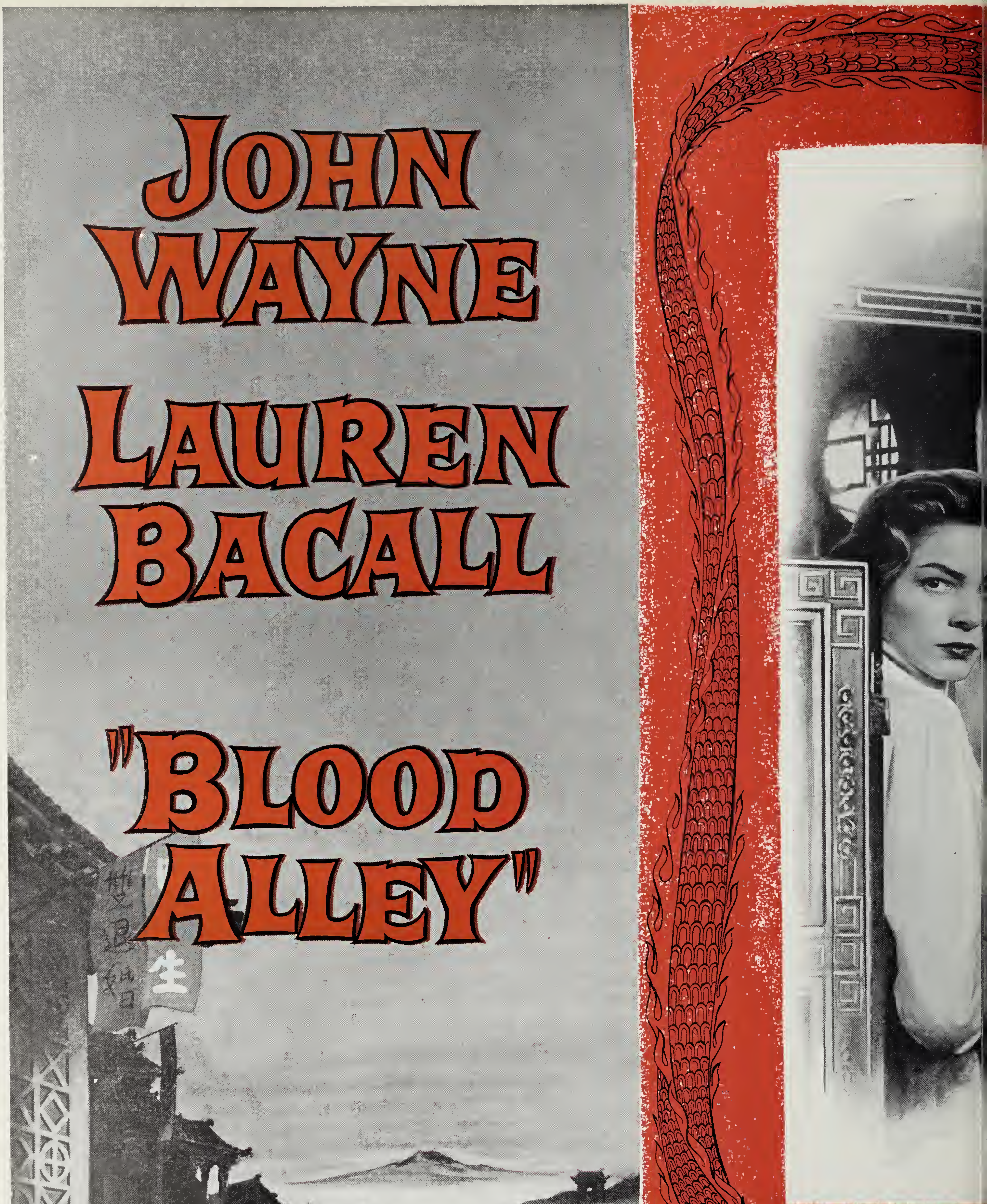
Bergher Upped At Columbia

New York—Following a meeting of the board of directors of Columbia Pictures International Corporation last week, Lacy W. Kastner, president, announced the election of Michael Bergher, Far Eastern supervisor, as one of the company's vice-presidents.

Bergher started with Columbia in 1934 as manager of Japan and in 1941 transferred to Puerto Rico as manager.

Barnett Heads Adverstats

New York—Former RKO Theatres' art director Herman Barnett last week announced the Aug. 29 official opening of Adverstats, Inc., of which he is president. The new firm offers a complete photostat service devoted to the advertising art industry, under Barnett's direction.

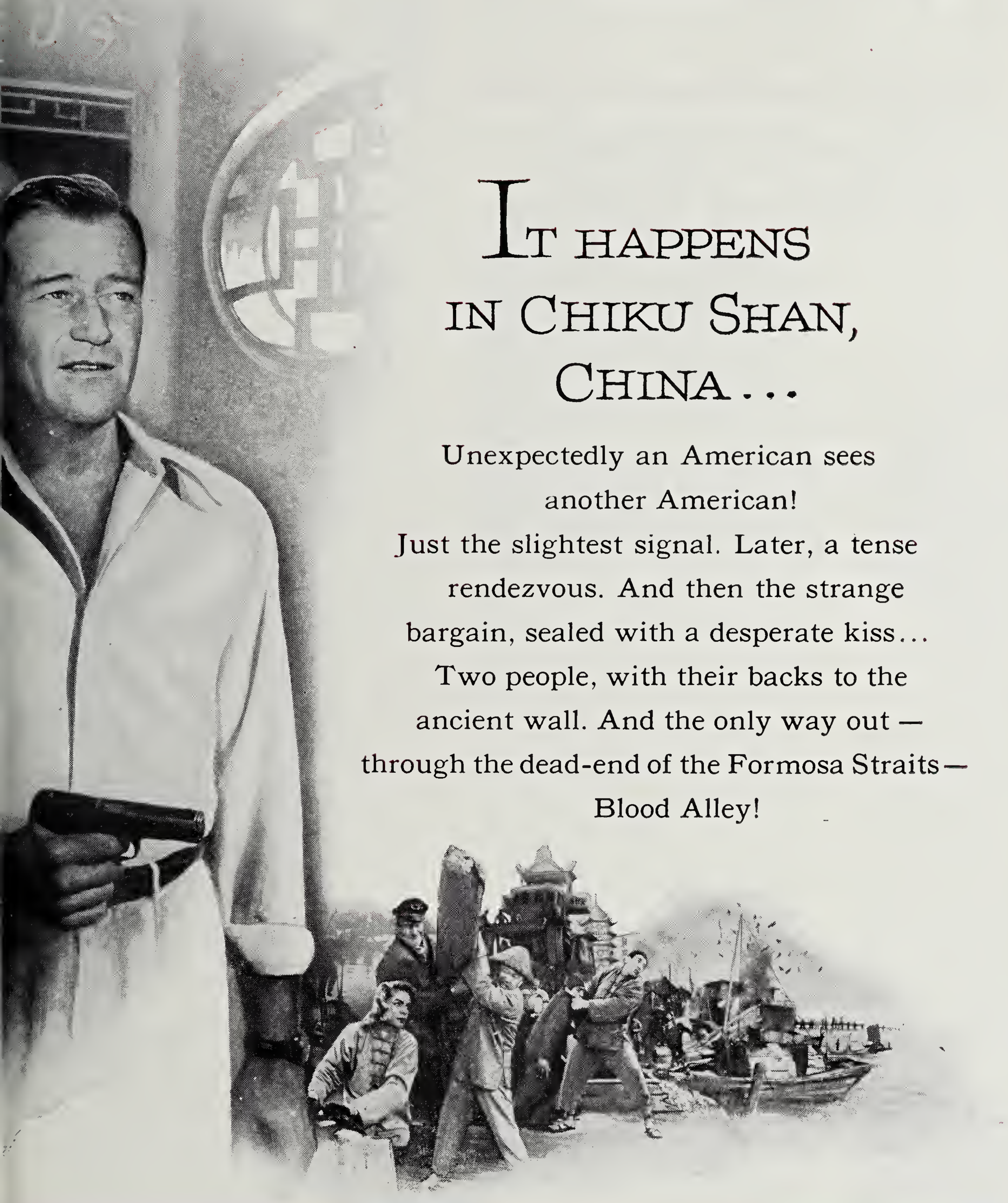


JOHN WAYNE

LAUREN BACALL

"BLOOD ALLEY"

POWERFULLY PRESENTED BY WARNER BROS. IN CINEMASCOPE WARNERCOLOR AND STEREOPHONIC SOUND • with PAUL FIX • JOY KIM • BER



IT HAPPENS IN CHIKU SHAN, CHINA...

Unexpectedly an American sees
another American!
Just the slightest signal. Later, a tense
rendezvous. And then the strange
bargain, sealed with a desperate kiss...
Two people, with their backs to the
ancient wall. And the only way out —
through the dead-end of the Formosa Straits —
Blood Alley!

MIKE MAZURKI · ANITA EKBERG · STORY AND SCREEN PLAY BY A. S. FLEISCHMAN · A BATJAC PRODUCTION · DIRECTED BY **WILLIAM A. WELLMAN**

REMINDER FROM COMPO: DID YOU MAIL YOUR NOMINATIONS FOR AUDIENCE AWARDS?

$HOWMAN$HIP $WEEP$TAKE$

1955-56 SERIES Finalists In Contest No. 9

WINNING ENTRY

Junior Auto Giveaway Captures $100 Prize For Newark Exhibitor

PHILADELPHIA—One of the most common industry cries at the present time is "Bring back the kids." With this end in mind, Jack Conhaim, Stanley, Newark, N. J., arranged for the sponsorship by the Calo Dog Food Company of a four-week Saturday matinee promotion with the highlight being the giveaway of a $395 working scale model auto, the Thunderbird, Jr.

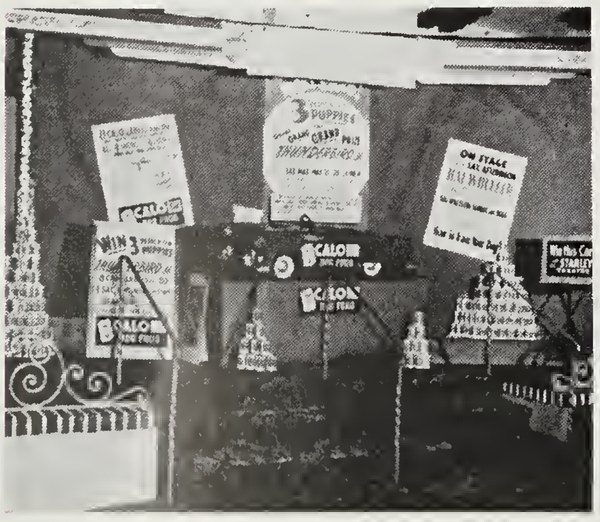
The stunt, besides drawing plenty of kids away from TV sets, captured the fancy of Sweepstakes judges, with Conhaim now $100 richer as winner of contest 9. Those kids drawn to theatres today are the adult ticket buyers of tomorrow, and any plan which attracts them is well worth the effort.

PROMOTED GIVEAWAY FOR KIDS

Submitted by Jack Conhaim
Stanley, Newark, N. J.
1974 seats • 75 cents top adult admission
General patronage.

This co-op kid giveaway presented without charge to the theatre a real honest to goodness auto as first prize. This was one-third scale model of the famous Ford Thunderbird, which goes five miles an hour, forward and reverse; has sealed beam headlights, tail lights, electric horn, brakes and electric motor. It is safe enough for a three and a half year old youngster and big enough for a 12 year old. The retail price is $395.00.

This campaign was designed to bring into the theatre that bracket of children that we haven't been able to reach and the biggest part of the promotion was away from the theatre. The Calo Dog Food Company sponsored the cost of the campaign.



Five thousand letters were sent to licensed dog owners in the area. Included in the mailing piece was a herald on the show and a coupon for a free can of dog food.

Hal Wheeler, New Jersey's foremost dog trainer, agreed to do a four-week dog act on stage. We built a new stage over the orchestra pit, at small cost. Wheeler wrote a special series of dog training lessons that were used in four local papers.

As the model car was brand new and never before shown in New Jersey, we got off to a good start by planting the car in a "Little League" parade. The car was driven over two miles to the baseball field. The parade was watched by an estimated 10,000 people. Mayor Leo Carlin posed for pictures with the car. 16mm. color motion pictures were taken of the parade and shown at the theatre for one week, at no cost. Naturally, the little car had a prominent part in these films.

The car was placed on display in all the large super markets with signs telling of the show and the giveaway at the theatre. This was a second car loaned to us by the manufacturer. Due to the great demand for the car, it was only allowed to remain three days on display in each market.

During the day when the theatre was closed the other car was mounted on to of the Calo station wagon and driven from school to school and from market to market stopping to hand out circulars.

Three pedigreed puppies were given away, one each week. Children coming to the theatre each Saturday were given coupons. The coupons were good for the puppies and then for the car on the fourth week. Hal Wheeler trained a dog to pick the winning ticket.

A trainer heralded the event on our screen and a display was set up in the lobby.

This co-op promotion, spread over a four-weeks period on Saturday matinees certainly proved its worth. Not only were the prizes well worth while; but it attracted plenty of new kid attendance to the theatre. And, best of all, Calo Dog Food footed the entire bill.

RUNNER-UP NUMBER 1

SIGNED STATEMENTS

Submitted by Stanley Spoehr
Seltzer Theatre, Palmyra, Pa.
900 seats • 50 cents top adult admission
Small town patronage.

Here is a promotion that recently proved successful at little cost and one that can be worked on any coming attraction.

We started giving out forms for "Signed Statements" one week in advance of playdate on "Battle Cry." These were on pretty sturdy yellow paper ruled and numbered 1 to 25 and measuring 17 inches by nine inches. The top third of the forms contained a regular illustrated ad on the coming attraction, under which was printed "I expect to see this picture at the Seltzer, Palmyra, when it plays there (dates)." They then bore lines numbered from one to 25 with room for names and addresses. At the bottom was a notice that the first 100 children bringing in the forms filled out with 25 signatures and correct addresses would be admitted free to a Saturday matinee when "Captain Africa," a serial, would be an added attraction to the regular program.

To make sure we got out the entire 500 in the hands of children we held a special kiddie show the previous Saturday with cartoons, serial, and an old Abbott and Costello feature comedy. Each child was asked to take them to 25 of their neighbors and get them to read the ad and sign their names signifying their intention to try and see the picture "Battle Cry." 282 of the forms were returned, which means about 7,000 people signed to come to see the picture. This is more than our population, but some signed more than one form.

Our business doubled. The only other advertising we did was to double our usual ad in the Palmyra Advertizer and take some space in the Lebanon Daily News, about 10 miles away.

The reverse side of the statement forms was used for institutional copy about the theatre's recent $10,000 installation of improved CinemaScope and VistaVision; and some coming attractions.

From all angles, the stunt worked so well at so little cost that we plan using it soon again.

RUNNER-UP NUMBER 2

"BOTTOMS UP" CLUB

Submitted by Dick Kline
SW Liberty, New Kensington, Pa.
1000 seats • 70 cents top adult admission
General patronage.

Here's a five-week Saturday matinee promotion sponsored by Coca-Cola at no cost to the theatre which served to get some added business for the house and good advertising for the bottling company's new drink, "Bottom's Up."

A series of shows were lined up as the "Bottom's Up Club." The following prizes were given away: five two-wheel bikes and 10 Dale Evan's and Roy Roger wrist watches during the five weeks. At three of the shows each child was given a free drink of "Bottom's Up." Membership cards were distributed.

The film program offered consisted of "My Friend Flicka" and cartoons; "Hills Of Home" and cartoons; "Bozo Goes To College" and cartoons; 177 cartoons; "Pals Of The Golden West" and cartoons.

A teaser trailer was run four weeks in advance, copy reading: "Hey, kids, something BIG is coming your way soon. Watch for announcements." A regular trailer was run two weeks with all details.

Window cards were put in stores by Coca-Cola delivery men; and were also put on trucks.

Three thousand heralds were distributed and four lobby displays of bikes, watches "Bottom's Up" were set up.

Teaser ads were used in advance and underlined on regular ads. Coca-Cola tagged all regular radio announcements with information of the program.

Announcements of the "Bottom's Up" shows were carried on the marquee front with special 40x60 cards out front.

The theatre program worked fine with some added business for the house and good advertising for Coca-Cola's new drink, "Bottom's Up."

RUNNER-UP NUMBER 3

PATRON PACIFIERS

Submitted by Pearce Parkhurst
Lansing Drive-In Theatre, Lansing, Mich.
988 cars • 00 cents top adult admission
General family patronage.

"Here is such a simple little thing that I almost hesitate to enter it in the SHOWMANSHIP SWEEPSTAKES contest. However, the idea has had such amazing, almost magical results for us here that I thought I would like at least to pass the idea on to other exhibitors who may find it worthwhile trying.

"On nights that we sell out, it has happened that before we have received our alarm signal bell denoting a full house, we have let a few cars into the theatre. A few of our patrons also will object to being located at the rear of the drive-in. And there are always a few disgruntled and unreasonable patrons seeking refunds.

"From the police and understanding patron asking a refund down to the actually hostile patron demanding a refund, we handle the case the same.

"The customer is first requested to accept passes for some future show. If this is not satisfactory, and in most cases it is, we then cheerfully offer them a full refund and request that they fill out one of our refund slips. We offer them a ball pen to sign their name with. Upon signing the slip, we tell them to keep the pen with our compliments and give them their money back.

"Even the most hostile of customers is amazed by the free gift and leaves the theatre with a smile; and the remark that they will be back for some future show.

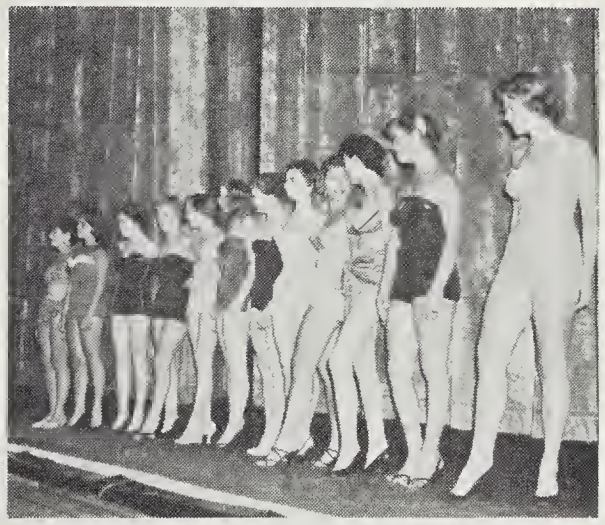
"It really is almost unbelievable the good will this pen has created for what could have been a lost customer.

"The pens cost 25 cents each or $25 per 100 imprinted with our ad. We purchase them from Idea Specialties, Box 542, Lansing, Mich."

RUNNER-UP NUMBER 4

BATHING BEAUTY CONTEST

Submitted by George Langbart
Savoy, Brooklyn, N. Y.
2300 seats • 85 cents top adult admission
General patronage.



This was an out and out bathing beauty contest for local contestants that did not promise anyone would be "Miss America," "Miss Brooklyn," nor even "Miss Savoy."

The unusual feature in this event was a three-way tie-up as follows: each contestant selected to enter received free an order for a Jantzen bathing suit of her own selection, costing up to $22.95.

The winner received $100 worth of sportswear. The third received $25 worth of sportswear. All of this was sponsored by the Rainbow Shops, without any cost to the theatre.

Approximately 6,000 ad pieces (circulars) were issued bearing application blanks heralding the event which were distributed by the Rainbow Shops, which have stores throughout Brooklyn.

The result was a successful show and a substantial increase in boxoffice receipts.

Interest in the contest ran high due to the most liberal prizes. As a co-op project the feature was heralded in the lobby by a 40x60, in the Rainbow Shops windows; by the circulars inserted in Rainbow Shops deliveries, etc.

River Spreads "Horizons" News

SEATTLE—As part of the extensive exploitation campaign for "The Far Horizons," Walter Hoffman, Paramount's northwest publicity director, dropped 5,000 plastic tubes in the Columbia River just below Grand Coulee Dam. The messages inside the tubes directed finders to contact any theatre showing the film for free admittance. Letters have been received from pleased finders, and exhibitors and editors along the river have given the stunt publicity.

"Terror" Affords Many Ballyhoo Opportunities

BOSTON—With Mr. and Mrs. Gene Courtier, real life counterparts of the couple held captive by criminals in Columbia's "The Night Holds Terror," available for personal appearances, Paul Levi, publicity manager, Pilgrim, developed a smash campaign for the local showing.

The Courtiers made eight radio appearances and two on television, attended a press luncheon, and appeared at two special screenings. Their interviews got top space in the local papers. One of the papers also interviewed Hildy Parks, who plays the wife in the film, by long distance telephone and used it in connection with the Courtier piece.

To keep the "Terror" pot boiling in Boston, Levi used the special television commercial for five days on one station, the station coming across with a few showings of Columbia's special video

(*Continued on page* 18)

$1600.00 IN SHOWMANSHIP PRIZE MONEY THIS WEEK

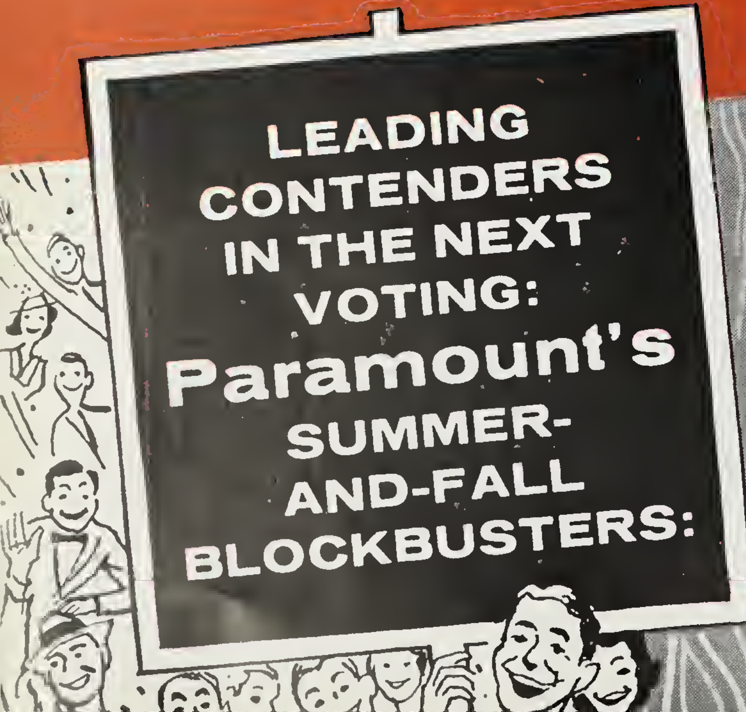
While $100.00-per-week will be awarded each and every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors will post from time to time additional CASH PRIZES to focus attention on a particular picture. Such CASH PRIZES must be posted until won, during a maximum period of 13 weekly issues, and if not won during that time will be withdrawn. To win these CASH PRIZES, the entrant must *first* win the $100.00 SHOWMANSHIP SWEEPSTAKES Award. Should the winning promotional effort involve a picture that has a CASH PRIZE posted, the winner gets this latter prize from the Film Distributor *as an added bonus.*

PARAMOUNT PICTURES
$500.00 on—
"WE'RE NO ANGELS"
(This Prize Offer expires Oct. 12)

UNIVERSAL-INTERNATIONAL
$500.00 on—
"THE PRIVATE WAR OF MAJOR BENSON"
(This Prize Offer expires Oct. 19)

REPUBLIC PICTURES CORP.
$500.00 on—
"THE LAST COMMAND"
(This Prize Offer expires Nov. 23)

PARAMOUNT LANDSLIDE IN AUDIENCE AWARD NOMINATIONS BY THE MEN WHO "BUY 'EM AND BOOK 'EM"!



LEADING CONTENDERS IN THE NEXT VOTING:
Paramount's
SUMMER-AND-FALL BLOCKBUSTERS:

ALFRED HITCHCOCK'S
TO CATCH A THIEF
COLOR BY TECHNICOLOR
VISTAVISION

THE GIRL RUSH
COLOR BY TECHNICOLOR
VISTAVISION

ALFRED HITCHCOCK'S
THE TROUBLE WITH HARRY
COLOR BY TECHNICOLOR
VISTAVISION

Paramount swept 5 out of 10 Best-Picture nominations in the biggest award news that ever made national headlines. The men who know motion pictures best—the exhibitors of America—voted this fabulous tribute to Paramount's leadership. Now while the headlines are hot is the time to play or re-play these five great winners while they ride the crest of this new wave of nationwide interest . . .

BALLOT

✓ IRVING BERLIN'S
WHITE CHRISTMAS
COLOR BY TECHNICOLOR

✓ PERLBERG-SEATON'S
THE COUNTRY GIRL

✓ **SABRINA**

✓ ALFRED HITCHCOCK'S
REAR WINDOW
COLOR BY TECHNICOLOR

✓ PERLBERG-SEATON'S
THE BRIDGES AT TOKO-RI
COLOR BY TECHNICOLOR

BETTER MANAGEMENT DEPARTMENT

George Nonamaker

Editor

Our friend, Charles Melven, Philadelphia Daily News' movie critic, was wondering cut loud again recently and devoted a column to whether audiences really want double bills.

NONAMAKER

Quoting from Melven, "Among our own circle of friends we have heard twin bills talked down harder recently than ever before. You've probably heard their reasons. Either the two pictures were very bad, or they had to sit through one stinker to see the good one. It is rare when two good pictures play the same program.

"Film exhibitors generally regard these doubles as one of the biggest evils of the movie industry. To begin with, there is a product shortage, and doubles grind up the pictures as fast as they come out of the film capital.

"Some houses claim they are forced to book ancient re-releases, and other films they would ordinarily ignore in order to keep their doubles schedules full.

"No one can put his finger on just when double bills came into being. It would seem that since there have been motion pictures, one exhibitor has always tried to beat down the competition by offering twice as much for the price of an admission.

"Perhaps this is one of the reasons exhibitors are afraid to take a gamble. It is a legitimate fear, for apparently there is a segment of the movie-going public who just like to go to movies—and if it's a double bill they enjoy it twice as much.

"In the not too distant past, there had been a trend in a few cities to swing back to single bills. The results of these experiments by far-sighter exhibitors have been inconclusive. In some theatres the idea worked; in others, it fell flat.

"We don't claim to know the minds of movie-goers. We only know our own. And we dislike double bills.

"Nevertheless, we are still wondering. Could the time be ripe to drop them? What do you think?"

Of course, Philadelphia, except in the neighborhoods, has been one of the few remaining strongholds of single features, until the day of previews arrived, that is. But that's another story, altogether.

"To Hell And Back" Gets Military Boost In Record U-I Promotion

NEW YORK—Universal-International is blazing new trails in its advance promotion of "To Hell And Back," based on the life story of Audie Murphy, America's most decorated hero. It has already been hailed by the military authorities who are lending their full support to the promotional campaign program.

"To Hell And Back" has an introduction by General Walter Bedell Smith, who served as Chief of Staff at Supreme Allied Headquarters during World War II. It has been screened for top Defense Department officials both in Washington and West Point and has received their full endorsement.

The picture was seen by exhibitors for the first time early this week when U-I was host to circuit and New York area exhibitors at a special invitational screening at Governors Island highlighted by a military review in honor of Murphy, who was in New York starting a nationwide promotional tour on behalf of the picture. The trade press, national magazines, syndicates, television and radio representatives were also scheduled to attend the screening with some 600 exhibitors and military guests, in the CinemaScope-equipped Post Theatre.

U-I has already established a liaison in Washington to handle some of the important promotional projects being developed on the picture which involve Defense Department officials. There are also several projects being developed in conjunction with the leading veterans' organizations of the country, including the American Legion and the Veterans of Foreign Wars. Murphy, a native of Texas, will be honored by the Texas legislative leaders when he visits Washington, including Speaker of the House Sam Rayburn and Senate Majority Leader Lyndon Johnson. The picture will also be screened during his visit for invited audiences of top government officials, foreign dignitaries, and press officials.

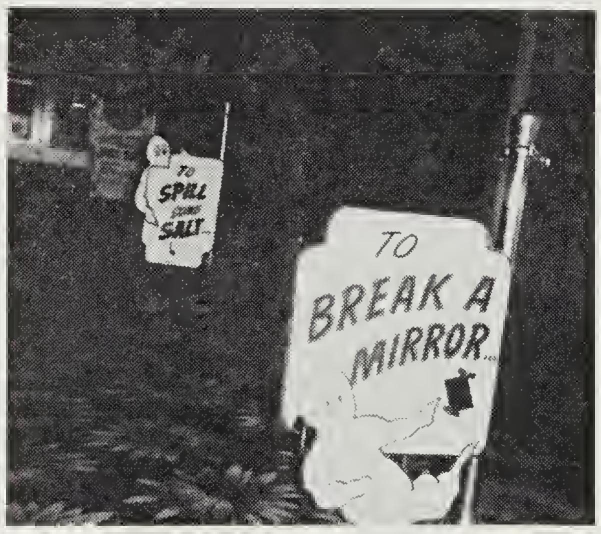
That U-I is backing "To Hell And Back" to the hilt with one of its record advertising, publicity, and promotion campaigns has already been indicated by vice-president David A. Lipton. The national magazine advertising campaign will be launched in late August with spreads in Life, Look, Coronet, the American Legion Magazine, the Veterans of Foreign Wars Magazine, and the National Guardsman. Lipton has already disclosed that the picture will also receive the first national long-range television spot-campaign. The company is also giving the picture a national billboard advertising campaign, the first in many, many years, using boards covering more than 400 suburban areas designed to hit a population of more than 30,000,000.

In a special directive issued a few weeks ago to all Army Commands in the United States, the Defense Department has directed field installations to cooperate fully with exhibitors showing the picture as part of the Army's enlistment program.

Launching the record national magazine coverage on the picture, both Life and Look Magazine, with their combined circulation of 9,500,000, in their issues on the newstands for the July 4th weekend devoted important layouts to the picture. Every important national magazine and Sunday supplement is scheduled to feature important text and picture layouts on "To Hell And Back" during the coming weeks.

Another facet of the all-out promotional campaign will be the national tieup with Pocket Books on the Audie Murphy autobiography upon which the picture is based. The fact that an important Hollywood actor's autobiography is involved is unusual in itself and the special campaign involves posters, window streamers and a national contest.

This is all the initial phase of the U-I "To Hell And Back" campaign. It has been a long time since any film company has started to work so far in advance of release on a picture, but this is the one that U-I feels has the makings of one of the truly great pictures and one which should prove one of the industry's outstanding boxoffice attractions.



This idea from John Hutchings, Schine's Ben Ali, Lexington, Ky., may prove of help to exhibitors planning a horror show. We think the ghosts are pretty cute.

"Terror" (*Continued from page* 15)

trailer in addition. More than 150 radio spots were used on four stations. Three radio stations made use of contests suggested in Columbia's special exploitation kit for "The Night Holds Terror."

Plenty of street work was undertaken. Girls paraded the streets handing out free whistles, which had a card attached calling attention to the film. A sound truck carried the message through key areas and use was made also of street stencils. Warnings against picking up hitchhikers, which was the beginning of Courtier's trouble both in real life and in the picture, were placed under windshield wipers along with playdate information.

Tieups were easy to arrange. The local automobile club went along on the no-hitchiking idea.

The International Scene ....

Canada

Theatre Expenditures Reach Peak In 1954

TORONTO—The Dominion Bureau of Statistics recently provided Canadian theatre owners with their total building and repair bill for the past five years. Its total was $38,600,000 in the period ending Jan. 1, 1955. The figure includes the 1954 preliminary figure and the 1955 one, the latter being a totalling of announced intentions at the end of 1954.

The figure is divided into $31,800,000 for capital expenditures and $6,800,000 for repairs. To break down the $31,800,000 for capital expenditures, there is $17,700,000 for construction and $14,100,000 for machinery and equipment. The construction figure is for new buildings and buildings so completely reconstructed as to be classified as new. The other figure is for new machinery and equipment, although it might be noted that such new machinery and equipment doesn't necessarily go into new buildings.

The $6,800,000 in repair expenditures is made up of $3,400,000 for construction and the same amount for machinery and equipment. These figures are for repairs to existing buildings, machinery, equipment only.

These are the figures on a yearly basis, in the new-theatre category: 1951—$3,000,000; 1952—$2,300,000; 1953—$5,000,000; 1954—$4,000,000; 1955—$3,400,000. These are the yearly figures for capital expenditures on equipment and machinery: 1951, $2,000,000; 1952, $1,800,000; 1953, $3,300,000; 1954, $4,500,000; 1955, $2,500,000.

A glance also at the yearly totals shows that both capital and repair expenditures for machinery and equipment, purchase of new items and repairs to old ones, seemed to have reached a five-year peak in 1954.

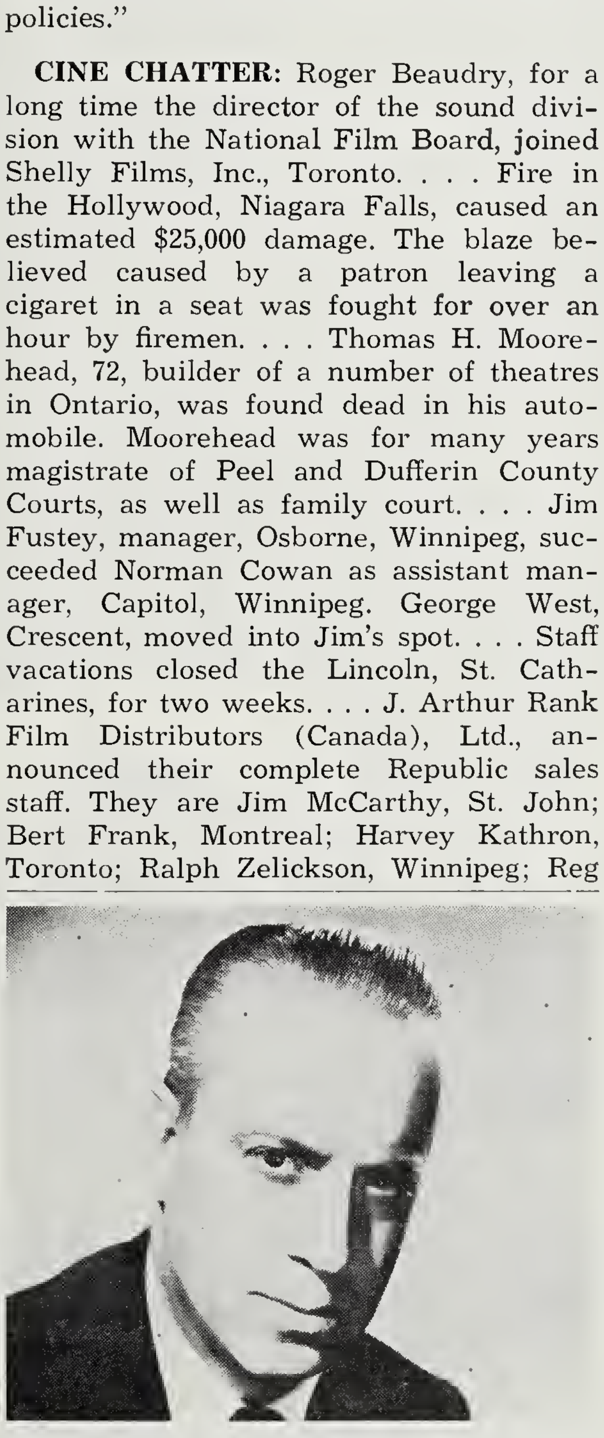
Canadian Comment

A prediction of some modification of the censorship system in Canada, probably to a censorship system on a regional basis, was made in a recent issue of the Financial Post which made a survey of the whole picture in Canada. The distributors, said the story, "would prefer to have a central agency set up to do the censoring all at once and at a reasonable—that is non-profit—rate." The Financial Post took a close look at the official figures from the censorship boards. Supplying a table of figures for every province, the total revenue shown was $661,228, and expenses came to $284,412, resulting in a profit of $376,876. To the question as to why censors won't reduce fees, the reply was "censors usually assert that the motion picture industry can afford to pay." The weekly financial paper commented that film censorship was something that "has grown from a nuisance service instituted to pacify irate mothers into a money-making branch of provincial governments." Noting the increase of foreign films and the increase of the native production industry, the article concludes, "These factors, plus the efforts of the Canadian Motion Picture Distributors' Association and other industry groups, may eventually force the provincial governments to reassess their policies."

Paramount board chairman Adolph Zukor, center, is seen as he receives the Order of Leopold at the Belgian Consulate-General, New York, from Belgian Ambassador Baron Silvercruys. Zukor was made a Chevalier of the Order by King Baudouin of the Belgians in recognition of his service to international understanding and the quality of Paramount films. Mrs. Zukor looks on.

CINE CHATTER: Roger Beaudry, for a long time the director of the sound division with the National Film Board, joined Shelly Films, Inc., Toronto. . . . Fire in the Hollywood, Niagara Falls, caused an estimated $25,000 damage. The blaze believed caused by a patron leaving a cigaret in a seat was fought for over an hour by firemen. . . . Thomas H. Moorehead, 72, builder of a number of theatres in Ontario, was found dead in his automobile. Moorehead was for many years magistrate of Peel and Dufferin County Courts, as well as family court. . . . Jim Fustey, manager, Osborne, Winnipeg, succeeded Norman Cowan as assistant manager, Capitol, Winnipeg. George West, Crescent, moved into Jim's spot. . . . Staff vacations closed the Lincoln, St. Catharines, for two weeks. . . . J. Arthur Rank Film Distributors (Canada), Ltd., announced their complete Republic sales staff. They are Jim McCarthy, St. John; Bert Frank, Montreal; Harvey Kathron, Toronto; Ralph Zelickson, Winnipeg; Reg Doddridge, Calgary. . . . Glenn Ireton, one-time Canadian Warners' publicity chief, is now editing a film trade paper published in Tokyo. . . . Jack Roher and Joe Bermac announced that Theatre Posters will be official sales representatives for Peerless Films in Manitoba and Saskatchewan, with Barney Brookler supervising sales. . . . New senior officer of the Theatres Branch and the Board of Censors for Ontario is Dana Porter, succeeding Premier Leslie Frost as Provincial Treasurer.

—HARRY ALLEN, JR.


M. J. Frankovitch was appointed recently to the post of Columbia managing director of England.

Continued Remittances U.S. Goal With Britain

NEW YORK—The United States delegation to the forthcoming film talks with United Kingdom representatives in London will take a firm stand in favor of the current remittance provisions of the U.S.-U.K. motion picture pact, it was learned last week. Foreign managers of the Motion Picture Association of America formally granted authority to MPAA president Eric A. Johnston to negotiate for the American companies at the conferences to be held Sept. 15-16.

It was reported also that the foreign managers discussed an earlier report that Britain may seek a voluntary waiver from the U. S. on remittances accruing to film producers under the Eady Plan. In the circumstances, the managers were said to feel that the U. S. delegation should seek at least an extension of the remittance arrangement. Under the present agreement, U. S. producers are permitted up to $6,300,000 annually by the Eady plan.

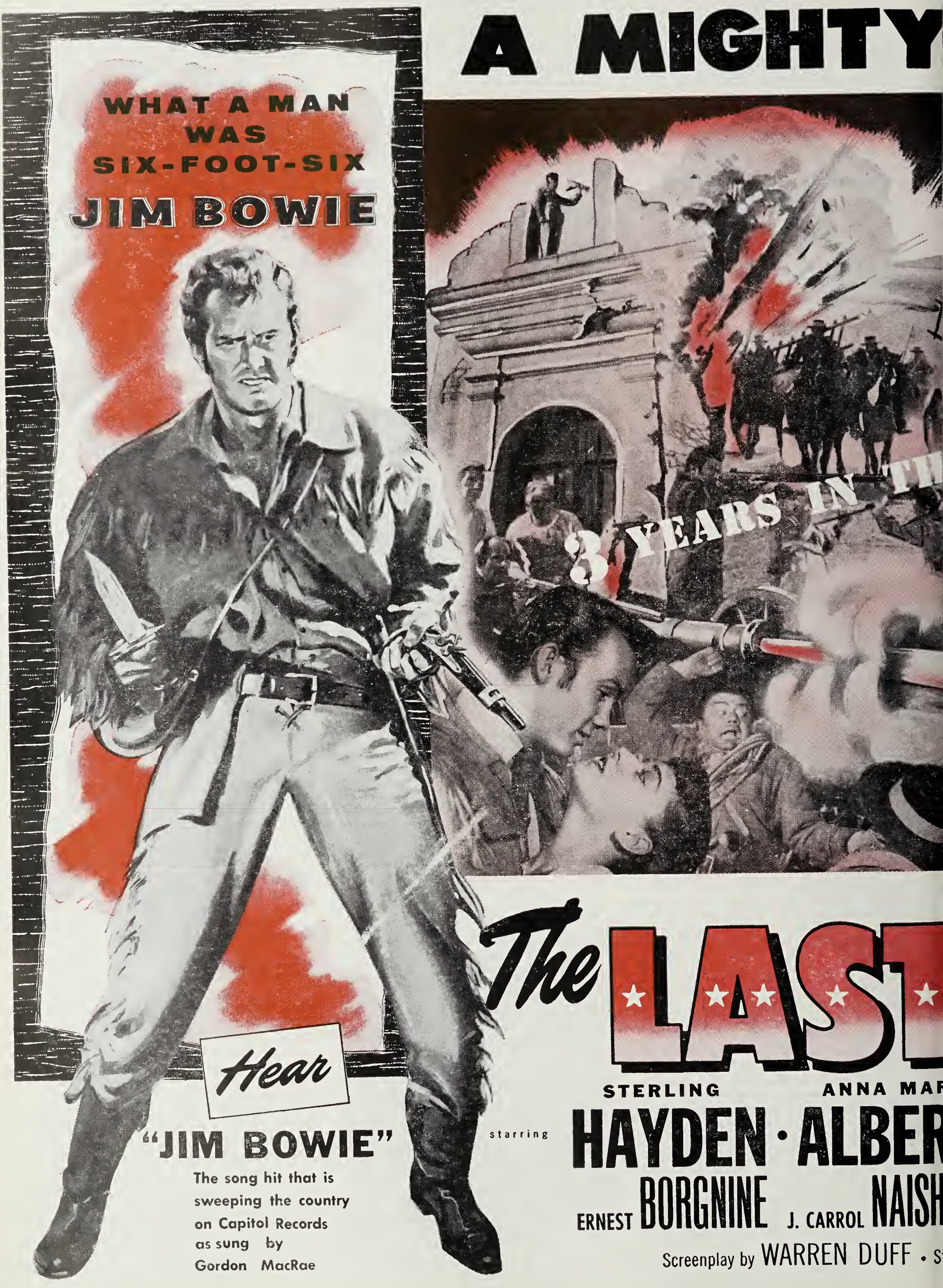
Australia

SYDNEY—The appointment of F. McNeill Ackland, chairman and chief executive officer, Australian Motion Picture Distributors' Association, as MPEA representative for Australia and New Zealand was announced by MPEA vice-president Ralph Hetzel. The association includes the eight U. S. majors operating in the area. Ackland, who has, for all practical purposes, represented the MPEA for some time, said that his appointment would not reflect any operational changes in the organization. Hetzel said the appointment followed the recommendation of a special directors' committee which reported favorably on Ackland's functions in the Australian distribution association.

England

LONDON—In all out efforts to secure the Variety Club International 1957 annual convention for this city, the Variety Club of Great Britain named Tom O'Brien to head the tent's world convention organizing committee, which will campaign to capture the event. O'Brien, a Variety enthusiast, serves on the Crew of the Club, and will attend the 1956 New York convention with a large British delegation. He is a Member of Parliament, general secretary, NATKE, and a likely candidate for Prime Minister in the event that the Labor Party unseats the Conservative Government of Sir Anthony Eden. Chief barker James Carreras made the O'Brien appointment.

A MIGHTY



WHAT A MAN
WAS
SIX-FOOT-SIX
JIM BOWIE

3 YEARS IN TH

The LAS

starring STERLING HAYDEN · ANNA MAR ALBER

ERNEST BORGNINE J. CARROL NAISH

Screenplay by WARREN DUFF ·

Hear

"JIM BOWIE"

The song hit that is
sweeping the country
on Capitol Records
as sung by
Gordon MacRae

ILM ACHIEVEMENT!

RBERT J. YATES presents

COMMAND

RICHARD ARTHUR
ETTI · CARLSON · HUNNICUTT

TRUCOLOR
BY CONSOLIDATED FILM INDUSTRIES

OOPER · JOHN RUSSELL · VIRGINIA GREY · JIM DAVIS · EDUARD FRANZ · OTTO KRUGER

ARTLETT · Associate Producer-Director FRANK LLOYD A REPUBLIC PRODUCTION

Leading music entertainers and personalities attended the recent Jazz Jamboree at New York's Victoria in connection with the showing of Warners' "Pete Kelly's Blues." Left, Vincent Lopez; Victoria and Astor managing director Jack Cusack; and Duke Ellington; right, crowds gather in front of the Victoria for the event.

Konecoff

(*Continued from page* 4)

for the Ed Sullivan "Toast of the Town" show, and they tried to get out of the area by car but were forced to return. An appeal to the Automobile Club brought them out via circuitous back roads and the show went on.

The premiere was responsible, too, in a way for Paramount News getting some foto beats in its newsreels. There were a couple of newsreel cameramen on the scene to take in the day's activities for the premiere who were right at hand when the floods struck bringing detailed fotos of the disaster in the area to the waiting public. As a result, the premiere probably suffered as to coverage but that's the way things go in the unfolding of daily happenings in the world.

TOURS AND TRENDS: We attended an intimate luncheon last week for Audie Murphy, star of one of U-I's hottest properties to date, "To Hell And Back," attended by vice-president and general sales manager Charlie Feldman, eastern ad-pub manager Charlie Simonelli, sales executive Ray Moon, eastern publicity manager Phil Gerard, advertising manager Jeff Livingstone, and Frank McFadden, who handles press relations for Audie Murphy.

One of the observations that resulted was that no one in the business seems to know what kind of film to make which would be highly successful and that selection of subject matter is a hit or miss proposition. Murphy reported questioning exhibitors as to what they wanted to see on their screens since he was going to make a picture as an independent, and he reported that their answers varied from the opinion of some of the public that he talked with.

Murphy and some people at U-I were a little afraid of how a war film would be accepted these days, and have been delightfully surprised in that grosses have been big wherever its played, with many women in the audiences. He has a piece of the film since it's based on his book which has sold over half-a-million copies to date and he has gone all-out on selling the release with personal appearances behind him and more scheduled in the future.

Murphy has just completed another U-I feature, a prize fight picture, "The World In His Corner," and owes that company one more. There is a chance he may release his indie pix through U-I because he likes the way the company sells its product.

Feldman reported that the company has never had a picture which showed such holding power from day to day, terming it the kind of film that the public wants and one which has been sold all-out, not relying on the public to discover the release on a hit or miss basis. Too many films have fallen by the wayside because of a resigned attitude. His advice to whoever wanted it was—keep your eye on your audiences, make a good picture, sell it properly, and raise a lot of "hell" at the point of contact, the theatre. These are the days of the "great gamble," with the loss or gain being the highest in history. He paid tribute to such circuits as Interstate who go all-out in their efforts to sell their merchandise to the public, not only on this film but on every booking they make, as compared to many other operators who have forgotten what it is to get out and sell a picture properly.

Simonelli outlined the successful campaign that was used, including use of teasers on billboards nationally, publicity and advertising in national magazines, a huge teaser campaign on TV in advance of openings, etc.

Murphy, who incidentally ranks high on the fan mail list out at the studio placing somewhere between Tony Curtis and Rock Hudson, noted that the business was really getting close to him, so close that it might force him to move real soon. It seems that he lives in Van Nuys, which is not too far from the studio, and someone has recently opened a drive-in a block from his home. He's getting a little tired of picking up beer cans (empty, of course) and popcorn boxes out of his backyard. Besides, he and the family could use larger quarters.

P.A.'S: We caught the routine of Cary Grant the other day at the New York Paramount where his latest, "To Catch A Thief," is playing, which he has done in a number of cities in conjunction with the film's playoff. It's clever and satisfying for audiences. He gets out on stage and offers to answer any questions about the film, picture making, or Hollywood that anyone wants to ask from the audience.

Indicative of the questions are, How old is he? (51). How does it feel to kiss Grace Kelly? (wonderful . . . great . . . wonderful), etc. He provides 20 minutes of entertainment and hypoes attendance, which he likes as he owns a piece of the film. Good stunt.

This Was The Week When . . . .

Allied Artists declared a regular quarterly dividend of 13¾ cents per share on 5½ per cent cumulative convertible preferred stock, payable Sept. 15 to holders of record Sept. 2. . . . Jarma Lewis left Hollywood on a tour of four cities to attend pre-release engagements of MGM's "The Bar Sinister." . . . Audie Murphy was slated by U-I for a two-week, nationwide tour to bally "To Hell And Back." . . . Ellis Films president Jack Ellis and associate Jack Chasanas announced the acquisition of "The Temptress," "One Step To Eternity," and "Inside Girls Dormitory." . . . A four-city Texas premiere was set up by RKO for "The Treasure Of Pancho Villa," at the end of September. . . . 20th-Fox vice-president Charles Einfeld, flew to coast conferences with production head Darryl F. Zanuck concerning forthcoming releases.

Rosalind Russell and her husband, Frederick Brisson, took to the road to promote Paramount's "The Girl Rush." . . . MGM's "The Trial" was booked for New York's Radio City Music Hall following "It's Always Fair Weather." . . . Tohan Pictures announced that it will release a prize-winning Soviet feature, "Ballet Of Romeo And Juliet," in the U. S. . . . A special benefit committee, headed by Mrs. George P. Skouras and including top-ranking celebrities, was set up for the New York Roxy charity world premiere of 20th-Fox's "The Left Hand Of God" on Sept. 21. . . . Warners' "East Of Eden" and "Mississippi Traveler" were accepted for screening at the Edinburgh Film Festival. . . . MGM revealed that five of the dolls from the forthcoming "Guys And Dolls" will tour the country to promote the film.

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NEWS OF THE TERRITORIES . . .

Theatres and Exchanges Flooded As Storms Batter New England

Boston—Damage to theatres from the torrential 48-hour rainstorm surpasses the ravages of the two hurricanes in 1954. Connecticut was the hardest hit, with martial law in effect in the emergency areas. Rhode Island and western Massachusetts were also in grave condition.

In Connecticut, there was a loss of power, with theatres dark in many sectors. One circuit owner stated that even if it were possible to put on a show with temporary projection, it would not be feasible because the citizens were rallying to the cause of rebuilding the damaged areas. In Massachusetts, several drive-ins were put out of commission. The Quaker, Uxbridge, the Skyview, Brockton, the Sturbridge, Sturbridge, the Sutton, Sutton, and the Oxford, Oxford, were all forced to close. Peter Marrone, who owns the Sturbridge, has a new ozoner on Route 20, the Edgemere, which opened this season. By a miracle, this theatre was not flooded and the current was on. In a generous gesture, Marrone had announcements made over the radio that anyone traveling by auto on Route 20 who was unable to proceed could use the facilities of the Edgemere.

The Worcester area was hard hit for regular theatres. The Park had extensive water damage and the Rialto had to resort to pumps for two days. In Boston, pumping apparatus was used for the Metropolitan and the Exeter for two days. Many of the exchanges with water-flooded cellars were damaged. The MGM exchange had a water level of four feet, causing the postponement of screenings for three days while it was being pumped out. Hardly a theatre or building in Boston proper escaped seeping water in the cellars.

The Film Exchange Transfer Company, largest of the New England delivery companies, worked around the clock during the emergency. Except for the disaster areas, drivers were able to get through to deliver the programs, although often they were forced to detour for several miles.

Flash Flood Traps Exhibitors In Theatre

Albany—Ed McIntyre and Mrs. Inez Ferguson, brother and sister who for years have operated Copake, Copake, N. Y., experienced a rugged 11 hours in the theatre when a pre-dawn flash flood, caused by a creek overflow in the wake of hurricane Diane, inundated the County community.

McIntyre's story, featured in Albany newspaper accounts, told how he and Mrs. Ferguson went to the theatre in the early-morning hours to check its condition, and were not evacuated until noon. McIntyre thought, at one time, the house and the village would be washed away, logs were bumping against theatre with alarming frequency.

State troopers finally got to site in a boat at six a.m., but in view of high water and its velocity, advised McIntyre and Mrs. Ferguson to stay put. The couple were evacuated by rowboat at noon, when the flood subsided. Six feet of water was reported in theatre during height of the flood.

THE GAME OF LOVE
COLETTE
Winner Grand Prix du Cinema Français 1954

Attorneys for Times Film Company, Felix J. Bilgrey, Bilgrey and Levinson, New York City; Harry Harding, manager, Beacon Hill, Boston; and Alfred Albert, atorney, Albert, Albert and Tyber, Boston, are seen in front of the theatre where Mayor Hynes' Board of Authority recently reviewed "The Game Of Love." The board called the film "unwholesomely immoral" but not obscene, and could not ban it.

Albany

Promotion of Earle Rooney from assistant manager, Stanley Warner Strand, to manager, Ritz, followed transfer of Al Swett to the circuit's first-run theatre, Norwich, Conn. Rooney had been Al La Flamme's assistant, Strand, for several years. Swett, who returned here last winter from managership of the Avon, Utica, N. Y., to replace Jack Swartout, retired, first served at the second-run Madison. . . . Nate Dickman, partner with Harry Berkson in Allied Artists franchises for Albany and Buffalo, was in. While here, he conferred with Bob Adler, AA booker. Dickman, who now spends much of his time in Buffalo, managed the Monogram branch in this city for years. . . . Audience collections for Will Rogers Memorial Hospital Drive in Fabian's Plaza, Schenectady, N. Y., managed by Phil Rapp, were reported high. . . . Saul J. Ullman, Fabian division manager the past decade, took a leave of absence, due to health. A Fabian district manager on Staten Island temporarily replaced him.

Atlanta

P. B. Henn, North Carolina exhibitor, is the new owner of the Blair, Blairsville, Ga., as of Sept. 1. . . . Location shooting of scenes for the motion picture of the late James Street's "Goodby My Lady," was scheduled to start in Albany, Ga., Aug. 29. . . . Al Morgan, Fred T. McLendon circuit, has closed their theatre in McKenize, Ala. . . . Olin Evans will soon reopen his Starlight Drive-In, Florala, Fla., which was destroyed by fire sometime back. . . . W. B. Smith recently sold the Erin, Tennille, Ga., to T. J. Brett, Jr., owner, Arcade, Sandersville, Ga. . . . Danny Deaver, Variety chief barker, Jacksonville, who resigned as manager, Normandy-Outdoor there, is now sales manager, Phillip Kafka Photo Reproduction Company, a firm that specializes in picture blowups for theatres.

Alabama theatre receipts in May were unchanged from April, according to a report of the University of Alabama Bureau of Business Research. The report revealed also that receipts in May this year were down 11.2 per cent compared with those for May, 1954. . . . Work is progressing on a new 700-car drive-in, Fort Lauderdale, Fla., with opening set for October. . . . George E. Smith is the new owner, Palm Drive-In, Largo, Fla., from H. J. Knight. . . . Hugh L. Hoddleston is the new owner of the Victoria, Algood, Tenn., from Joe Demonbreum. . . . Eugene Jones, assistant manager, Alabama, Birmingham, Ala., for the past five years has been promoted to manager, Wilby-Kincey Tiger, Auburn, Ala. He replaces Gus Coates, who resigned to enter business in Louisville, Ky. . . . The Marrh, Augusta, Ga., has reopened. The theatre is under the new management, following a complete remodeling, of T. W. Owings.

Boston

Joe Sandler, former manager, Kenmore, who suffered a severe accident when he was knocked down by an automobile, is reported improving at the Lynn Hospital. For two weeks his name was on the danger list. . . . It is good news to report that the condition of Joseph Liss, district manager, Stanley Warner Theatres, is improving at the Worcester City Hospital. He was critically injured in an auto accident nearly two months ago, and will be confined for another month. . . . Louis Sternburg, son of Robert Sternburg, district manager, New England Theatres, who was stricken with bulbar polio three weeks ago, is still in an iron lung. The severity of his condition cannot be determined until he can be removed from the respirator. . . . Joseph E. Levine, Embassy Pictures Corporation, has returned from the west coast with the New England distribution rights for a new film, "Wire Tapper," starring Bill Williams, and based on the true story of Jim Vaus. . . . Frank Boyle, manager, Fitchburg, Fitchburg, Mass., won $10 for his exploitation suggestions on a recent RKO "Do It Yourself" contest on "Pearl Of The South Pacific." His suggestions are incorporated in the press sheet of the film.

William Moran, business agent, Fitchburg, Mass., local IATSE, was recently re-elected vice-president, Massachusetts AF of L, at the state convention. He is the chief projectionist, Fitchburg, and has been active over the past season in promoting theatre attendance by urging members of the various locals of all crafts throughout central Massachusetts to patronize their local theatres.

Touring For "Thief" Grant Plugs Kelly Too

BUFFALO—While in town, Cary Grant's chief topic of conversation was Grace Kelly, his co-star in Alfred Hitchcock's Paramount release, "To Catch A Thief." "The greatest actress since Bergman," declared the tanned Cary, who can be pardoned for his enthusiasm. He was interviewed by the press, was guest at a luncheon in the Hotel Statler, visited the Courier-Express building, and then Niagara Falls, and in the evening made a surprise personal appearance at the Paramount, introduced by Council President Elmer F. Lux.

At the luncheon, in his honor, were Edmund C. DeBerry, Paramount branch manager; Charles B. Taylor, associate district manager, UPT; Edward Miller, manager, Paramount; Ted O'Shea, Jr., son of the vice-president, Paramount Pictures Distributing Corporation; Ardis Smith, drama editor, Buffalo News; W. E. J. Martin, drama editor, Courier-Express, and chief barker, Tent 7, Variety Club of Buffalo; Leonard C. Wayne, Paramount home office publicity staff; Edward J. Wall, Paramount field representative, and others.

Elmart Circuit Closes Shop; Houses Either Sold Or Leased

BUFFALO—Elmart Theatres, Inc., which was termed "an instrumentality" of the Schine organization during the long Schine trial in which Elmart was one of the defendants, has closed its offices in the Walbridge Building.

It is understood that all the theatres formerly controlled by Elmart have either been sold or leased to other parties.. Elmart was headed by Elmer F. Lux, long time industryite who is now president of the Buffalo Common Council. Lux was also a defendant in the trial, but was acquitted at the close of the Government's direct case.

Sunday Movie Ban Stays In Charlotte

CHARLOTTE—Absent councilmen took star billing as Charlotte's Sunday evening movie ban was threatened. Observers said the perennial move to lift the restriction was probably killed for the duration of this administration. With two councilmen absent, an informal poll in the mayor's office showed the governing board divided three-to-two to relax the blue law. But four votes are required to pass any motion. Councilmen therefore agreed to let the matter die without a showdown vote in the public session.

Mayor Phil Van Every told a delegation of about 15 churchmen opposing the suggested change that no action would be taken in the matter because of Council absences. The Reverend C. P. Bowles, Charlotte-Mecklenburg Ministerial Association, asked that his group be notified if the issue is revived. Mayor Van Every agreed, and said, "We won't go through the back door on this thing."

Buffalo

Mayor Steven Pankow and Council President Elmer F. Lux have endorsed a "promote Buffalo" color film to be produced by the industry-community relations committee of the Buffalo Junior Chamber of Commerce. The 30-minute picture will be made by the Holland-Wegman Studios, Buffalo, and will be completed about October, 1956. After a local showing, it will be released to TV stations throughout the nation.

Buffalo and its people will be the theme of the film, with special emphasis on the resources, human and geographical, of the Niagara frontier. The film is expected to cost between $35,000 and $45,750, and will be financed through subscription by business, industry, and private citizens.

William H. Lutz has been elected a director, WGR Corporation, operating both WGR radio station and WGR-TV. Lutz is a vice-president, Pratt and Lambert, Inc., paint manufacturer. . . . Robert T. Murphy, managing director, Buffalo Century, announced that the theatre will carry the closed circuit telecast, direct from Yankee Stadium, of the Marciano-Moore heavyweight contest, Sept. 20.

In the next 75 years photographic films may become 100 times more sensitive than they are today, Donald McMaster, vice-president and general manager, Eastman Kodak Company, predicts. Film processing will become much simpler and quicker, the quality of color pictures will be improved greatly, and X-ray motion pictures will be used widely by doctors to diagnose disease, he further asserted.

Charlotte

The Midway Drive-In, New Bern, N. C., was damaged by Hurricane Connie and will be closed a week or two for repairs, according to manager P. G. Parrot. Midway was opened only a short time ago. . . . Finklea Drive-In, Finklea, S. C., has closed indefinitely. . . . The regular luncheon meeting of the WOMPI was held at Thacker's Restaurant on Aug. 24. Mrs. Myrtle Parker, president, presided. . . . Kenneth M. Clontz, 20th-Fox, was named chairman by the reorganized Civil Service Commission recently. Clontz was appointed to the board in April, 1954, to succeed Dr. Harry P. Harding, resigned. As chairman, he succeeds Alfred E. Smith, who resigned several months ago. Clontz served both as commissioner and chairman prior to his present term.

The City Council, Gastonia, N. C., last fortnight amended its Sunday blue laws to permit Sunday movies to be shown when they do not conflict with church hours. It voted five to one to permit movies from 2 to 6 p.m., and after 8:45 p.m., on a trial basis, and voted to ask operators of movie houses to run as many religious films as possible on Sunday.

Chicago

Jack Belasco, Woods manager, and Paul Montague, press agent, did such an outstanding job with "The Phenix City Story" that Edwin Silverman, Woods owner and producer of the picture, sent them to New York for the premiere of the film at Loew's State. . . . Hector Bishop returned to the Covent managership after an illness. . . . The John Balabans tossed a penthouse party for Cary Grant. . . . Mrs. Hugh Flannery, 58, wife of the veteran midwest theatre manager, died in Madison, Wis. . . . Newspaperman Jack Pitman joined Herb Kraus, publicist, as copy chief. . . . The Biltmore was the scene of a dramatic battle between police and a young man who had wantonly killed a policeman. Luckily, the crowded house's patrons all escaped uninjured, thanks to the efficiency of manager Jimmy Salice.

Recent opening day crowds at the Pilgrim, Boston, for Columbia's science-fiction combination show, "It Came From Beneath The Sea" and "Creature With The Atom Brain," broke all box office records for the house.

Harry Rouda, veteran theatreman, is now managing the Rhodes. . . . Jimmy Frisina, buyer, Frisina Amusement Company, who won an Illinois amateur golf championship, took in the All-American tournament at the Tam O'Shanter course here. . . . Theatre concessions in East St. Louis, Wood River, and Collinsville, Ill., come under a new law levying one-half cent on each $1 in sales. . . . Ray G. Colvin, executive director, TEDA, said in a luncheon address before the Vandalia, Ill., Rotary Club that while the baby births since World War II have affected attendance at indoor theatres, they have proved a boon to drive-ins. Colvin's appearance was arranged by Herman Tanner, Tanner Theatre circuit, which operates the Tanner Drive-In and the Liberty, Vandalia. . . . J. M. McKernan, former Michigan exhibitor, joined the U-I sales department. . . . Floyd Hauhe and Vernon Miller closed their State, Alton, Ill., for the summer.

Cincinnati

Prices have been pegged at $4.60 for the TV screening of the Rocky Marciano-Archie Moore heavyweight championship fight Sept. 20, at the downtown Albee. . . . Lloyd Krause, RKO branch manager, who was hospitalized with a kidney stone, now is able to visit his office a few hours daily. . . . Jack Hoffman, former 20th-Fox sales manager here, and more recently with the Jack Needham Booking Agency, is now with the Ethel Miles organization, Columbus, O. . . . U-I office personnel were guests at the home of Vance Schwartz, exhibitor.

Chakeres Theatres, Inc., Springfield, O., will hold its annual managers get-together Sept. 7-8 at the Campbell House, Lexington, Ky., with about 150 executives, board members, managers, salesmen, and guests present. President Phil Chakeres will preside, and the principal speaker will be A. B. Chandler, Democratic nominee for governor of Kentucky

Coyne Continues Tour For Audience Awards

CLEVELAND—Robert Coyne, COMPO special counsel, was here to address a meeting of exhibitors and distributors, and stressed the point that to enter the Audience Awards Poll it is not required to pay COMPO dues or to assume any financial obligations. Coyne and Ralph Russell, Palace, Canton, O., with whom the Poll plan originated, came to Cleveland to explain its benefits because subsequent-run exhibitors were showing no interest.

Henry Greenberger, president, Cleveland Motion Picture Exhibitors Association, told those present that the Poll has been recommended by the ITO board of directors and also by the board of the CMPEA. "However," he pointed out, "the board cannot set up a policy. It is up to the individual exhibitor to adopt or reject the plan."

After the talks by Coyne and Russell, it was apparent that the majority favored the Poll's adoption. On that basis, Greenberger requested secretary Louis Weitz to call a general association meeting shortly to set up working committees.

Mayor Charles Bennett, Sidney, O., recently cut the ribbon reopening the Sidney. Looking on is Phil Chakeres, president, Chakeres Circuit.

Denver Lens Expert Develops New System

DENVER—Merf Evans, former theatre manager, expert on lenses and projection, who made and sold several lenses during the 3D craze that made a 3D image with one projector and one film, has again developed a lens that makes it possible to have a Cinerama effect with one projector and one film. Evans says the lenses can be made and sold to theatres for around $200.

Evans pointed out that another large saving can be made in remodeling a theatre to accommodate the new process. Up to now the remodeling expenses ran from $25,000 to $40,000, which also called for the removal of a number of seats. Evans says a theatre could now, by using his lens, have a Cinerama effect in projection, at a remodeling cost of around $5,000, which would include a semicircular screen. There would be practically no change necessary in the booth, since only one projector is used at a time.

Evans' lens development enlarges and spreads the ordinary movie image, changing its height ratio and bringing it into semicircular effect.

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and former baseball commissioner. . . . James Beane, manager, Albans, St. Albans, W. Va., his wife and two sons were the "royal family" guests of this city's Summer Fun Fair for a weekend. Beane had written the prize-winning letter in a Chamber of Commerce promotion of this city as a summer vacation spot. Housed at a downtown hotel, the family enjoyed a three-day free entertainment program.

COLUMBUS, O., NEWS—RKO Palace will have the first local closed circuit theatre television show Sept. 20, with the Marciano-Moore fight as the attraction. . . . The roof over the old Virginia at Wellston, O., collapsed during a heavy thunderstorm. It had been damaged seven years ago by fire. The theatre has not been in use for the past 10 years. . . . Mrs. Ethel Miles, operator of four central Ohio drive-ins, has sent 3000 "baby passes" to newborn babies in Franklin County this summer. The passes admit two adults on week nights. . . Trophies sponsored by Gene Kelly, Cyd Charisse, and Dan Dailey, of MGM's "It's Always Fair Weather," will be awarded winners in the Youth Talent Contest at the Ohio State Fair.

Cleveland

The approach of Labor Day brings about re-openings. Among those theatres dusting off their marquees are the Tiffin, Tiffin, O., and the Star, Deshler, O. . . . In Toledo, O., the Marciano fight telecast will take place at the Skirball Brothers' Rivoli. In Cleveland, the Allen and State show the bout. . . . Twins, a boy and a girl, were born to the wife of Dan Ensel, 20th-Fox cashier. . . . The first two weeks of the Paramount Balaban drive established an all-time record in the history of the local branch, branch manager Harry Buxbaum states. . . . Frank Masek, National Theatre Supply branch manager, completed the installation of CinemaScope equipment in Cleveland State Hospital for the insane. . . . In a managerial shift of the Schine Ohio circuit, Harold Sliter was transferred from Tiffin to the Holland, Bellefontaine, replacing John Teague, and being replaced in Tiffin by Lee Willis, formerly in Picqua. In Bucyrus, Herbert Bourne replaced Fred McBee; in Ravenna, Thomas Ican replaces Paul Pine. . . . Harry Weiss, well-known free-lance exploiteer, extended his activities to include the sale in northern Ohio of four independent exploitation pictures, "Mau Mau," "Naked Amazon," which played two weeks at Loew's Ohio, "Latouka," and "Sunderin."

Toledo, O., drive-ins are having a price war. Admissions in the eight ozoners in the area have been cut from 75 cents to 50 cents. The highly competitive business is blamed for this situation. . . . Bert Schoonmaker leased his Lyric, Delta, O., to Richard Beals, former Wauseon, O., projectionist. . . . The father of Loew's Ohio manager Sam Shubouf died recently in Worcester, Mass. . . . Nate and Sam Schultz have given up the Strand, Youngstown, O. It is now being operated by S. W. Green, former house manager. . . . The East Side Drive-In, a Phil Smith unit, is preparing for year 'round operation with the installation of in-car heaters.

Denver

Lynn Fetz and Robert Patrick have organized the Denver Film Center and will offer inspection, shipping, storage, lot shipping, and other allied services to distributors and theatre owners. Fetz recently resigned as manager, Denver Shipping and Inspection Bureau, which he organized and operated until recently. Patrick is a well-known film distributor, being sales representative for Realart Pictures. . . . Neil Ross, recently Fox Inter-Mountain Theatres city manager, Delta, Colo., has been made manager, Oriental, and will also do the publicity and exploitation for Civic Theatres, owners of the Oriental. . . . Robert Hill, Columbia branch manager, has been elected chief barker, Variety Tent 37. He was the first chief barker of the tent some years ago. He succeeds John Denman, who moves to Salt Lake City. . . . Herbert Martens has bought the Julesburg Drive-In, Julesburg, Colo. . . . Tom Bailey, franchise owner, Filmakers, went to Chicago to attend a sales meeting.

Prizes Feature Tournament As VC Barkers Hit Links

CINCINNATI—A new Cadillac was among the numerous prizes awarded at the annual stag golf tournament of Tent 3, Variety Club, at Summit Hills Country Club. Robert McNab, branch manager, 20th-Fox, was officer of the day, assisted by Alan Moritz and William Onie, exhibitors. Herbert Gillis, Paramount branch manager, handled the entertainment program.

During the day, wives and children of those attending were guests at a "Golf Widow's Affair" at the home of Vance Schwartz, exhibitor, where they enjoyed swimming, games, and a steak dinner. A fashion and entertainment show, staged by the Ladies Auxiliary, Tent 3, last May in the Hotel Netherland Plaza netted $1,701.24 for the club's Foundation for Retarded Children.

Frank H. Ricketson, IV, was born to Mr. and Mrs. Frank H. Ricketson, III, the boy being the grandson of Frank H. Ricketson, Jr., president, Fox Inter-Mountain Theatres, and eastern division manager, National Theatres. . . . Harold Remp, formerly with Lee Theatres, has been made manager, Belle, Belle Fourche, S. D., where he succeeds R. W. Buckley, who resigned. . . . Herbert Buschmann, salesman, United Artists, covering New Mexico, has been made branch manager, Minneapolis. He is succeeded by Robert Hazard, recently office manager, San Francisco. Hazard will make his home in Albuquerque, N. M., as did Buschmann.

Des Moines

The RKO-Orpheum theatre building, Waterloo, Ia., has been purchased by the Home Savings and Loan Association, with the structure to be torn down. The theatre originally was known as the Plaza. . . . Jim Cline, Ames, Ia., has been named manager, Monte, Monciello, Ia., succeeding Arlen Peahl, who recently resigned. . . . The Strand, Edgewood, Ia., has been reopened by its owner Chuck Mormon. The house has been repaired,

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Florida Production Planned By New Unit

DETROIT—Frank D. McKay, former Michigan GOP head, and well-known promoter, announced recently in Grand Rapids, Mich., he is forming a syndicate to start a major motion picture company in Miami, Fla., with an investment between $50 and $100 million dollars.

McKay, whose enterprises include the plush Bal Harbour Hotel, Miami Beach, Fla., said, "This is a business operation . . . I have been negotiating with people in California and New York to obtain financing, but nothing has been agreed upon yet. However, I think we have enough verbal commitments to complete the deal." He remarked that Louis B. Mayer has been mentioned in connection with the syndicate, but "Mayer is not in yet, but may be later."

McKay, it was reported, is negotiating for an existing company in Hollywood which would move to Miami. He told interviewers that he was called by a "well-known Wall Street law firm. They were definitely interested and think the deal can be financed."

Cleveland Variety Club Aids CP Fund Drive

CLEVELAND—Variety Club raised about $500 for the Cerebral Palsy Foundation School of Cleveland, of which it is a sponsor, as the result of a Variety Night at Grandview Race Track. Most of the money came from contributions to the safety match campaign which the club is launching city-wide. Boxes of safety matches are being placed on counters where smokes are sold, in boxes containing receptacles for voluntary contributions.

Jack Barker, Variety chief barker, says the Sept. 9 golf tournament at the Lake Forest Country Club will be an all-day affair. Tickets are on sale at $10 for golfers and $7.50 for non-golfers. Price includes dinner and dancing.

City Officials Oppose Censorship Increase

MIAMI—City commissioners, to the man, are opposed to giving the censorship board increased authority to censor movies.

Typical thinking of the five-member commission was that expressed by Commissioner H. Leslie Quigg: "The movies are censored by federal authorities before their release," he said. "I can see no reason for any additional censorship. Furthermore, I am opposed to any censorship which infringes on the rights of individuals to think for themselves."

The board of review's power now is limited to banning single issues of magazines, phonograph records, and books. Commissioner Chelsie Senerchia, who originally sponsored the board of review, said he would oppose any extension of the board's powers to censor movies.

Shalit, Columbia Exec. Feted On Anniversary

DETROIT—Carl M. Shalit, midwestern divisional manager, Columbia, and a founder, Variety Club's Detroit Tent, was honored at a dinner Aug. 23 in the Hotel Sheraton Cadillac in celebration of his 25 years with Columbia.

Harold H. Brown, chief barker and president, United Detroit Theatres, was host at the testimonial event. Brown, in charge of the reception, was assisted by Arthur Robinson, Robinson Theatres, as chairman of all committees.

Co-chairmen included Sam Barrett, William Clark, Carl L. Buermele, Ernest T. Conlon, Fred DeLodder, Adolph Goldberg, Irving Goldberg, M. F. Gowthorpe, David M. Idzal, Bernard L. Kilbride, Dillon M. Krepps, Dan Lewis, Norman Meyers, Dave Newman, Roger S. Robinson, Del Ritter, Richard Sloan, Alden Smith, H. E. Stuckey, Frank Wetsman, William Wetsman, and Lew Wisper.

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redecorated, and cleaned. . . . The Princess, Sanborn, Ia., closed for the last eight months, has been reopened by its owner, Dr. J. S. Sanders. . . . The Mars, LaPorte City, Ia., has been closed. . . . Work is in progress on repairing the Eddyville, Eddyville, Ia., following a fire several weeks ago.

Detroit

Jim Langston, operator, Skytop Drive-In, St. Louis, was in to make arrangements to purchase equipment for the drive-in he is building in Edmore, Mich. Langston said the airer will have a capacity for 500 cars and will be open in the spring of 1956. Clark Theatre Service will handle buying and booking for Langston. . . . Deluxe Theatres, of Imlay City, Mich., are celebrating the 15th anniversary of the Midway, Davison, Mich., and Harry Hobolth's 43rd anniversary in show business at Davison. Hobolth, owner and manager, Deluxe Theatres, was surprised by the affair which was staged by Harold Muir, manager, Midway. . . . Melvin E. Donlon, Beverly, was reelected president, Nightingales Club, Film Row's bowling organization in Detroit. Other new officers are F. H. Akins, vice-president; Edgar Douville, secretary and treasurer; Ken Granke, recording secretary; and Fred Sutterfield, sergeant-at-arms. . . . More than 50 presidents and business agents of IATSE locals in Michigan met in Muskegon for the quarterly meeting of the Michigan Alliance of the union. Heading the meeting was Gilbert E. Light, Michigan, new president, who succeeded E. Clyde Adler. Special guest and speaker was John Shuff, Akron, O. . . . Allied Theatres of Michigan is holding a motion picture exhibitors' regional meeting Sept. 14 at the Midland Country Club. Exhibitor subjects and problems on a local and national level will be discussed by Allied president Alden Smith and by the board members, Carl Buermele, Bill Clark, Clive Waxman, Lou Mitchell, and Floyd Chrysler.

Indianapolis

Curtis Butler, Film Row salesman who became tired of retirement, has returned and joined Republic's sales department. . . . Dave Friedman, Paramount field representative, was on the row to set up plans for a visit from Cary Grant. . . . Jack Webb got "Pete Kelly's Blues" off to a good start with two personal appearances on the stage of the Circle. . . . Statia O'Connell, new operator, Oriental, announced that W. Ray McCormick will be the manager. . . . O. Templeton has taken over the Wheel-In, Mooresville, Ind., from the Indianapolis Cooperative. . . . Tom Dillon, Republic salesman, resigned to represent Buena Vista here. . . . Oscar Kuschner, 61, exhibitor and former Warners branch manager, died in July. He had worked for United Artists and Pathe Steamer early in his career.

Jacksonville

The Cameo, St. Augustine, Fla., is under the new ownership of C. V. McLain. . . . Back from a tour of duty along Florida's west coast was J. J. Deitch, Florida State Theatres supervisor. . . . Here to check the equipment needs of many Florida theatres was W. C. Hutt, Jr., National Theatre Supply, Atlanta. . . . Another Atlantan in town was Al Rook, independent buyer and booker. . . . Hal Stanton, manager, Edgewood, was displaying an elaborate "Christmas preview" of toys in his foyer, much to the delight of his younger patrons. . . . The executive board of the IATSE film exchange workers held a closed session at the home of president Bob Baugh.

MIAMI, FLA., NEWS—Leon Netter, retiring president, Florida State Theatres, was presented with a 1955 automobile by the employes. Mr. and Mrs. Netter are now residing in Coral Gables, Fla. . . . Two new fathers are Richard Wolfson, head, legal department, Wometco Circuit, and Richard Gersley, concession manager, 27th Avenue Drive-In. The former's first child is a girl, while the latter's second-born is a boy. . . . Mrs. Mitchell Wolfson, wife of the Wometco co-owner, was reelected president, University of Miami Symphony Club.

Los Angeles

The big event on Film Row was the official opening of the magnificent new U-I exchange building. The modern two-story structure was planned after extensive research on the operational requirements of a complete motion picture sales and distribution center. Visitors to the new building were greeted by starlets from the U-I studios, and a buffet lunch and cocktails were served to commemorate the occasion. . . . Edwin F. Zabel, Fox West Coast general manager, and Bert Pirosh, head film buyer, returned from San Francisco after huddling with Jim Runie, northern California division head. . . . Jack Kalbo, associate of Everett Cummings, has been elected president, Board of Education, Downey, Cal. . . . Alladin Theatres has moved its offices to Larchmont Avenue. . . . Wayne Shepler, Fox West Coast's manager, Fox, Hollywood, is recuperating from surgery in the

Premiere, Floods Give Spotlight To Waterbury

New Haven—Waterbury made the national limelight with two events in one week, the world premiere of Rosalind Russell's new picture, Paramount's "The Girl Rush," and a flood disaster. The premiere of the new picture was heralded with plenty of front page publicity and a nationwide telecast with the Dave Garaway show. Little did the viewers realize that the rainy weather they saw on the screen when Rosalind Russell, Gloria De Haven, and others were doing the show was the start of the downpour which caused great trouble. However, the Waterbury star, who received one of the best welcomes ever extended to a hometowner, managed to leave unharmed.

All theatres in the area were put out of order, and one of the first to get into operation again was Loew's Poli, managed by Bob Carney, two days after the storm struck. Other theatres closed in the area included the Pine Drive-In, Lake Drive-In, and the Watertown Drive-In. In Naugatuck, Conn., the Salem Playhouse closed. Others known to have closed included the Luxor, Unionville, Conn., Center Drive-In, Derby, Conn., and the Meadow Drive-In, Hartford. Throughout the state, there were closedowns because of the floods, and the severity of the storm cut off communications with the result that reports were slow coming in.

Variety Club Banquet Reveals New Project

New Orleans—Variety Club held a banquet-meeting on Aug. 15 at the Roosevelt Hotel. The highlights of the meet were speeches delivered by Page M. Baker, chief barker, and Henry G. Plitt, dough guy and president, Louisiana Cerebral Palsy Association, on the recent press announcement that the local group, Tent 45, will sponsor a state cerebral palsy center as its permanent charity.

Plitt said the center would make available the same medical aid to children in small towns and rural sections that is now available to those in New Orleans. The state center is situated at the present cerebral palsy headquarters and the club will seek to expand the facilities. Baker announced the new permanent headquarters of the club to be at 918 Gravier Street on the second floor over Morrison's Cafeteria.

Among other speakers was a special guest, Edward Rowley, Dallas, first vice-president, Variety International. Reverend Father Murphy, chaplain for the tent, rendered the invocation and benediction.

Victory Hospital, North Hollywood. . . . The Alladin Theatres opened their newest ozoner, the Anaheim Super Drive-In, Anaheim, Cal. . . . Jerry Sheftel, formerly with the IFE office here, has joined 20th-Fox as a booker.

Minneapolis

Charles Perrine, secretary-treasurer, Minnesota Amusement Company, has been appointed to the Downtown Council, the purpose of which is to preserve the Loop as the primary business area. . . . Reid H. Ray Film Industries has made a CinemaScope short on Atlantic City, N. J., for that town's convention bureau. It's expected to be shown in theatres around the country. . . . Harlan Blake, manager, Paradise, a neighborhood house, is hospitalized. . . . L. F. Parsons, owner, Main Street, Sauk Centre, Minn., will build a 400-car drive-in three miles south of the city. Construction will start immediately to permit an early spring opening. . . . Joseph Prill, former Paramount South Dakota salesman, resigned to become operator of the State and the Madison Drive-In, Madison, S. D. He bought the two stands from Duane Becker. . . . Bill Mussman, former city salesman, Paramount, sold his Rialto, Aitken, Minn., to Lloyd Belleveuille, Argyle, Minn.

RKO ORPHEUM
CREATURE WITH the ATOM BRAIN

The RKO Orpheum, Minneapolis, recently tied up with a sporting goods store on Columbia's "It Came From Beneath The Sea." One result was this target set up in the store for dart throwing.

New Haven

M. Cohen, owner, Star-lite Drive-In, Stamford Conn., gave a cocktail party for all branch managers at Kaysey's recently, a cordial gesture to create better relations. . . . With the bad weather, those drive-ins which were under construction were greatly set back; even though the Wolcott Drive-In wasn't scheduled for opening until next year, the bulldozing and grading were moving along until set back by the weather. . . . The main topic of conversation on Meadow Street is what's going to happen to the buildings with the city and state highway and cutoff plans. Decisions were reported to be made soon, but it may be a year or so before the work is started.

HARTFORD, CONN., NEWS—Resignation of William Hayes as manager, Lockwood and Gordon Norwalk Drive-In, has resulted in a number of shifts in the Connecticut circuit. William Dougherty, manager, East Windsor Drive-In, goes to Norwalk, succeeding Hayes, who has joined Sampson-Spodick-Bialek Theatres as manager, Empress, conventional house, Norwalk. Harry Sullivan succeeds Dougherty in East Windsor. Roy Wilcox, manager of the Webb Playhouse, Wethersfield, has resigned, with no replacement disclosed as yet. . . . Vincent Capuano, Elm, West Hartford, supervised that house and the Eastwood, East Hartford, during surgical absence of Thomas D. Grace. . . . Sal Adorno, Jr., Middletown Drive-In, has opened his newly-constructed children's playground. . . . A. J. Bronstein, head of the Bronstein interests, has named his son, Joe, now general manager, East Hartford, Family Drive-In, to serve as general manager of Bronstein enterprises. The Bronsteins are understood to be negotiating for additional drive-in sites on the east coast.

New Orleans

A blaze in the Pix, Collins, Miss., which had been burning for some time before it was discovered, caused an estimated loss of $150,000 to the theatre, a grocery store, and a drygoods store, all housed in the same building. The theatre is owned by Wanda Mayfield, and its loss was partially covered by insurance. . . . Olin Evans reopened the Starlight Drive-In, Florida, Ala., which had been closed for the construction of a new structure which

Tim Hovey, child star of U-I's "The Private War Of Major Benson," Plaza, New York City, demonstrated recently to Leo Brecher, head, Brecher Theatres, and to Walter Brecher, who operates the Plaza, how he struck the pose in the lobby.

30 New England Houses Knocked Out By Storm

HARTFORD, CONN.—Some 30 theatres, primarily in the northwestern and northern parts of Connecticut, were knocked out of operation by the flash floods that hit the state during the Aug. 19-21 weekend.

The cities of Waterbury, Torrington, and Winsted were in the hard-hit territory, with flood waters inundating many drive-ins. The Meadows Drive-In, Hartford, was only unit in city limits hurt by waters. Smith Management Company closed down the theatre indefinitely for repairs. The Central, West Hartford, was shuttered for two nights because of water damage.

Here are the finalists in seven city playgrounds of the Youth Bureau dog contest to find dogs resembling Walt Disney's-Buena Vista stars, "The Lady And The Tramp," as arranged by Toby Ross, manager, Schine's Fox, Corning, N. Y.

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Theatre Installations and Maintenance

Diane Gordon, manager, SW Oritani, Hackensack, N. J. is seen wishing the driver of the Oritani car well in the recent Soap Box Derby. Bobbie Holt, 12, the driver, competed with 85 other cars entered by different industries.

Reade Managers Get Cash, Bond Award

OAKHURST, N. J.—Managers of three Walter Reade theatres won cash and bond prizes in the "Jack Harris Drive," it was announced last week by Walter Reade, Jr., circuit president.

Ralph Lanterman, manager, Community, Morristown, N. J., won top honors and the main cash award, and Ted Davidson, Majestic, Perth Amboy, N. J., took second prize. A special award was given Mike Dorso, Community, Kingston, N. Y., for outstanding effort and achievement for exploitation and advertising.

Managers of all of the nearly forty Reade theatres in New York and New Jersey are participating in the Drive, which started Aug. 7 and concludes Sept. 7. In addition to weekly prizes, there will be a grand prize of $1,000.

houses the projection booth and concessions stand. . . . The F. T. McLendon circuit disposed of two more situations by selling the Luverne, Luverne, Ala., to A. L. Morgan, the circuit's booker-manager, and James Greer, manager of the theatre, who will remain at its helm, while Morgan will handle the buying and booking. The Joy Drive-In, Milton, Fla., was purchased by Harold Authenreith. A few weeks ago Haywood Hanna, longtime manager of the circuit's theatres in Florida, purchased the Tone, Cantonement, Fla., which is managed by Mrs. Hanna. . . . A. L. Royal, Mississippi theatre owner and co-head, Panorama Pictures Corporation, is back from a tour of the western states collecting authentic data and facts for the production of a western epic which will be lensed for wide screen and in color. . . . Warners exchange personnel excursioned to Twin Oaks on Lake Ponchartrain for their one-day annual outing.

An aged mother and her spastic son figured in the latest of the WOMPI's humanitarian deeds. The service committee, headed by Augie Woolverton, brought them $25 worth of groceries, vegetables, and fruit, followed up by a shopping trip to buy the mother stockings, shoes, slip, and bedroom slippers. A dress was donated by a friend of the WOMPI, and another by one of the members. . . . C. J. Briant, branch manager, MGM, and regional distributor chairman for both the Will Roger's Memorial Hospital Fund Drive and COMPO dues collection, says its gratifying what progress the salesmen have made in a short time. . . . A. L. Royal, new owner, Alberta, former Paramount Gulf unit, has reopened it completely refurbished, under the new name of the Rebel.

New York

Ray Smith, head, Shea Theatres buying and booking department, will accompany president Gerald Shea on a ten-day tour of all Shea theatre properties west of New York. . . . Cinema Circuit has taken over the Starlight Drive-In, Stanford, Conn.

The Court, Newark, N. J., has been taken over by Magdalene, Inc., Maurice Maurer, president. Buying and booking will be handled by Ligget-Florin. . . . The Morris Amusement Company, Frank Damis, president, is the new operator of the Parsippany, Troy Hills, N. Y. . . . Republic salesman Anthony Ricci has been admitted to the Port Jervis, N. Y., hospital for three weeks. . . . Jared Millan, 16mm. salesman, Republic, is home recovering from minor surgery. . . . At RKO, Bill Hartman has been promoted from booker to salesman. . . . 20th-Fox traveling auditor M. Schmalzback has returned to the New York exchange after a year's absence.

Philadelphia

Advertising men of both theatres and distributors, meeting with Harold W. Seidenberg, area chairman for the COMPO

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SW Festival Winners Share Bond Awards

PITTSBURGH—The top 12 Pittsburgh showmen, winners in the final month of the Stanley Warner "Spring Movie Festival" drive, have been announced by zone manager M. A. Silver. Tony Collincini, who tied for first place in the May competition, won first prize, $150 Saving Bond, for his exploitation and attendance record at the Manos, Greensburg, Pa.

Four second prizes, each consisting of a $50 Bond, were awarded to Howard Higley, Allen, Cleveland, O.; Charles Passinger, Warner, Morgantown, W. Va.; Henry Rastetter, Warner, Erie, Pa.; and William Wyatt, Virginian, Charleston, W. Va.

In third place, seven showmen received awards of $25 Bonds: Jules Curley, Haven, Olean, N. Y.; Doc Elliott, Ohio, Lima, O.; George Fraser, Laroy, Portsmouth, O.; Julius Lamm, Colony, Cleveland, O.; Gus Nestle, Wintergarden, Jamestown, N. Y.; Shorty Parker, Strand, Erie, Pa.; and Leopold Satori, Belmar, Pittsburgh.

Tony Collincini and William Wyatt ran neck and neck throughout the three months of the drive, each winning first place one month and tieing another month. June competition was most keen, as it was throughout the drive, with judges reporting their task a difficult one. The zone's most outstanding entries were forwarded to New York for consideration for the national prizes, with a trip to England in store for the winning manager and his wife.

Audience Awards Poll, formulated plans designed to most effectively promote the effort in this area. Assignments were taken to promote prizes for those patrons whose guess on the outcome of the national balloting will merit an award. It was judged that there was not enough time to go through the necessary arrangements to promote a house because of the legal difficulties involved, but the feeling was that a good quantity of other important prizes like cars, air-conditioning units, TV sets, etc., would do the job. . . . Ann Hutchins, daughter of William J. Hutchins, National Theatre Supply, was married to Dean A. Brainerd, Hamden, Conn. The ceremony took place at St. Thomas Church, New Haven, . . . W. R. Frank, producer of "Sitting Bull," visited at the United Artists exchange. . . . A monument in memory of the late Morris Spiers, pioneer exhibitor, will be unveiled at noon, Sept. 11, Har Juhjudah Cemetery.

SCRANTON, PA., NEWS—In accordance with Mayor James Hanlon's proclamation declaring the city in a state of emergency following the torrential rainfall and flash floods of last fortnight, Tom Jones, Paramount, and Tom Walker, Comerford vice-president, announced that all central city theatres will remain closed until the emergency is lifted. Walker further announced that the Comerford, Clarks Summit, Pa., Granada, Olyphant, Pa., Holland, Old Forge, Pa., and all of the Comerford drive-ins would function normally. . . . Tom Walker was on the relief crew which worked at the Red Cross Disaster Center dispensing drinking water to thousands of persons whose normal water supply was cut off during the emergency. . . . Several changes in personnel of the Comerford Pennsylvania organization have been announced. Lloyd Hause, manager, Comerford, Wilkes-Barre, goes to the New-Way Drive-In, Selinsgrove, replaced by James Reilly, former relief manager, Wilkes-Barre. John Kelly, former manager, Sterling, Wilkes-Barre, succeeds Reilly. Bill Keating, former manager, Dupont Drive-In, has been transferred to the West Side Drive-In, Kingston. Bill Butler, formerly of the Comerford, is the new manager, Dupont Drive-In. John Mulkerin succeeds Butler at the Comerford, and Harold Johnson, formerly of the Orient, succeeds Mulkerin at the Comerford. James Gavin, former manager, Comerford, Clarks Summit, is now in charge of the merchandising of the entire circuit. George Morris, former manager, Granada, Olyphant, succeeds Gavin, while Harry Hwaznicki becomes the house manager, Granada, Olyphant.

Herman Kersken, managing director, Fox, San Francisco, is shown recently pointing to the huge display sign decorating one side of the theatre, 10 stories tall, prior to the world premiere of Warners' "The McConnell Story."

READING, PA., NEWS—The Astor, J. Lester Stallman manager, has been taking collections for the Will Rogers Memorial Hospital Fund for tuberculosis patients, with Cary Grant making the appeal from the screen. . . . Theatres here escaped, for the most part, damage in the recent torrential rain storms. Cellars were flooded in a few cases, but the district escaped high winds.

St. Louis

W. J. Rodell and Sons, Athens, Ill., announced that they will reopen their Rodee on Sept. 4. The 200-seater has been closed since June 28. The Rodells operate the Alvin also. . . . Burial services were held in his native Tennessee last week for Harvie R. Johnson, 60, owner, Bernie, Bernie, Mo., who died in the Delta Hospital, Sikeston, Mo. He had suffered for some time from cancer. . . . The town, New Athens, Ill., which has been closed for the summer, will be reopened Sept. 4 under the management of A. Keuss and Sons. . . . Stewart Cluster has reopened

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Maryland Allied Unit Enjoys Annual Outing

Baltimore—The Allied Motion Picture Theatre Owners of Maryland, Inc., fourth annual outing at Bowley's Quarters, Md., brought a number of guests from Washington in addition to the association's own membership. Among those coming over from the Capitol were Abram F. Myers, general counsel, Allied States Association; Joe Ginn, U-I district manager; Phil Isaacs, Paramount branch manager; Jake Flax, Republic; Harold Saltz, U-I branch manager; Herbert Bennin, branch manager, MGM; Ted Shull, manager, Peerless Exchange; Ross Wheeler, Wheeler Film Exchange; Ray Forman, office manager, U-I; Jack Benson, Film Row Booking Office; Al Wheeler, Allied Artists booker; Bill Friedman, Disney-Buena Vista; Elmer Moore, Columbia; and George Sullivan, RKO booker.

Lou Tunic, owner, Brooklyn and Patapsco, won the first door prize, a portable radio, and Stanley Baker, head, Hicks Baker Theatres, won the second prize. Jack Whittle and Meyer Leventhal, owners, Avenue and Lord Baltimore, respectively, received the guests. They are officers of the league.

For his voluntary fund raising services for the relief of Ecuador earthquake victims, U-I Washington representative David Polland recently received a Medal Award of Merit from Ecuador's Ambassador, Dr. Jose R. Xhiriboga, at ceremonies attended by Latin American diplomats and State Department officials in the embassy.

20th-Fox Names Crew For Houston Office

Houston — Grady Goodwin is head booker at the 20th Century-Fox film exchange recently opened at Houston. Among other key personnel are Helen Harris, biller; Louise Rapp, head cashier; Marvin Wycoff, head shipper; Helen Hedrick, head inspector; and Mary Louise Young, assistant inspector.

Grover McDonnell, salesman, has been switched to this area from Dallas. Bill Keith is office manager and salesman, and Henry Harrell is manager. A total of 18 to 20 Houston people will be hired to fill other posts. Department heads were trained in and brought from the Dallas exchange.

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his Palace, Johnston City, Ill. . . . The Uptown, Fairfield, Ill., owned by the Barnes and Pitner interests, will be reopened Sept. 4, Bob Johnson, city manager, announced. . . . The Commonwealth Amusement Company closed their Boone, Columbia, Mo., and reopened the Varsity, just a block away. . . . Paul Musser plans to reopen the Lyric, Casey, Ill., and his Old Trails, Greenup, Ill., early in September.

A curfew to bar boys and girls under 17 years from the streets and public places after 10:55 p.m., Sunday through Thursday and after 11:55 p.m. Friday and Saturday, has been imposed by Pine Lawn, St. Louis County, Mo. Under the ordinance, responsibility for enforcing it is placed on the parents and guardians, violations being punishable by fines of from $5 to $100. The ban lasts until 6:00 a.m. St.. Louis enacted a similar ordinance last year, as did several other St. Louis County communities. . . . C. D. Hill, branch manager, Columbia, went to Detroit to attend the 25th anniversary celebration for Carl Shalit, Columbia central division manager, including the Variety Club gathering at the Sheraton-Cadillac Hotel last week. . . . Herman Gorelick and George Phillips, co-owners, Realart Pictures, St. Louis, went to Chicago to attend a Filmakers Releasing Organization national business meeting at the Blackstone Hotel. . . . Clarence M. Turley, co-owner, Ambassador and Missouri theatre and office buildings, is a stockholder in the St. Louis Redevelopment Corporation, recently organized to develop new sites for industrial and commercial enterprises in the Mill Creek Valley slum area. . . . The New Testament Baptist Church, lessee of the old Congress Theatre Building, has recently exercised an option to purchase the structure. The reported price was $45,000 . . . National Oats Company, East St. Louis, Ill., and Cedar Rapids, Ia., concluded negotiations to acquire the business of Popcorn Growers and Distributors, Wall Lake, Ia., through a lease agreement that carries an option to purchase. J. G. Matthews, chairman and treasurer, says the deal makes National Oats the world's largest processor and distributor of popcorn.

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San Antonio

Audie Murphy, appearing here for the world premiere of U-I's "To Hell And Back," lured an estimated 20,000 fans through the Majestic boxoffice during his five-stage appearances, and broke the gate mark recently established by "Davy Crockett." . . . Special evening parking rates of 20 cents at the River and Nix garages for the Majestic, Aztec, and Texas patrons have hypoed night-time attendance in the downtown area. . . . Norman Schwartz, manager, Aztec, was at Fort Hood, Tex., for two weeks of active duty. . . . RKO's "The Treasure Of Pancho Villa" will have a four-city Texas premiere late in September. . . . Mr. and Mrs. A. H. Larkey have taken over the operation of the Panhandle, Panhandle, Tex., on a lease from H. B. Skelton. . . . William A. Hoffmire has taken over operation of the Plaza, Donna, Tex., from D. F. Strickland, Jr. . . . Film celebrities arriving at the San Antonio International Airport to attend local premieres will have their handprints preserved in clay. The prints will be kept in what is to be known as the Hall of Fame. . . . Construction is nearing completion on the Tidwell Drive-In, Houston, for Harold Griffith and H. N. Mitchmore, owners, Market Street Drive-In. Griffith will continue to handle booking and buying for the Market Street and will manage the Tidwell. Mitchmore will manage the Market Street with Kenny Stroud as assistant.

Variety Boys Club has passed the 5,000 member mark after having been in existence only three years, according to Mack Howard, Variety chief barker. It now has about 3,600 active members, with the others either having passed the 18-year age limit, or having moved out of town. . . . Jorge Sarelli, Mexican film actor who has appeared in Azteca and Clasa-Mohme releases, is currently appearing daily on KCOR-TV in a series of telecasts. . . . Joe Carabaza, owner, Carabaza Film Exchange, Laredo, Tex., was in on a periodic visit. . . . The Hi-Ho Drive-In, Gainesville, Tex., is being managed by Louis Littlefair, who manages also the State and Plaza for Frontier Theatres Circuit. . . . Extensive repairs have been started at the Village and Port, Port Arthur, Tex., by the Jefferson Amusement Company, according to L. H. McKibbon, city manager. Elliott English has been named manager, Village, succeeding Fred Putnam, who resigned. English was former manager, Sabine, where his post will be filled by Alvin Thibodeaux, former manager, Port. Franklin L. Jones has been shifted from Henderson, Tex., to manage the Port. . . . Charles E. Sullivan is the new assistant manager, Kirby, Houston, according to John Arnold, manager.

Seattle

Steve Brodie, Allied Artists' president, accompanied by his wife and son, visited the exchange and were entertained at a small luncheon hosted by branch manager Ed Cruea at the Benjamin Franklin Hotel. Guests attending included Morrie Saffle, William Thedford, Frank Christy, Fred Danz, Will Connor, and Bob Clark. . . . Geoge E. Goss, 91, London, Ky., paid a brief visit. Accredited with being the world's oldest movie actor, Goss was a bit player in "The Kentuckian." . . . The Rocky Marciano-Archie Moore heavyweight championship fight on Sept. 20 will be shown on the screens of both Music Hall and the Orpheum, it was announced by Will J. Conner, executive vice-president, Hamrick Theatres. An unprecedented demand for seats indicates popular interest in the closed circuit TV network. . . . Important guests from out of town who came in to attend the Variety Club Charter Dinner and Golf Tournament included George Hoover, international chief barker, Miami, Fla.; Rotus Harvey, representative-at-large, San Francisco; Arthur Greenblatt, San Francisco; and Ezra Stern, chief barker, Los Angeles Tent.

STUDIO SURVEY

DEPARTMENT

AUGUST 31, 1955 · VOL. 8, No. 9

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THIS year marks the birth of a new idea in industry public relations with COMPO's Audience Awards Poll, with theatregoers all over the country voting for their favorite films and performers as nominated by exhibitors, the men who buy the film.

At last the theatremen are being asked what they like as a guide to their patrons. Although the idea is a new one on an industry-wide basis, MOTION PICTURE EXHIBITOR, through its INTERNATIONAL LAUREL AWARDS, has been sounding out the opinions of exhibitors for the past six years and in this issue presents its seventh annual salute to Hollywood's top personalities.

The year behind us was one of big films, high budgets, concentration on wide-screen media with standardization still in the future if ever. It was also the year of production cutback—as expenses on each film soared and the medium became qualitatively more impressive, quantity was sacrificed to some extent. This lack of production was responsible for one of the more interesting occurrences of the year, the increased importance of the independent producer. A man with an idea, quite often a star in his own right, was sure to find a sympathetic ear and a willingness on the part of major distributors to cooperate.

Names like Jane Russell, Kirk Douglas, Robert Mitchum, Henry Fonda, Frank Sinatra, John Wayne, Burt Lancaster, and many others, long favorites before the cameras, started their own production companies, and their forces were augmented by producers who rejected contractual ties to make their own films.

With all this frantic action and the increased importance of technical advancement, however, the story was still the thing. An audience that apparently had lost the theatre-going habit showed time and time again that they would attend top films in record-breaking numbers and ignore just as spectacularly pictures which would have drawn crowds during the industry's boom-years. The money was there, the patrons were willing, but they were shopping around and buying the best.

Leading filmmakers, convinced that audiences would respond wholeheartedly to pre-sold story successes, concentrated much of their efforts on the acquisition and production of best-selling novels, magazine successes, and Broadway hits with gratifying boxoffice results in many cases. Personalities involved in the making of films were more inclined than ever before to hit the road and assist in the selling job. Nor was this effort restricted to the stars of each film. Producers, directors, technical experts, makeup men all found themselves welcome as representatives of an industry that had again captured the public's interest and enthusiasm.

And so the LAUREL ballots went out for the seventh time, and exhibitors picked their favorites. Many of the faces are familiar as stars, producers, and directors displayed again their staying power as favorites of an ofttimes fickle public. Several personalities whose likenesses graced LAUREL pages in the past as promising newcomers have successfully made the jump to the elite company of recognized stars, and a new batch of youngsters replace them as shining possibilities for future fame.

With a deep bow from theatremen everywhere to production's giants, HERE ARE THE WINNERS!

THE EDITORS

STUDIO SURVEY appears every fourth Wednesday as a regular special feature department of MOTION PICTURE EXHIBITOR and is devoted exclusively to the arts, people, creative ability, and physical properties making up the production side of the motion picture industry. Edited from the west coast, all information relating to its editorial contents should be directed to editorial director Paul Manning, 9628 Cresta Drive, Los Angeles 35, California. For all other information, address MOTION PICTURE EXHIBITOR, published weekly by Jay Emanuel Publications, Inc. Publishing office: 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. New York office: 229 West 42nd Street.

Volume 8, Number 9 **August 31, 1955**

SPECIAL AWARDS

President
ARTHUR B. KRIM

Chairman of the Board
ROBERT S. BENJAMIN

UNITED ARTISTS

To UNITED ARTISTS CORPORATION, under the direction of ARTHUR KRIM, and his associates, for the tremendous impetus given to Independent Production through capable distribution, outstanding promotion, sound financing, and personal encouragement . . . resulting in more and better feature motion pictures during a trying period of scarcity.

Producer-Director
OTTO PREMINGER

"CARMEN JONES"

A new and daring type of motion picture entertainment; a trail blazer for the future.

Producer
ROBERT BASSLER

Director
LEWIS ALLEN

"SUDDENLY"

*Sleeper of the year.
*That rare combination of production know-how, intelligent casting, and energetic sales campaign which results in boxoffice grosses far beyond normal expectations.

DORE SCHARY

METRO-GOLDWYN-MAYER

Best General Entertainment

20TH-FOX's

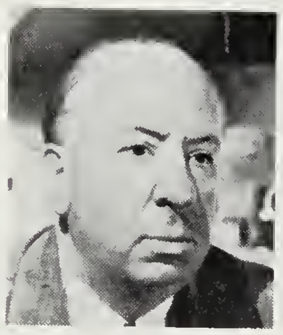
"Three Coins in the Fountain"

Producer:
SOL C. SIEGEL

Director:
JEAN NEGULESC

Starring LOUIS JOURDAN,
JEAN PETERS, CLIFTON WEBB,
DOROTHY McGUIRE

With ROSANNO BRAZZI, MAGGIE MacNAMA
HOWARD ST. JOHN
Produced by SOL C. SIEGEL
Directed by JEAN NEGULESCO
Color by DeLuxe



Director:
ALFRED HITCHCOCK

Starring JAMES STEWART,
GRACE KELLY

With THELMA RITTER, WENDELL COREY,
JUDITH EVELYN
Directed by ALFRED HITCHCOCK
Color by Technicolor

Best Drama

PARAMOUNT's

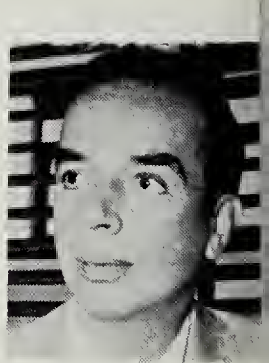
"Rear Window"

Best Comedy

MGM's

"The Long, Long Trailer"

Producer:
PANDRO S. BERMAN



Director:
VINCENTE MINELLI

Starring LUCILLE BALL, DESI ARNAZ

With MARJORIE MAIN, KEENAN WYNN
Produced by PANDRO S. BERMAN
Directed by VINCENTE MINELLI
Print by Technicolor

Producer:
JACK CUMMINGS

Director:
STANLEY DONEN

arring HOWARD KEEL,
NE POWELL
th RUSS TAMBLYN, TOMMY RALL,
LIE NEWMEYER, JEFF RICHARDS
oduced by JACK CUMMINGS
ected by STANLEY DONEN
lor by Ansco Color

Best Musical

MGM's

"Seven Brides for Seven Brothers"

est Action Drama

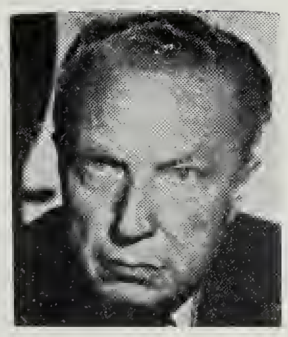
WARNERS'

"Battle Cry"

Director:
RAOUL WALSH

Starring VAN HEFLIN, ALDO RAY,
MONA FREEMAN, TAB HUNTER,
NANCY OLSON
With RAYMOND MASSEY, JAMES WHITMORE,
DOROTHY MALONE
Directed by RAOUL WALSH
Color by WarnerColor

Producer:
ROSS HUNTER



Director:
DOUGLAS SIRK

arring ROCK HUDSON,
NE WYMAN
th BARBARA RUSH, OTTO KRUGER,
EGG PALMER, AGNES MOOREHEAD
oduced by ROSS HUNTER
ected by DOUGLAS SIRK
lor by Technicolor

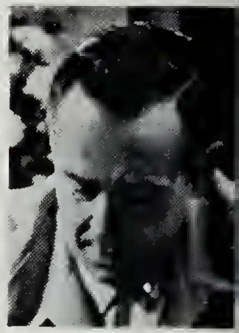
UNIVERSAL's

"Magnificent Obsession"

RKO's

"Susan Slept Here"

Producer:
HARRIET PARSONS



Director:
FRANK TASHLI

Starring DICK POWELL,
DEBBIE REYNOLDS, ANNE FRANC
With GLENDA FARRELL, ALVY MOORE,
HORACE McMAHON
Produced by HARRIET PARSONS
Directed by FRANK TASHLIN
Color by Technicolor

Producer:
AARON ROSENBERG

Director:
ANTHONY MANN

Starring JAMES STEWART,
JUNE ALLYSON
With GEORGE TOBIAS, HENRY MORGAN,
FRANCES LANGFORD, GENE KRUPA
Produced by AARON ROSENBERG
Directed by ANTHONY MANN
Color by Technicolor

UNIVERSAL's

"The Glenn Miller Story"

BUENA VISTA's

"20,000 Leagues Under the Sea"

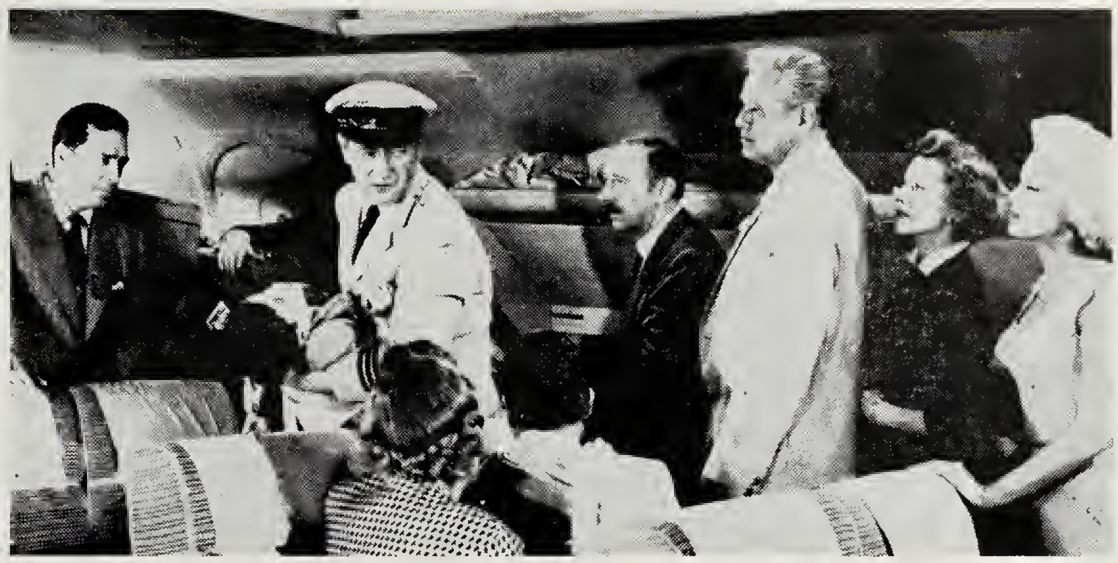
Director:
RICHARD FLEISHER

Starring KIRK DOUGLAS,
JAMES MASON
With PETER LORRE, PAUL LUKAS
Produced by WALT DISNEY
Directed by RICHARD FLEISHER
Color by Technicolor

Producer:
BOB FELLOWS

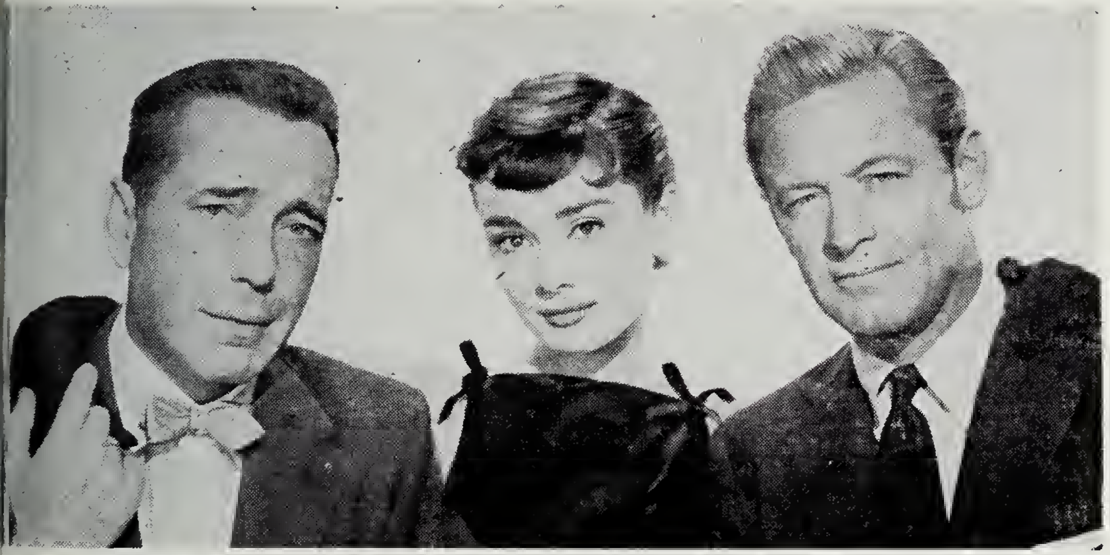
Director:
WILLIAM A. WELLMAN

tarring JOHN WAYNE,
LAIRE TREVOR, LARAINE DAY,
OBERT STACK
With JAN STERLING, PHIL HARRIS,
OBERT NEWTON, DAVID BRIAN
Wayne-Fellows Production
irected by WILLIAM A. WELLMAN
olor by WarnerColor



WARNERS'

"The High and the Mighty"



PARAMOUNT's

"Sabrina"

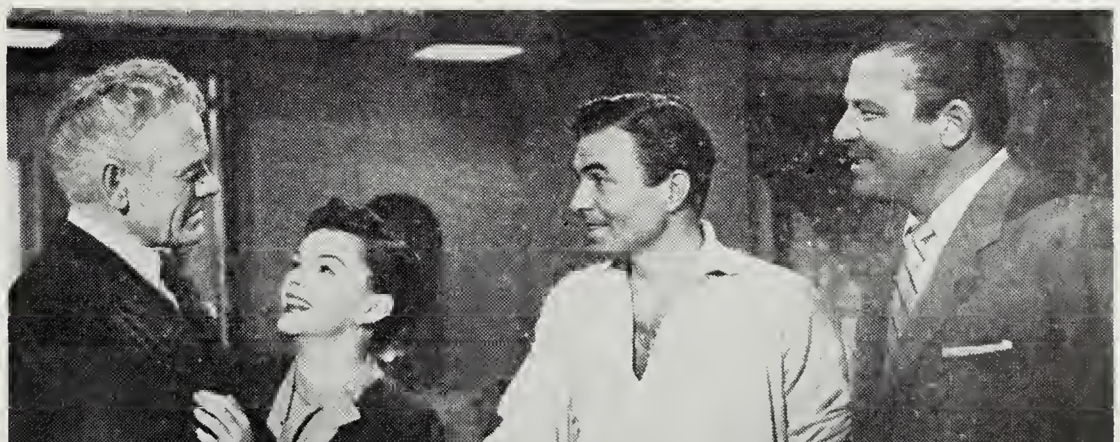
Producer-Director:
BILLY WILDER

Starring AUDREY HEPBURN,
WILLIAM HOLDEN,
HUMPHREY BOGART
With WALTER HAMPDEN, JOHN WILLIAMS,
MARTHA HYER, JOAN VOHS
Produced and directed by BILLY WILDER

Producer:
SIDNEY LUFT

Director:
GEORGE CUKOR

Starring JUDY GARLAND,
JAMES MASON
With JACK CARSON, CHARLES BICKFORD,
TOMMY NOONAN, LUCY MARLOWE
Produced by SIDNEY LUFT
Directed by GEORGE CUKOR
Color by Technicolor

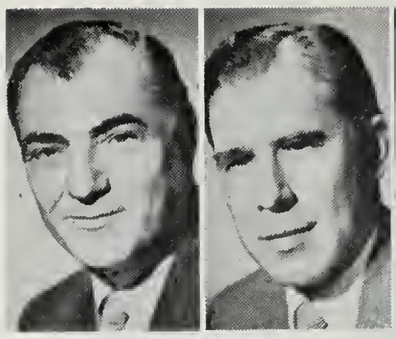


WARNERS'

"A Star is Born"

PARAMOUNT's

"The Bridges at Toko-Ri"



Producers:
WILLIAM PERLBERG
GEORGE SEATON

Director:
MARK ROBSON

Starring WILLIAM HOLDEN, GRACE KELLY, FREDERIC MARCH, MICKEY ROONEY
With ROBERT STRAUSS, CHARLES McGRAW, KEIKO AWAJI
Produced by WILLIAM PERLBERG and GEORGE SEATON
Directed by MARK ROBSON
Color by Technicolor

Producer:
SAM SPEIGEL

Director:
ELIA KAZAN

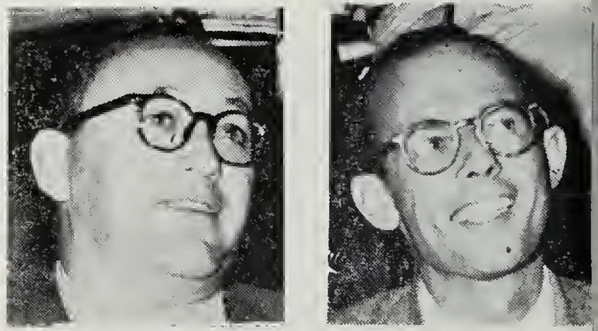
Starring MARLON BRANDO, LEE J. COBB, KARL MALDEN
With EVA MARIE SAINT, ROD STEIGER, LEIF ERICKSON, PAT HENNING
Produced by SAM SPEIGEL
Directed by ELIA KAZAN

COLUMBIA's

"On the Waterfront"

PARAMOUNT's

"Knock on Wood"



Producer-Directors:
NORMAN PANAMA
MELVIN FRANK

Starring DANNY KAYE, MAI ZETTERLING
With TORIN THATCHER, DAVID BURNS, LEON ASKIN
Produced and Directed by NORMAN PANAM
and MELVIN FRANK
Color by Technicolor

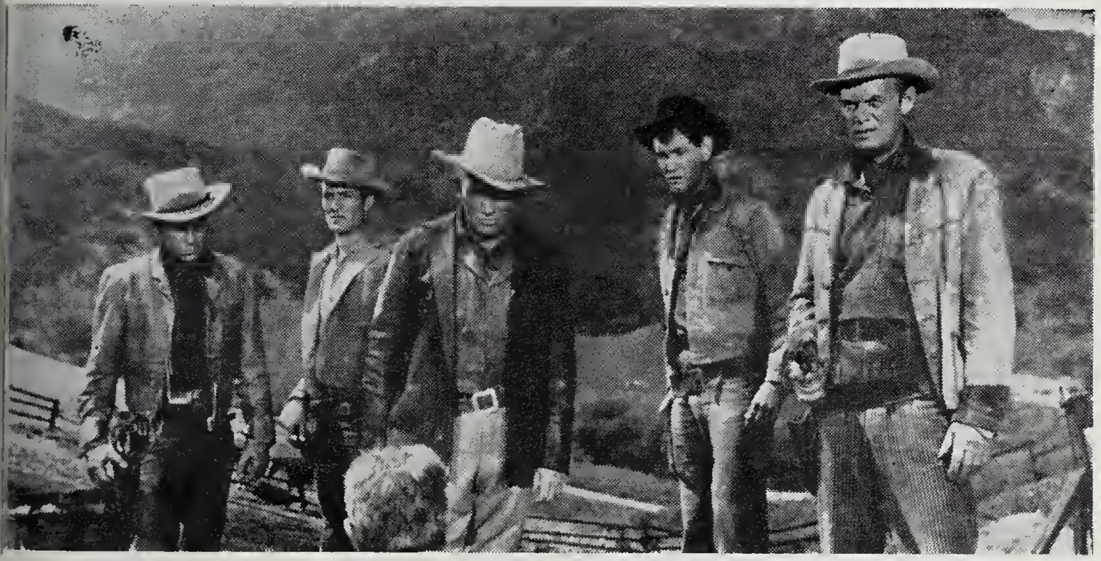
Producer:
SOL C. SIEGEL

Director:
WALTER LANG

arring ETHEL MERMAN,
ONALD O'CONNOR,
ARILYN MONROE, DAN DAILEY,
OHNNY RAY
ith MITZI GAYNOR, RICHARD EASTHAM,
JGH O'BRIAN
oduced by SOL C. SIEGEL
rected by WALTER LANG
olor by DeLuxe

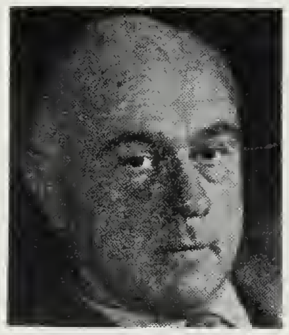
20TH-FOX's

"There's No Business Like Show Business"



20TH-FOX's

"Broken Lance"



Producer:
SOL C. SIEGEL

Director:
EDWARD DMYTRYK

Starring SPENCER TRACY,
ROBERT WAGNER, JEAN PETERS,
RICHARD WIDMARK
With KATY JURADO, HUGH O'BRIAN,
EDWARD FRANZ
Produced by SOL C. SIEGEL
Directed by EDWARD DMYTRYK
Color by DeLuxe

Producer:
WILLIAM PERLBERG

Director:
GEORGE SEATON

Starring WILLIAM HOLDEN,
GRACE KELLY, BING CROSBY
With ANTHONY ROSS, GENE REYNOLDS,
JACQUELINE FONTAINE
Produced by WILLIAM PERLBERG
Directed by GEORGE SEATON

PARAMOUNT's

"The Country Girl"

My Sincere Thanks,

Jean Negulesco

Director

DIRECTED
"3 COINS IN THE FOUNTAIN"
BEST
GENERAL ENTERTAINMENT FEATURE

Gratefully:

PANDRO S. BERMAN

Producer

PRODUCED
"THE LONG, LONG TRAILER"
BEST
FEATURE COMEDY
OF THE YEAR

Sincerely:

Raoul Walsh

Director

DIRECTED
"BATTLE CRY"
BEST
ACTION-DRAMA

SINCERE THANKS:

EDWARD DMYTRYK

Director

★"THE CAINE MUTINY"

★"SOLDIER OF FORTUNE"

★"THE END OF THE AFFAIR"

★"BROKEN LANCE"

TOPLINER
ACTION-DRAMA
"BROKEN LANCE"

FORTHCOMING
"THE LEFT HAND OF GOD"
"THE MOUNTAIN"

My Sincere Thanks:

Richard Fleischer

Director

DIRECTED
TOPLINER ACTION DRAMA
"20,000 LEAGUES
UNDER THE SEA"

Sincere Thanks.

ROBERT BASSLER

Producer

FORTHCOMING

"GENTLEMEN MARRY BRUNETTES"
— IN ASSOCIATION WITH —
RICHARD SALE AND
ROBERT WATERFIELD

STARRING

★ JANE RUSSELL
★ JEANNE CRAIN

PRODUCED

SLEEPER OF THE YEAR
"SUDDENLY"

Sincere Thanks:

DOUGLAS SIRK

DIRECTED
"MAGNIFICENT OBSESSION"
TOPLINER
DRAMATIC FEATURE

Thank you, Darryl, for promoting me from infantry corporal to submarine commander!

—Samuel Fuller

"HELL AND HIGH WATER"

Nominated for Outstanding Directorial Achievement by THE SCREEN DIRECTORS' GUILD OF AMERICA

In Release:

"HOUSE OF BAMBOO"

CinemaScope for 20th Century-Fox

Preparing:

"TIGRERO!"

CinemaScope for 20th Century-Fox

"RUN OF THE ARROW"

CinemaScope for Globe Enterprises, Inc.

NORMAN TAUROG

1955

IN RELEASE
"YOU'RE NEVER TOO YOUNG"
DEAN MARTIN — JERRY LEWIS

IN PRODUCTION
THE GEORGE GOBEL PICTURE

IN PREPARATION
THE DEAN MARTIN-JERRY LEWIS WESTERN

★

PARAMOUNT

EXHIBITORS:

Sincere Thanks.

RAY KLUNE

PRODUCED
"HELL AND HIGH WATER"
TOPLINER
ACTION-DRAMA

SINCERE THANKS.

CHARLES BRACKETT

Producer

TOP TEN
LAUREL PRODUCER

Sincere Thanks:

MARK ROBSON

DIRECTOR

★"THE TRIAL"
MGM

A
TOP TEN
DIRECTOR
"BRIDGES AT TOKO-RI"

Best Wishes from

N★T

THE PLACE TO GO

NATIONAL THEATRES, INC.

ELMER C. RHODEN
PRESIDENT

FOX WEST COAST THEATRES CORPORATION
JOHN B. BERTERO, President
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FOX WISCONSIN THEATRES, INC.
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ROXY THEATRE, NEW YORK CITY
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FOX THEATRE, DETROIT
DAVID M. IDZAL, Managing Director

FOX THEATRE, PHILADELPHIA
HAROLD SEIDENBERG, Managing Director

LELAND HAYWARD PRODUCTIONS, INC.

In Release:

"Mister Roberts"

starring

Henry Fonda • James Cagney
William Powell • Jack Lemmon

based on the play by
Thomas Heggan & Joshua Logan

directed by
John Ford & Mervyn LeRoy

In Production:

CHARLES A. LINDBERGH'S ***Pulitzer prize novel***

"The Spirit of St. Louis"

starring

James Stewart

directed by
Billy Wilder

Forthcoming:

ERNEST HEMINGWAY'S
Nobel and Pulitzer prize novel

"The Old Man and The Sea"

starring

Spencer Tracy

★

FOR WARNER BROS. PRESENTATION

WARWICK
Productions

continue to prove in the year 1955-56 that box office success comes from proven box office ingredients—star names of world-wide importance, great properties, mammoth production values.

IRVING ALLEN
A. R. BROCCOLI
Executive Producers

NOW IN RELEASE:

The most amazing adventure of the Century!

RICHARD WIDMARK

A PRIZE OF GOLD

IN PRODUCTION:

The Royal Marines in Action!

JOSE FERRER · TREVOR HOWARD

THE SURVIVORS

For the first time—CinemaScope in The East African Bush!

SAFARI

starring VICTOR MATURE with a Great International Cast

AUGUST 1

AUGUST 23

The thrilling and spectacular story of one of the greatest men of all tim

ZARAK KHAN

To be filmed on the Northwest Frontier of India

IN PREPARATION:

Adventure in the Caribbean . . . Max Catto's great novel!

FIRE DOWN BELOW

Screenplay by Irwin Shaw

A spectacular musical romance of the South African Gold Rush!

Golden City

AFRICAN BUSH ADVENTURE

by J. A. Hunter, author of "Hunter," and Dan Mannix

"An utterly enthralling . . . hair-raising, adventure story!" —New York Times

CINEMASCOPE

COLOR BY TECHNICOLOR

Released by
COLUMBIA PICTURES

TOPLINER

PRODUCER-DIRECTORS

1. CECIL B. DeMILLE
2. ALFRED HITCHCOCK
3. MERVYN LE ROY
4. GEORGE STEVENS
5. JOHN FORD
6. OTTO PREMINGER
7. WILLIAM WYLER
8. JOHN HUSTON
9. HOWARD HAWKS
10. ROY DEL RUTH

CECIL B. DeMILLE

ALFRED HITCHCOCK

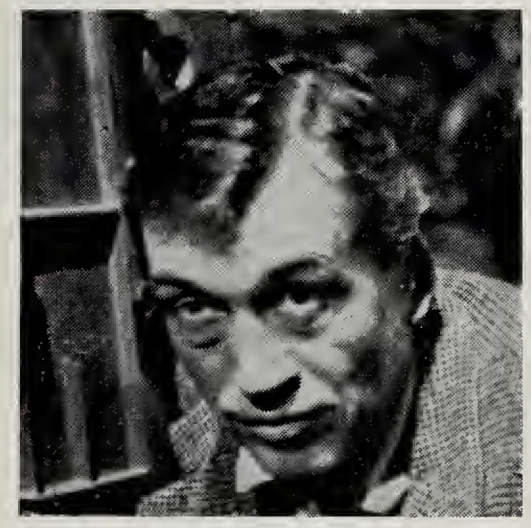
MERVYN LE ROY

GEORGE STEVENS

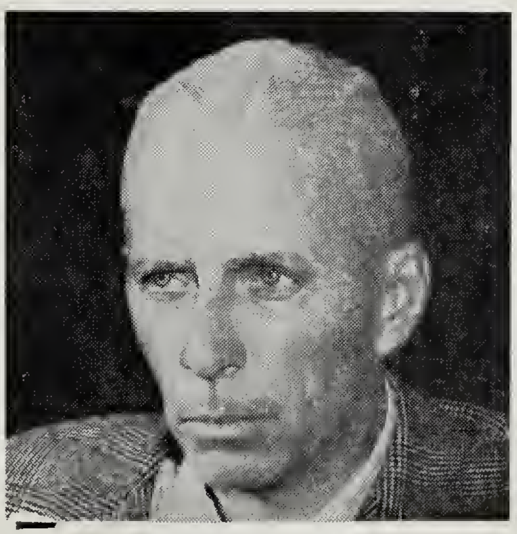
JOHN FORD

OTTO PREMINGER

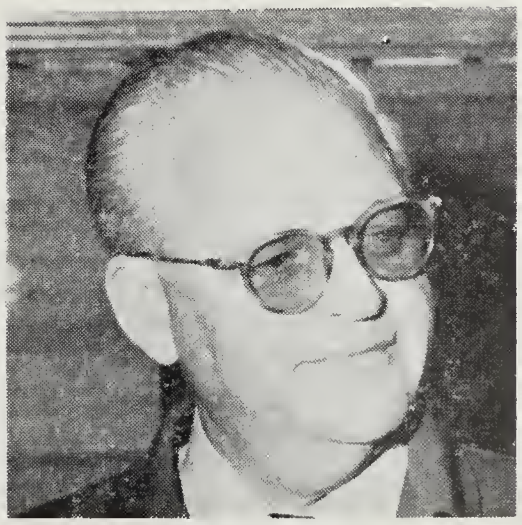
WILLIAM WYLER



JOHN HUSTON



HOWARD HAWKS



ROY DEL RUTH

WALT DISNEY

TOPLINER

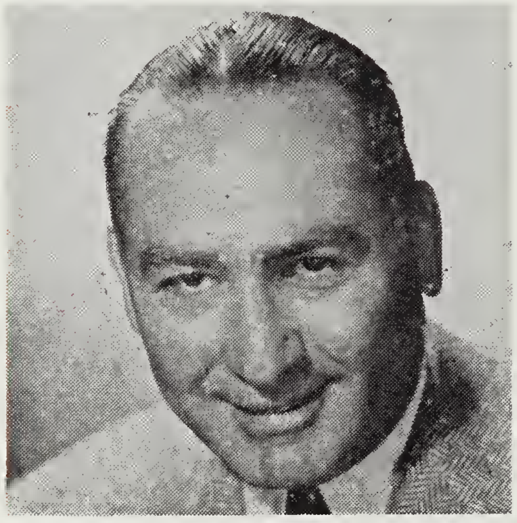
PRODUCERS

1. WALT DISNEY
2. SAMUEL GOLDWYN
3. STANLEY KRAMER
4. JOSEPH PASTERNAK
5. HAL WALLIS
6. PANDRO S. BERMAN
7. SOL SIEGEL
8. SAM ZIMBALIST
9. CHARLES BRACKETT
10. ARTHUR FREED

SAMUEL GOLDWYN

STANLEY KRAMER

JOSEPH PASTERNAK



HAL WALLIS

PANDRO S. BERMAN

SOL SIEGEL

SAM ZIMBALIST

CHARLES BRACKETT

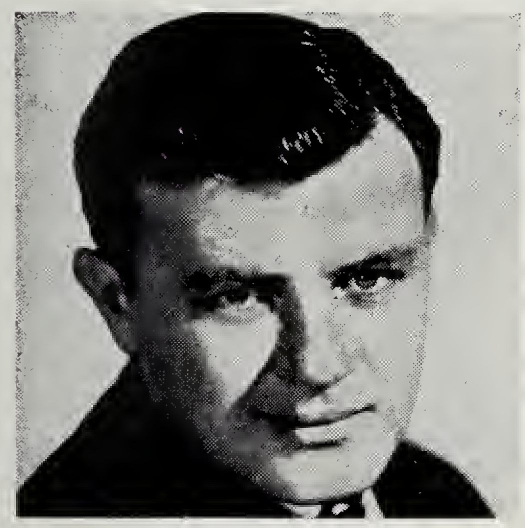
ARTHUR FREED

TOPLINER

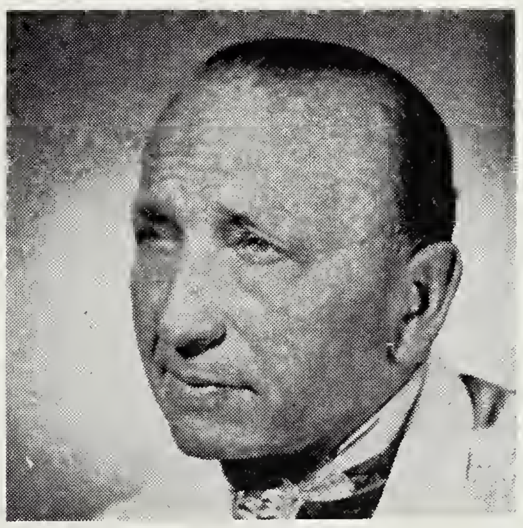
DIRECTORS

1. ELIA KAZAN
2. JOSEPH MANKIEWICZ
3. BILLY WILDER
4. MICHAEL CURTIZ
5. FRED ZINNEMAN
6. JEAN NEGULESCO
7. WALTER LANG
8. GEORGE SIDNEY
9. MARK ROBSON
10. DICK POWELL

ELIA KAZAN


JOSEPH MANKIEWICZ

BILLY WILDER


MICHAEL CURTIZ

FRED ZINNEMAN

JEAN NEGULESCO

WALTER LANG

GEORGE SIDNEY

MARK ROBSON

DICK POWELL

Thank You . . . Sevenfold

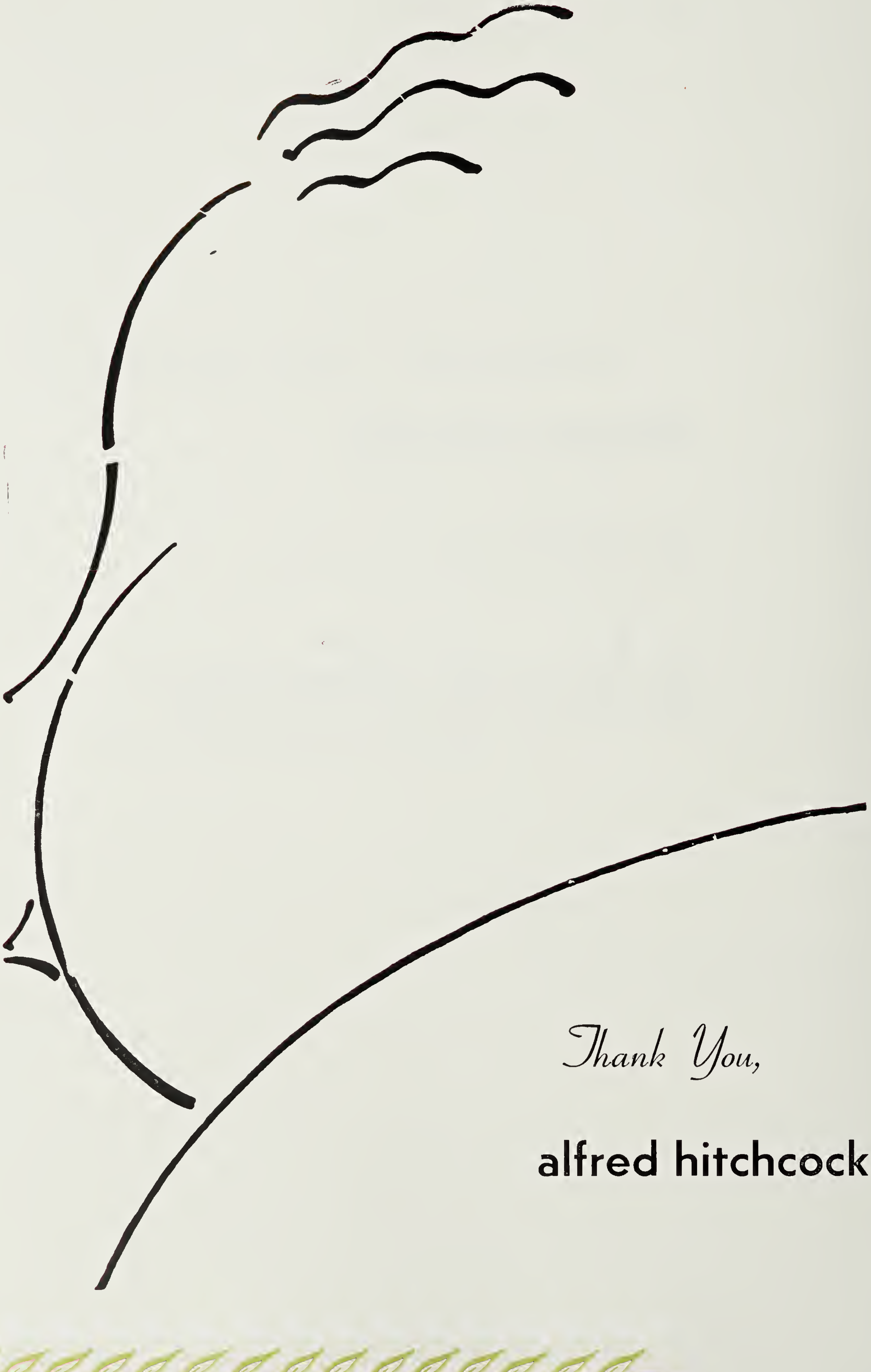
Cecil B. deMille.

In Production

"THE TEN COMMANDMENTS"

Sincere thanks,

Walt Disney



Thank You,

alfred hitchcock

Joseph L. Mankiewicz

TOPLINER
DIRECTOR

Thank You!

MICHAEL CURTIZ

TOPLINER
DIRECTOR

Sincerely:

Joseph Pasternak

Producer

1955 LAUREL NOMINATIONS:

★ "LOVE ME OR LEAVE ME"

★ "HIT THE DECK!"

. . . IN PRODUCTION

★ "VIVA LAS VEGAS!"

★ "INTERNATIONAL REVUE"

TOP TEN
PRODUCER

My Sincere Thanks.

SAM ZIMBALIST
Producer

IN PRODUCTION
— "TRIBUTE TO A BAD MAN"

TOP TEN
PRODUCER

— IN PREPARATION
"CATERED AFFAIR"
"BEN HUR"

Sincere Thanks:

George Sidney

A TOP TEN
DIRECTOR

CURRENTLY DIRECTING
"THE EDDIE DUCHIN STORY"
FOR
COLUMBIA PICTURES

My Sincere Greetings

and

Thanks.

Roy Del Ruth

A TOP TEN
PRODUCER-DIRECTOR

1953 . . . . "HONDO"

1954 . . . . . "THE HIGH AND THE MIGHTY"

1955 . . . "BLOOD ALLEY"

from

BATJAC PRODUCTIONS

boxoffice Laurels *aplenty*

Today, more than ever, showmanship-minded Allied
Artists is delivering pictures that rate top
attention with boxoffice-minded exhibitors.

Now!

". . . rates in boxoffice importance with 'On the Waterfront' and 'Blackboard Jungle' "—M. P. Daily

'THE PHENIX CITY STORY'

starring
John McINTIRE • Richard KILEY
Kathryn GRANT • Edward ANDREWS

Now!

One of the Year's Boxoffice Giants!

Joel McCREA
starring in

'WICHITA'

Photographed in CINEMA SCOPE
Print by TECHNICOLOR

and soon . . . laurels for

Erroll FLYNN
Joanne DRU • Peter FINCH
in

'THE WARRIORS'

Photographed in CINEMA SCOPE
Print by TECHNICOLOR

Suspense-Drenched Sensation!

Fred MacMURRAY • Dorothy MALONE
Walter BRENNAN
at

'GUNPOINT'

Photographed in CINEMA SCOPE
Print by TECHNICOLOR
Flaming Spectacle of Terror and Conquest!

They're from the company that more and more
exhibitors count upon and profit by—

ALLIED ARTISTS

THE HECHT-LANCASTER ORGANIZATION is now located in its new building, 202 North Canon Drive, Beverly Hills, California. The telephone number is: Crestview 4-6921.

"MARTY," our latest United Artists release, appears to be joining "Vera Cruz" and "Apache" in the super-hit class. Continued record performance at the Sutton Theatre, New York, and award of the Grand Prize at the Cannes Film Festival, (the first American picture ever so honored) were followed last week by smash openings in Chicago, Detroit and San Francisco.

"THE KENTUCKIAN," Burt Lancaster's first as director-star is currently in release. Reports from key city theatres playing the stirring pioneer drama, indicate box office grosses to equal "VERA CRUZ." Pulitzer Price-Winner, A. B. Guthrie, Jr., adapted the exciting story from Felix Holt's best selling novel, "THE GABRIEL HORN."

"TRAPEZE," starring Burt Lancaster, Tony Curtis, and Gina Lollobrigida started filming August 1st in Paris. Sir Carol Reed directs, James Hill produces.

And in PREPARATION . . . "The Way West," A. B. Guthrie Jr.'s Pulitzer prize-winning novel; "Until They Sail" by James Michener. Lesley Storm is writing the screenplay; "Elephant Bill," screenplay by James Webb; "Tell It On The Drums," Robert W. Krepps' new best seller with screenplay by Joseph Hayes; "The Tall Dark Man" from the novel by Anne Chamberlain; "The Last Chukker," being developed by Jack Schaefer; "Too Much Man," a new romantic comedy by Wolf Mankowitz; and last but not least, "The Bachelor Party" by Paddy Chayefsky, author of "Marty," to be directed by Delbert Mann.

Mark Stevens **PRODUCTIONS**

For Release Soon

* "TIME TABLE"

In Preparation

"BLACK SUN"

"TOWN FOR SALE"

Mark Stevens **TV COMPANY**

* "BIG TOWN"

Sponsored by Lever Brothers
and A. C. Spark Plug Division
of General Motors
and Seen Weekly Over NBC

*MARK STEVENS
Producer
Director
Star

CURTIS BERNHARDT

Director

METRO-GOLDWYN-MAYER

1955-56
LAUREL NOMINATION
"INTERRUPTED MELODY"

RICHARD BROOKS

Director

METRO-GOLDWYN-MAYER

1955-56
LAUREL NOMINATION
"BLACKBOARD JUNGLE"

WILLIAM F. BROIDY PICTURES CORP.

* * *

NOW IN RELEASE

"PORT OF HELL"

Starring

DANE CLARK, CAROLE MATHEWS, WAYNE MORRIS

* * *

"TREASURE OF RUBY HILLS"

Starring

ZACHARY SCOTT, CAROLE MATHEWS

* * *

"THE BIG TIP OFF"

Starring

RICHARD CONTE, CONSTANCE SMITH, BRUCE BENNETT, CATHY DOWNS

* * *

"LAS VEGAS SHAKEDOWN"

Starring

DENNIS O'KEEFE, COLEEN GRAY, CHARLES WINNINGER, THOMAS GOMEZ

* * *

"BETRAYED WOMEN"

Starring

CAROLE MATHEWS, BEVERLY MICHAELS, PEGGY KNUDSEN, TOM DRAKE

* * *

"NIGHT FREIGHT"

Starring

FORREST TUCKER, BARBARA BRITTON, THOMAS GOMEZ, KEITH LARSEN

* * *

IN THE CUTTING ROOM

"SHACK OUT ON 101"

Starring

TERRY MOORE, FRANK LOVEJOY, KEENAN WYNN, LEE MARVIN

* * *

"TOUGHEST MAN ALIVE"

Starring

DANE CLARK, LITA MILAN, ANTHONY CARUSO

JANE WYMAN

TOPLINER

FEMALE STARS

1. JANE WYMAN
2. JUNE ALLYSON
3. GRACE KELLY
4. DORIS DAY
5. SUSAN HAYWARD
6. AVA GARDNER
7. DEBBIE REYNOLDS
8. MARILYN MONROE
9. JANE RUSSELL
10. BARBARA STANWYCK

JUNE ALLYSON

GRACE KELLY

DORIS DAY

SUSAN HAYWARD

AVA GARDNER

DEBBIE REYNOLDS

MARILYN MONROE

JANE RUSSELL

BARBARA STANWYCK

TOPLINER

MALE STARS

1. GARY COOPER
2. MARLON BRANDO
3. BING CROSBY
4. JAMES STEWART
5. JOHN WAYNE
6. DEAN MARTIN-JERRY LEWIS
7. WILLIAM HOLDEN
8. ROCK HUDSON
9. BURT LANCASTER
10. JEFF CHANDLER

GARY COOPER

MARLON BRANDO

BING CROSBY

JAMES STEWART

JOHN WAYNE

DEAN MARTIN-JERRY LEWIS

WILLIAM HOLDEN

ROCK HUDSON

BURT LANCASTER

JEFF CHANDLER

GRACE KELLY
"The Country Girl"

TOPLINER

FEMALE DRAMATIC PERFORMANCES

1. GRACE KELLY
   "The Country Girl"
2. JUNE ALLYSON
   "The Glenn Miller Story"
3. BARBARA STANWYCK
   "Executive Suite"
4. JANE WYMAN
   "Magnificent Obsession"
5. AVA GARDNER
   "The Barefoot Contessa"

JUNE ALLYSON
"The Glenn Miller Story"

BARBARA STANWYCK
"Executive Suite"

JANE WYMAN
"Magnificent Obsession"

AVA GARDNER
"The Barefoot Contessa"

TOPLINER

MALE DRAMATIC PERFORMANCES

1. JOHN WAYNE
   "The High and the Mighty"
2. MARLON BRANDO
   "On the Waterfront"
3. BING CROSBY
   "The Country Girl"
4. ROCK HUDSON
   "Magnificent Obsession"
5. JAMES STEWART
   "Rear Window"

JOHN WAYNE
"The High and the Mighty"

MARLON BRANDO
"On the Waterfront"

BING CROSBY
"The Country Girl"

ROCK HUDSON
"Magnificent Obsession"

JAMES STEWART
"Rear Window"

TOPLINER

FEMALE COMEDY PERFORMANCES

1. LUCILLE BALL
   "The Long, Long Trailer"
2. DEBBIE REYNOLDS
   "Susan Slept Here"
3. JANET LEIGH
   "Living It Up"
4. JUDY HOLLIDAY
   "Phffft"
5. JANE POWELL
   "Athena"

LUCILLE BALL
"The Long, Long Trailer"

DEBBIE REYNOLDS
"Susan Slept Here"

JANET LEIGH
"Living It Up"

JUDY HOLLIDAY
"Phffft"

JANE POWELL
"Athena"

TOPLINER

MALE COMEDY PERFORMANCES

1. WILLIAM HOLDEN
   "Sabrina"
2. DEAN MARTIN-JERRY LEWIS
   "Living It Up"
3. DESI ARNAZ
   "The Long, Long Trailer"
4. DICK POWELL
   "Susan Slept Here"
5. DANNY KAYE
   "Knock On Wood"

WILLIAM HOLDEN
"Sabrina"

DEAN MARTIN-JERRY LEWIS
"Living It Up"

DESI ARNAZ
"The Long, Long Trailer"

DICK POWELL
"Susan Slept Here"

DANNY KAYE
"Knock On Wood"

TOPLINER

FEMALE MUSICAL PERFORMANCES

1. JUDY GARLAND
   "A Star Is Born"
2. ROSEMARY CLOONEY
   "White Christmas"
3. MITZI GAYNOR
   "There's No Business Like Show Business"
4. DOROTHY DANDRIDGE
   "Carmen Jones"
5. ANN BLYTHE
   "The Student Prince"

JUDY GARLAND
"A Star Is Born"

ROSEMARY CLOONEY
"White Christmas"

MITZI GAYNOR
"There's No Business Like Show Business"

DOROTHY DANDRIDGE
"Carmen Jones"

ANN BLYTH
"The Student Prince"

TOPLINER

MALE MUSICAL PERFORMANCES

1. HOWARD KEEL
   "Seven Brides For Seven Brothers"
2. DONALD O'CONNOR
   "There's No Business Like Show Business"
3. FRANK SINATRA
   "Young At Heart"
4. DAN DAILEY
   "There's No Business Like Show Business"
5. TONY MARTIN
   "Deep In My Heart"

HOWARD KEEL
"Seven Brides for Seven Brothers"

DONALD O'CONNOR
"There's No Business Like Show Business"

FRANK SINATRA
"Young at Heart"

DAN DAILEY
"There's No Business Like Show Business"

TONY MARTIN
"Deep in My Heart"

TOPLINER

FEMALE CHARACTER PERFORMANCES

1. CLAIRE TREVOR
   "The High And The Mighty"
2. KATY JURADO
   "Broken Lance"
3. JAN STERLING
   "The High And The Mighty"
4. AGNES MOOREHEAD
   "Magnificent Obsession"
5. BEULAH BONDI
   "Track Of The Cat"

CLAIRE TREVOR
"The High And The Mighty"

KATY JURADO
"Broken Lance"

JAN STERLING
"The High And The Mighty"

AGNES MOOREHEAD
"Magnificent Obsession"

BEULAH BONDI
"Track Of The Cat"

TOPLINER

MALE CHARACTER PERFORMANCES

1. LEE J. COBB
   "On The Waterfront"
2. CLIFTON WEBB
   "Three Coins In The Fountain"
3. JACK PALANCE
   "The Sign Of The Pagan"
4. EDMUND GWENN
   "The Student Prince"
5. RAYMOND BURR
   "Rear Window"

LEE J. COBB
"On The Waterfront"

CLIFTON WEBB
"Three Coins In The Fountain"

JACK PALANCE
"The Sign Of The Pagan"

EDMUND GWENN
"The Student Prince"

RAYMOND BURR
"Rear Window"

TOPLINER STARS

ELIZABETH TAYLOR

JANE POWELL

ELIZABETH TAYLOR
JANE POWELL
ROSEMARY CLOONEY
VIRGINIA MAYO
CYD CHARISSE

ROSEMARY CLOONEY

VIRGINIA MAYO

CYD CHARISSE

BOB HOPE
ALAN LADD
HUMPHREY BOGART
TONY CURTIS
RANDOLPH SCOTT

BOB HOPE

ALAN LADD

HUMPHREY BOGART

TONY CURTIS

RANDOLPH SCOTT

In Grateful Acknowledgement.

Sincerely,

Jane Wyman

NUMBER ONE STAR
"MAGNIFICENT OBSESSION"
TOPLINER DRAMATIC
PERFORMANCE

MANY THANKS!

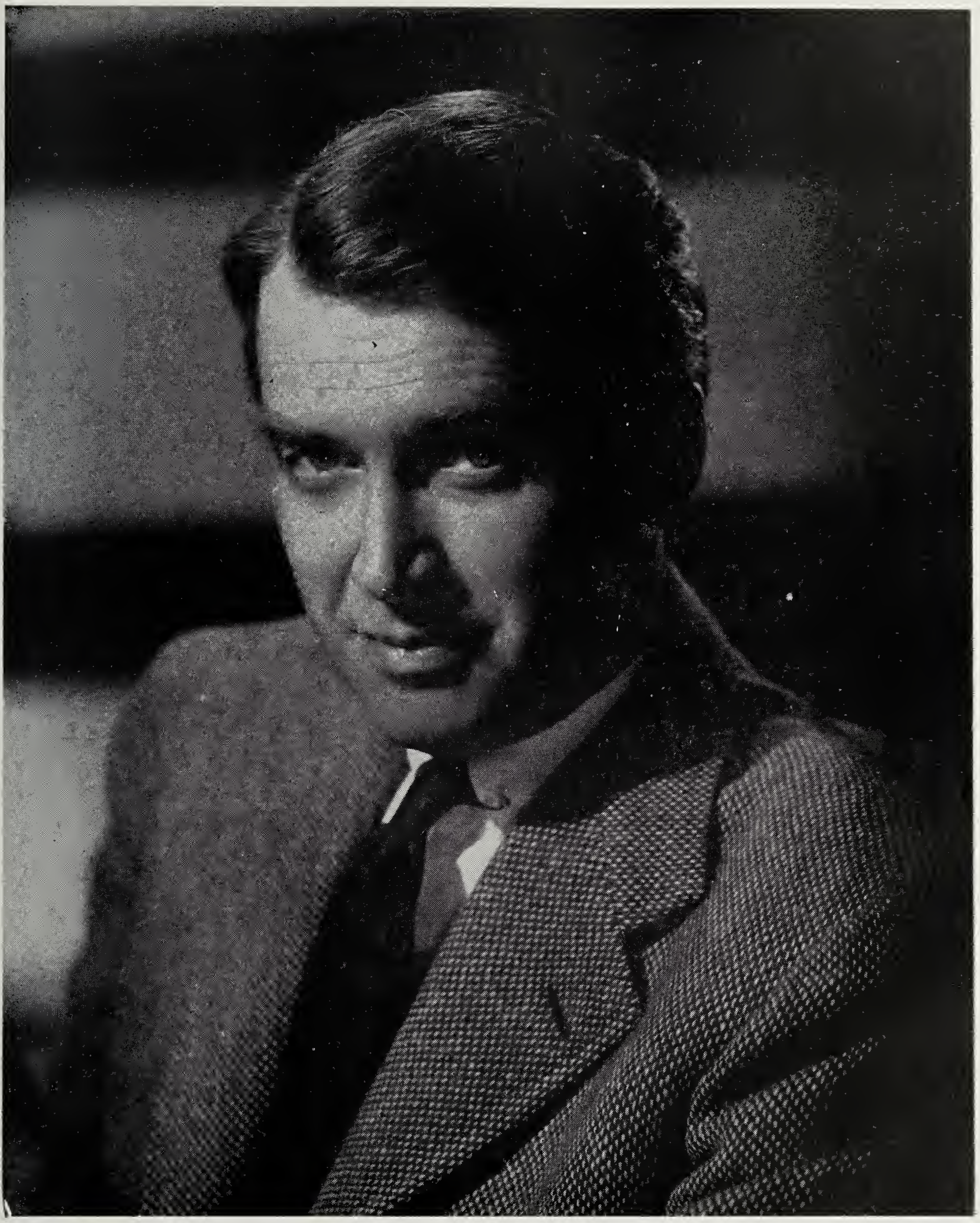
BING

TOP TEN
STAR

Thank You Sincerely.

HOWARD KEEL

NUMBER ONE
MUSICAL PERFORMANCE
"SEVEN BRIDES FOR SEVEN
BROTHERS"
MGM



JAMES STEWART

Exhibitors:

Our Greetings and Thanks for this Laurel Award.

Sincerely,

Lucy & Desi

TOPLINER
COMEDY PERFORMANCES
IN
"THE LONG LONG TRAILER"

P.S. WE'LL BOTH BE SEEING
YOU SOON IN
"FOREVER, DARLING"
A ZANRA PRODUCTION
FOR
MGM RELEASE

Dear Exhibitors:

This Laurel Award is one of the finest events of my career.

With Sincere Thanks,

Claire Trevor

BEST
CHARACTER PERFORMANCE
"THE HIGH AND THE MIGHTY"

Dear Exhibitors:

This Laurel Award is indeed a happy event.

Sincerely,

ANN BLYTHE

TOPLINER
MUSICAL PERFORMANCE
"STUDENT PRINCE"

My Sincere Thanks,

Rosemary Clooney

TOPLINER STAR

"WHITE CHRISTMAS"
NUMBER TWO
MUSICAL PERFORMANCE
OF THE YEAR

Sincerely:

JOHN WAYNE

BEST
DRAMATIC PERFORMANCE
"THE HIGH AND THE MIGHTY"

My Sincere Thanks!

BOB HOPE

TOPLINER
STAR

Thanks Again Fellers!

Sincerely,

JEFF CHANDLER

TOP TEN
STAR

Thank You

MR. EXHIBITOR

★

RANDOLPH SCOTT

★

SCOTT-BROWN PRODUCTIONS

(Randolph) (Harry-Joe)

10th Year

Columbia Release

MANY THANKS!

FRANK SINATRA

TOPLINER
MUSICAL PERFORMANCE
"YOUNG AT HEART"

THANK YOU!

DONALD O'CONNOR

TOPLINER
MUSICAL PERFORMANCE
"THERE'S NO BUSINESS LIKE SHOW
BUSINESS!"

Our Sincere Thanks!

CYD CHARISSE

&

TONY MARTIN

TOPLINER
LAUREL AWARD
STARS

Exhibitors:

May I express my sincere thanks for this Laurel Award.

Gratefully,

CLIFTON WEBB

IN
"3 COINS IN THE FOUNTAIN"
TOPLINER
CHARACTER PERFORMANCE

Thank You,

Sincerely:

AGNES MOOREHEAD

TOPLINER
CHARACTER PERFORMANCE
"MAGNIFICENT OBSESSION"

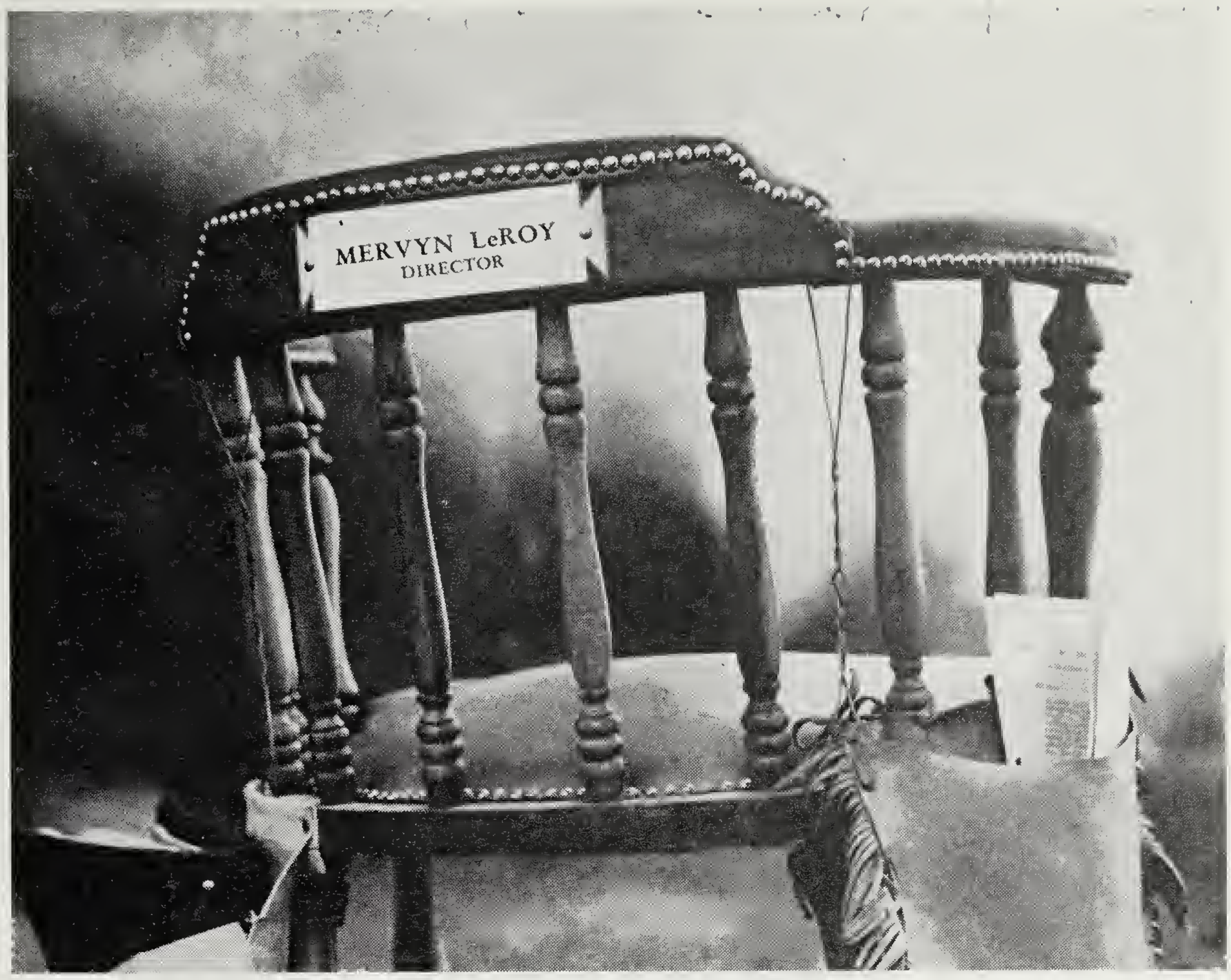
Gentlemen:

My sincere thanks.

Cordially,

EDMUND GWENN

TOPLINER
CHARACTER PERFORMANCE
"STUDENT PRINCE"



TOPLINER
PRODUCER-DIRECTOR

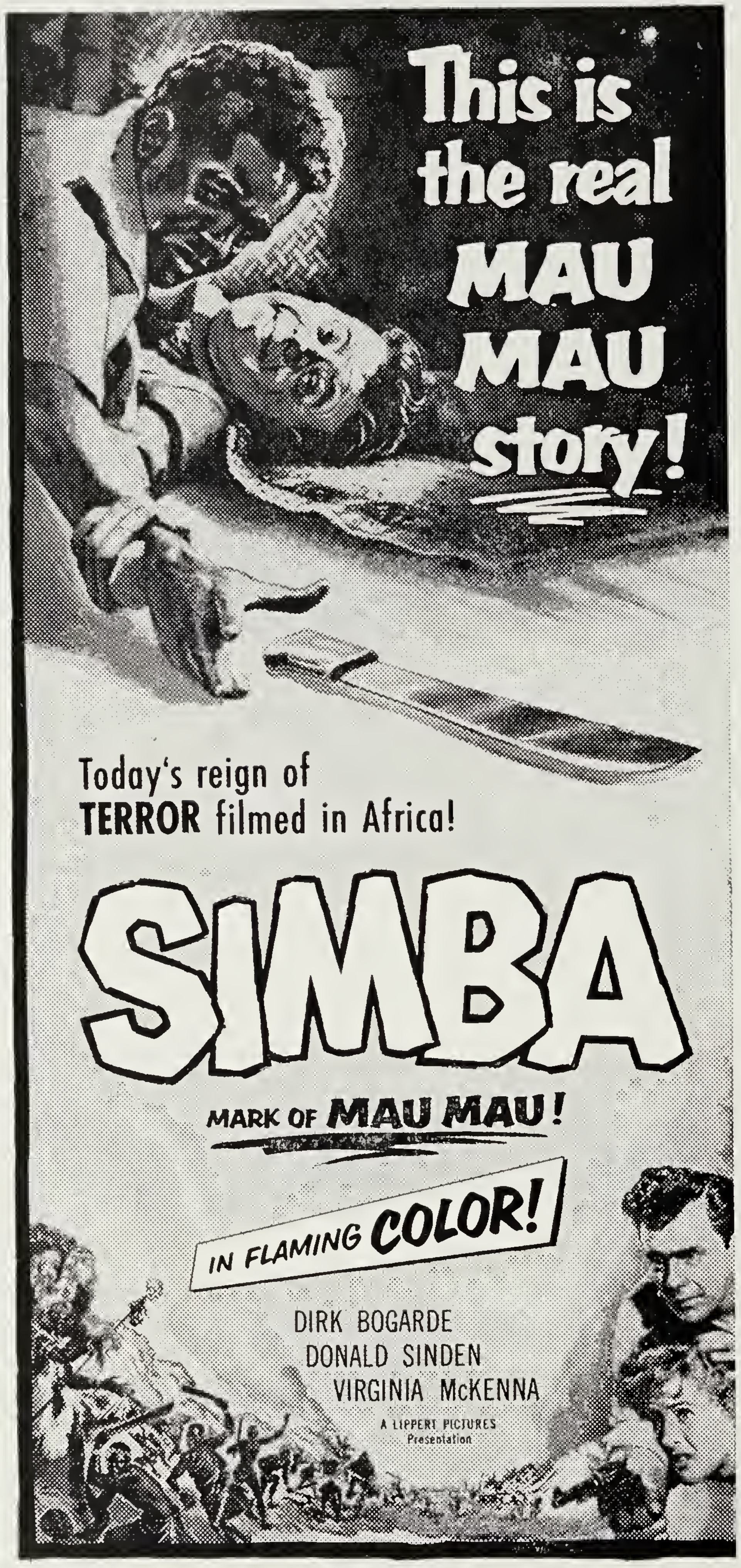
ROY ROWLAND

Now Directing

"VIVA LAS VEGAS!"

FOR MGM

1955-56
LAUREL NOMINATIONS
"HIT THE DECK"
"MANY RIVERS TO CROSS"


This is the real MAU MAU story!
Today's reign of TERROR filmed in Africa!
SIMBA
MARK OF MAU MAU!
IN FLAMING COLOR!
DIRK BOGARDE
DONALD SINDEN
VIRGINIA McKENNA
A LIPPERT PICTURES Presentation

BOOK IT NOW FROM **LIPPERT**

Now In Preparation . . .

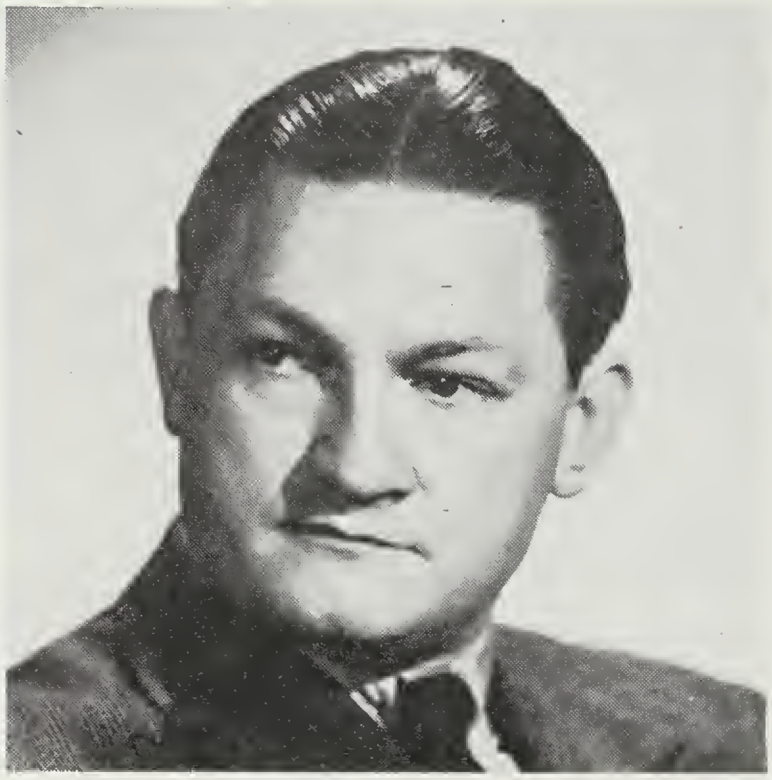
"DON QUIXOTE"

STARRING

BUD ABBOTT

and

LOU COSTELLO



VICTOR YOUNG

JOHNNY GREEN

MAX STEINER

RAY HEINDORF

TOPLINER

MUSICAL MEN

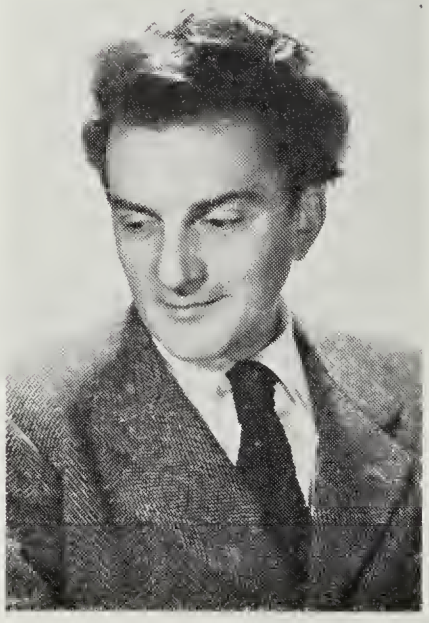
COMPOSER-DIRECTORS

1. VICTOR YOUNG
2. MAX STEINER
3. FRANZ WAXMAN

CONDUCTOR-DIRECTORS

1. JOHNNY GREEN
2. RAY HEINDORF
3. GEORGE STOLL

FRANZ WAXMAN



GEORGE STOLL

Dear Exhibitors:

Many thanks for this seventh consecutive Laurel Award.

Sincerely,

RAY HEINDORF

GENERAL MUSICAL DIRECTOR
WARNER BROS. STUDIOS

TOPLINER
MUSIC MAN

MY SINCERE THANKS.

JOHNNY GREEN

NUMBER ONE
MUSICAL DIRECTOR
OF THE YEAR

GENERAL MUSICAL DIRECTOR
METRO-GOLDWYN-MAYER

GRATEFULLY,

GEORGE STOLL

A TOPLINER
CONDUCTOR-DIRECTOR

Dear Exhibitors:

Greetings and Thanks for once again honoring me with a Laurel Award.

Sincerely,

MAX STEINER

Composer-Director

TOPLINER
MUSIC MAN

THANKS AGAIN!

VICTOR YOUNG

TOP
COMPOSER-CONDUCTOR
OF THE YEAR

GENTLEMEN:

THANK YOU.

FRANZ WAXMAN

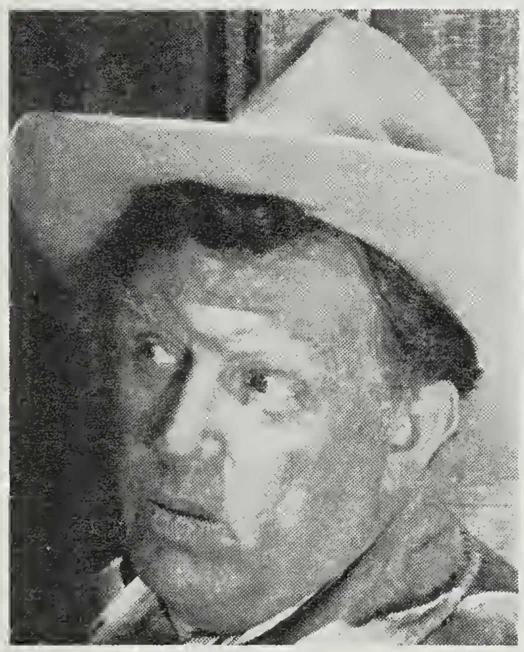
TOPLINER
COMPOSER-CONDUCTOR

TOPLINER

WESTERN STARS

1. ROY ROGERS
2. ANDY DEVINE
3. REX ALLEN
4. GENE AUTRY
5. DALE EVANS
6. SMILEY BURNETTE

ROY ROGERS



ANDY DEVINE

REX ALLEN

GENE AUTRY

DALE EVANS

SMILEY BURNETTE

ROY ROGERS, "King of the Cowboys" and TRIGGER, "Smartest Horse in the Movies"

TV-NBC
Sponsor—Post Cereals

Recordings—BELL LABEL
Rodeos & Personal Appearances

COMMERCIAL TIE-UPS
ROY ROGERS ENTERPRISES
1418 N. Highland Ave.
Hollywood 28, Calif.

EXCLUSIVE MANAGEMENT
ART RUSH, INC.
1418 N. Highland Ave.
Hollywood 28, Calif.

PUBLIC RELATIONS
A. L. RACKIN
1418 N. Highland Ave.
Hollywood 28, Calif.

DALE EVANS, "Queen of the West"

TV-NBC—"THE ROY ROGERS SHOW"
Sponsor—Post Cereals

Recordings—BELL LABEL
Rodeos & Personal Appearances

COMMERCIAL TIE-UPS
DALE EVANS ENTERPRISES
1418 N. Highland Ave.
Hollywood 28, Calif.

EXCLUSIVE MANAGEMENT
ART RUSH, INC.
1418 N. Highland Ave.
Hollywood 28, Calif.

PUBLIC RELATIONS
A. L. RACKIN
1418 N. Highland Ave.
Hollywood 28, Calif.

KIM NOVAK

TOPLINER

NEW FEMALE PERSONALITIES

1. KIM NOVAK
2. EVA MARIE SAINT
3. MAY WYNN
4. DOROTHY DANDRIDGE
5. ANNE FRANCIS
6. RITA MORENO
7. MARY MURPHY
8. HELEN TRAUBEL
9. PEGGY ANN GARNER
10. DIANNE FOSTER

EVA MARIE SAINT

MAY WYNN

DOROTHY DANDRIDGE

ANNE FRANCIS

RITA MORENO

MARY MURPHY

HELEN TRAUBEL

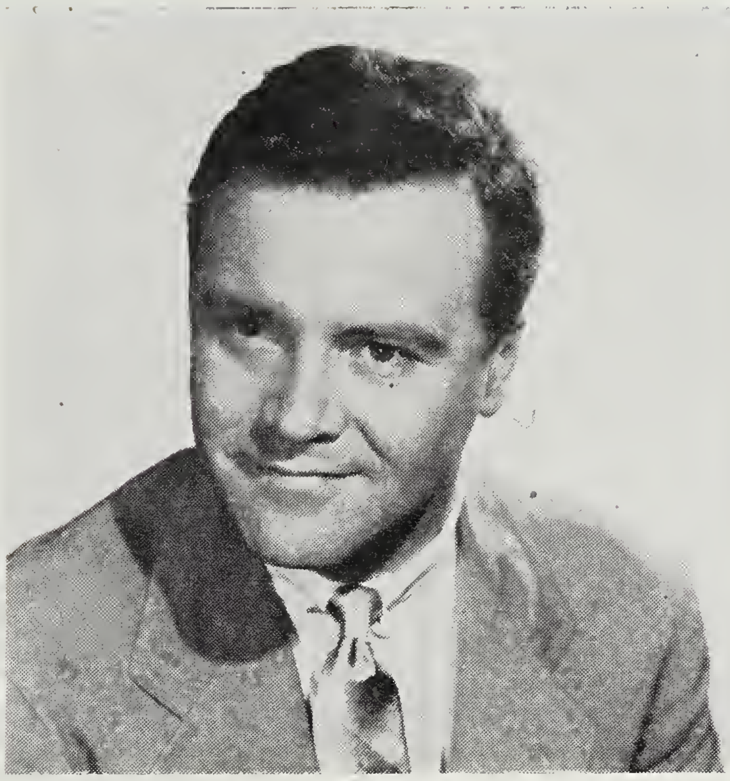
PEGGY ANN GARNER

DIANNE FOSTER

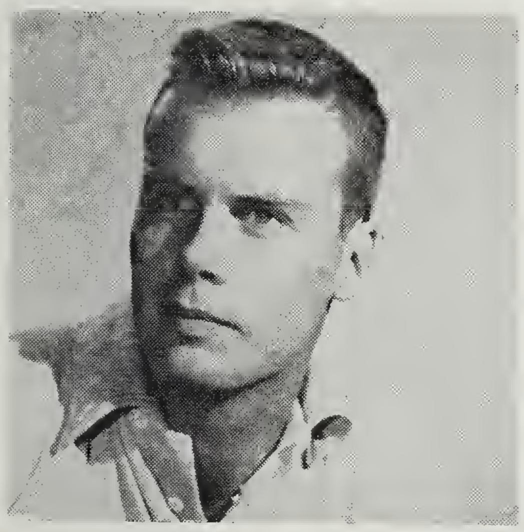
TOPLINER

NEW MALE PERSONALITIES

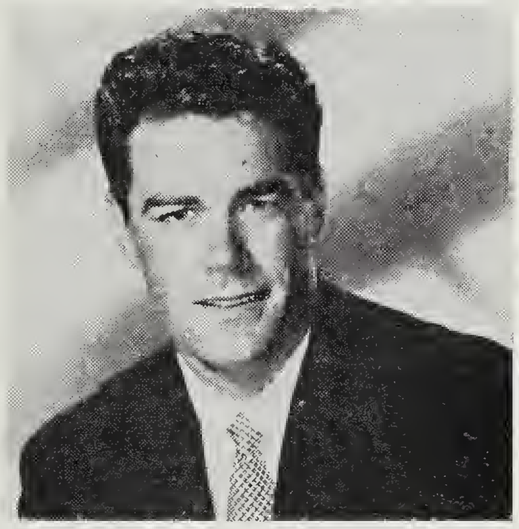
1. JACK LEMMON
2. ROBERT FRANCIS (deceased)
3. JEFF RICHARDS
4. EDMUND PURDOM
5. DAN O'HERLIHY
6. GEORGE NADER
7. HUGH O'BRIAN
8. TOMMY NOONAN
9. JOHN ERICKSON
10. BEN COOPER



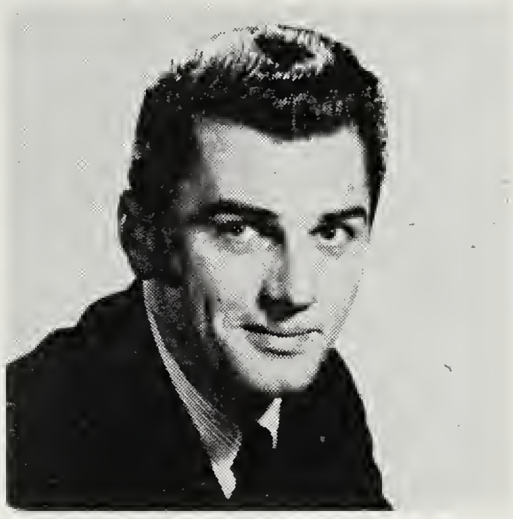
JACK LEMMON



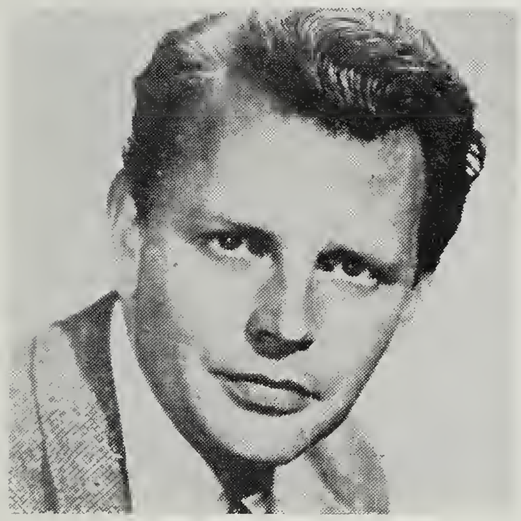
ROBERT FRANCIS (deceased)



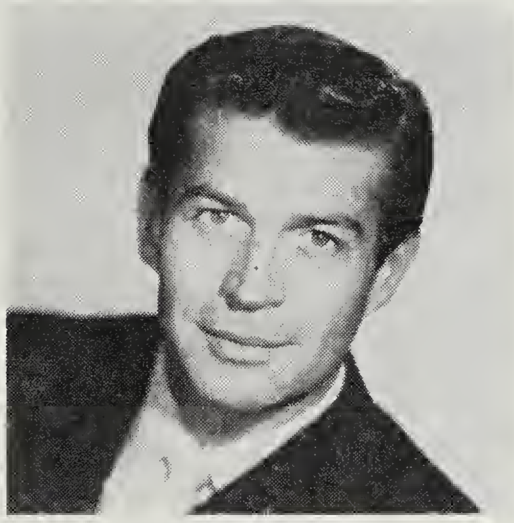
JEFF RICHARDS



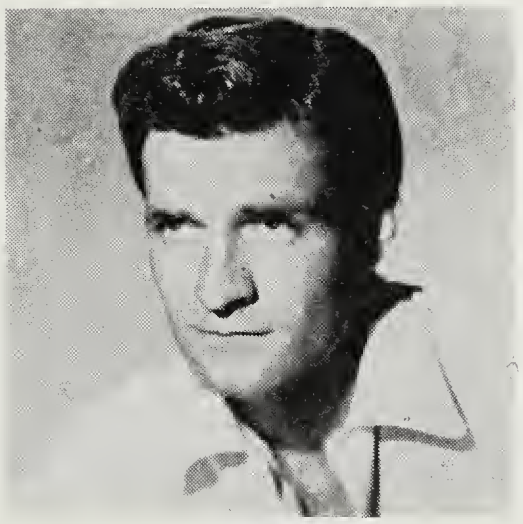
EDMUND PURDOM



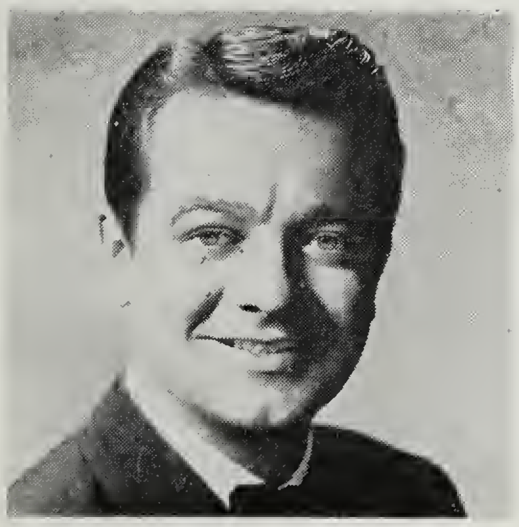
DAN O'HERLIHY



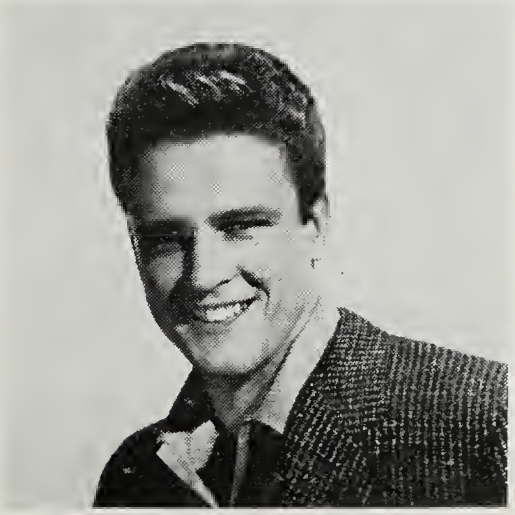
GEORGE NADER



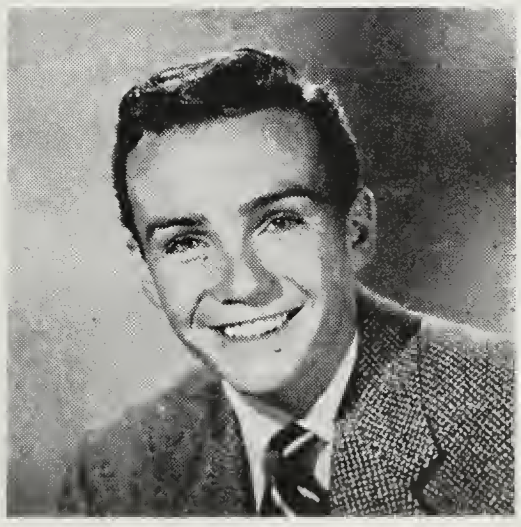
HUGH O'BRIAN



TOMMY NOONAN



JOHN ERICKSON



BEN COOPER

EXHIBITORS:

I am indeed grateful for this Laurel Award honor.

Sincerely,

JACK LEMMON

NUMBER ONE
NEW STAR

Thank You!

Rita Moreno

A
TOP TEN
NEW STAR

My Sincere Thanks:

GEORGE NADER

A
TOP TEN
NEW STAR

★ **TOMMY NOONAN,** our client, thanks you—and we thank you.

★ TOMMY is not only a fine actor, but a good buy—he gives green stamps.

FAMOUS ARTISTS CORP.

A TOP TEN
NEW STAR

SERIAL
Columbia

TOPLINER SHORTS

SERIAL
Columbia

TWO REEL COMEDY
The Three Stooges (Columbia)

DRAMATIC DOCUMENTARY
True-Life Adventures (Buena Vista)

MUSICAL
CinemaScope Musicals (MGM)

ONE REEL CARTOON
Tom and Jerry (MGM)

NOVELTY
CinemaScope Specials (20th-Fox)

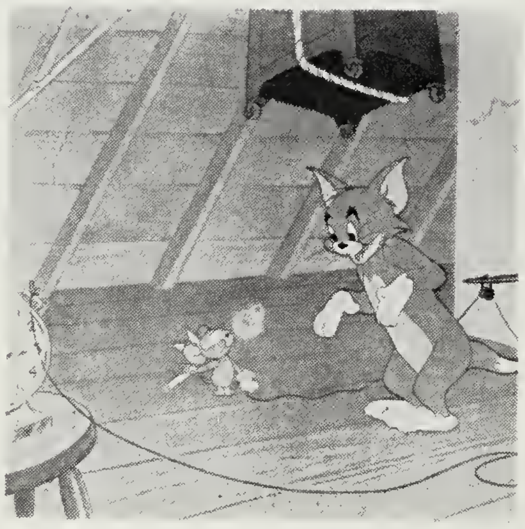
SPORT
Grantland Rice Sportlights (Paramount)

TRAVEL
FitzPatrick Traveltalks (MGM)

TWO REEL COMEDY
The Three Stooges (Columbia)

TWO REEL DRAMATIC DOCUMENTARY
True-Life Adventures (Buena Vista)

TWO REEL MUSICAL
CinemaScope Musicals (MGM)



ONE REEL CARTOON
Tom and Jerry (MGM)

ONE REEL NOVELTY
CinemaScope Specials (20th-Fox)

ONE REEL SPORT
Grantland Rice Sport Lights (Paramount)

ONE REEL TRAVEL
FitzPatrick Traveltalks (MGM)

MOE

LARRY

SHEMP

Thanks Again, Exhibitors:

For voting us this Top Laurel Award 7 years in a row. It's real great!

Sincerely,

THE THREE STOOGES

MOE—LARRY—SHEMP

P.S.—The gang at Columbia rate a big hand for their wonderful help.

It is a privilege and pleasure to take part in bringing these well deserved Laurel Award Honors to our fine Motion Picture Artisans whose splendid contributions serve to keep our great industry always great.

Sincerely,

Paul Manning

Hollywood Editor

BEST FOREIGN FEATURES OF 1954

MOST ACCEPTABLE TO AMERICAN AUDIENCES

"Little Kidnappers"—United Artists

BEST DRAMA

"Romeo and Juliet"—United Artists

BEST MUSICAL

"Aida"—IFE

BEST COMEDY-DRAMA

"Bread, Love, and Dreams"—IFE

BEST COMEDY

"Genevieve"—U-I

BEST COLOR PHOTOGRAPHY

"Gate Of Hell"—Harrison

Motion Picture Exhibitor Laurel Awards Nominations

MGM's

"It's Always Fair Weather"

starring

GENE KELLY, DAN DAILEY, CYD CHARISSE, DOLORES GRAY,
MICHAEL KIDD

with

JAY C. FLIPPEN, DAVE BURNS, HAL MARCH

Produced by Arthur Freed. Directed by Gene Kelly and Stanley Donen.
Story and screen play by Betty Comden and Adolph Green.
Music by Andre Previn.
A CinemaScope production. Color by Eastman Color.

20th CENTURY-FOX's

"Love Is A Many-Splendored Thing"

starring

WILLIAM HOLDEN and JENNIFER JONES

with

TORIN THATCHER, ISABEL ELSON, SOO YOUNG

Produced by Buddy Adler. Directed by Henry King.
Screen play by John Patrick, based on the autobiographical novel by Han Suyin.
A CinemaScope production. Color by DeLuxe.

UNITED ARTISTS'

"The Kentuckian"

starring

BURT LANCASTER, DIANA LYNN, DIANNE FOSTER

with

JOHN McINTIRE, JOHN CARRADINE, UNA MERKEL, WALTER MATTHAU,
DONALD MacDONALD

Produced by Harold Hecht. Directed by Burt Lancaster.
Screen play by A. B. Guthrie, Jr., from a novel by Felix Holt.
A CinemaScope production. Color by Technicolor.

MOTION PICTURE EXHIBITOR

SERVISECTION

The Check-Up of all features and shorts for an 11-month period

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Vol. 54, No. 18
SECTION 2

AUGUST 31, 1955

Allied Artists

(1954-55 releases from 5501)

ANNAPOLIS STORY, AN—D—John Derek, Diana Lynn, Kevin McCarthy—Colorful service film has the angles—81m.—see April 6 issue—(Technicolor) (5513)

BETRAYED WOMEN—MD—Tom Drake, Beverly Michaels, Carole Mathews—For the lower half—70m.—see Aug. 10 issue—Leg.: B. (5524)

BIG COMBO, THE—MD—Cornel Wilde, Richard Conte, Jean Wallace—Interesting meller has names and angles—89m.—see Feb. 23 issue —Leg. B. (5508)

BOB MATHIAS STORY, THE—BID—Bob Mathias, Melba Mathias, Ann Doran—Satisfactory sports yarn for the duallers—80m.—see Nov. 3 issue (5502)

BOWERY TO BAGDAD—C—Lee Gorcey, Huntz Hall, Bernard Gorcey—Okeh series entry—64m.—see Nov. 17 issue—Leg.: B—(1.85-1). (5421)

CASE OF THE RED MONKEY — MYMD — Richard Conte, Rona Anderson, Russell Napier—Satisfactory programmer—73½m.—see June 15 issue—(English-made). (5521)

CRY VENGEANCE—MD—Mark Stevens, Martha Hyer, Skip Homier—Okeh programmer—83m.—see Dec. 1 issue—Leg.: B. (5504)

DIAL RED O—MD—Bill Elliott, Keith Larsen, Helene Stanley—Okeh lower half entry—62m.—see March 23 issue. (5509)

FINGER MAN—MD—Frank Lovejoy, Forrest Tucker, Peggie Castle—Satisfactory program entry—82m.—see Aug. 10 issue—Leg.: B. (5519)

HIGH SOCIETY—C—Leo Gorcey, Huntz Hall, Amanda Blake—Average Bowery Boys entry—61m.—see April 6 issue. (5514)

HUMAN JUNGLE, THE—MYMD—Gary Merrill, Jan Sterling, Paula Raymond—Well-made meller—82m.—see Sept. 22 issue—Leg.: B. (5501)

KILLER LEOPARD—AD—Johnny Sheffield, Beverly Garland, Donald Murphy—Routine series offering—70m.—see Nov. 3 issue—(1.85-1). (5412)

LAS VEGAS SHAKEDOWN—MD—Dennis O'Keefe, Coleen Gray, Charles Winninger—Satisfactory programmer—79m.—see June 15 issue—Leg.: B. (5516)

MURDER IS MY BEAT—MY—Paul Langton, Barbara Payton, Robert Shayne—For the lower half—77m.—see Feb. 23 issue—Leg.: B. (5510)

NIGHT FREIGHT—MD—Forrest Tucker, Barbara Britton, Keith Larsen—Average programmer—80m.—see Aug. 24 issue. (5526)

PHENIX CITY STORY, THE—DOC—John McInitre, Richard Kiley, Kathryn Grant, Edward Andrews—Highly engrossing and exploitable thriller—100m., or 87½m. without prologue—see July 27 issue—(1.85-1). (5525)

PORT OF HELL—MD—Wayne Morris, Dane Clark, Carole Mathews—Okeh programmer for the duallers—80m. —see Dec. 15 issue. (5505)

SEVEN ANGRY MEN—MD—Raymond Massey, Debra Paget, Jeffrey Hunter—Names and angles will help well-made entry—90m.—see March 23 issue. (5511)

SHOTGUN—OD—Sterling Hayden, Yvonne DeCarlo, Zachary Scott—Satisfactory programmer for the action spots—81m.—see April 6 issue—(Technicolor)—Leg.: B. (5515)

SKABENGA—DOC—Jungle Documentary—Excellent African wild life film—60m.—see Aug. 10 issue—(Eastman Color). (5517)

SPY CHASERS—C—Bowery Boys, Lisa Davis—Average series entry—61m.—see July 13 issue. (5522)

TARGET EARTH—SFD—Richard Denning, Virginia Grey, Richard Reeves—Okeh programmer for the duallers—75m.—see Jan. 12 issue—Leg.: B. (5503)

TONIGHT'S THE NIGHT—C—David Niven, Barry Fitzgerald, Yvonne DeCarlo—Good Irish comedy for the class and art spots—88m.—see Feb. 23 issue—(Made in Ireland)—(Technicolor). (5506)

TREASURE OF RUBY HILL—W—Zachary Scott, Carole Matthews, Barton MacLane—Okeh western for the lower half—71m.—see Feb. 9 issue. (5507)

WICHITA—W—Joel McCrea, Vera Miles, Lloyd Bridges—Well-made, interesting western—81m.—see July 13 issue—(Print by Technicolor)—(CinemaScope) . (5520)

TO BE REVIEWED

BIG TIP OFF, THE—Richard Conte, Constance Smith, Bruce Bennett. (5512)

BODY SNATCHERS, THE—Kevin McCarthy, Dana Wynter, Carolyn Jones. (5527)

SON OF SLADE—John Ericson, Mari Blanchard, Neville Brand. (5528)

WARRIORS, THE—Errol Flynn, Janne Dru, Peter Finch—(Technicolor)—(CinemaScope)—(Made in England). (5523)

Astor

MASTER PLAN, THE—MYMD—Wayne Morris, Tilda Thamar, Norman Wooland—Okeh programmer for duallers—77m.—see Feb. 23 issue—(English-made).

SLEEPING TIGER, THE—D—Dirk Bogarde, Alexis Smith Alexander Knox—Interesting import for the duallers—89m.—see Oct. 20 issue—(English-made).

Buena Vista

(Walt Disney)

AFRICAN LION, THE—DOC—Highly interesting documentary—73m.—see Aug. 24 issue—(Technicolor).

DAVY CROCKETT, KING OF THE WILD FRONTIER—OD—Fess Parker, Buddy Ebsen—Headed for higher returns—95m.—see June 1 issue—(Technicolor).

LADY AND THE TRAMP—CAR—Highly entertaining Disney cartoon feature—75m.—see May 4 issue—(Technicolor)—(CinemaScope).

20,000 LEAGUES UNDER THE SEA—MD—Kirk Douglas, James Mason, Paul Lukas, Peter Lorre—High rating Disney feature—122m.—see Dec. 29 issue—(Technicolor)—(CinemaScope).

VANISHING PRAIRIE, THE—DOC—High rating documentary—75m.—see Aug. 11 issue—(Print by Technicolor).

Columbia

(1954-55 releases from 701)

AFFAIRS OF MESSALINA, THE—HISD—Memo Benassi, Maria Felix, Georges Marchal—Import will find slow going—106m.—see Nov. 3 issue—Leg.: B—(Italian-made)—(Dubbed in English). (723)

APACHE AMBUSH—MD—Bill Williams, Tex Ritter, Adele August—For the lower half—68m.—see Aug. 24 issue.

BAMBOO PRISON, THE—MD—Robert Francis, Dianne Foster, Brian Keith—Routine programmer—80m.—see Dec. 15 issue. (731)

BLACK DAKOTAS, THE—OMD—Gary Merrill, Wanda Hendrix, John Bromfield—Okeh programmer for the lower half—65m.—see Sept. 22 issue—(Technicolor). (721)

BLACK EAGLE, THE STORY OF A HORSE—OD—William Bishop, Virginia Patton, Gordon Jones—Reissue will fit into the duallers—76m.—see Sept. 8 issue. (714)

BLACK KNIGHT, THE—COS—MD—Alan Ladd, Patricia Medina, Andre Morell—Period meller with Ladd has the angles—85m.—see Nov. 3 issue—(Technicolor)—(Made in England). (719)

BRING YOUR SMILE ALONG—MU—Frankie Laine, Keefe Brasselle, Constance Towers—Entertaining programmer—83m.—see June 29 issue—(Technicolor).

BULLET IS WAITING, A—D—Jean Simmons, Rory Calhoun, Stephen McNally, Brian Aherne—Off beat drama will fit into the duallers—82m.—see Sept. 8 issue—(Technicolor). (712)

CAINE MUTINY, THE—D—Humphrey Bogart, Jose Ferrer, Van Johnson, Fred MacMurray—Headed for the bigger money—125m.—see Sept. 8 issue—(Technicolor)—(1.85-1). (701)

CANGACEIRO (The Bandit)—MD—Alberto Ruchel, Marisa Prado, Milton Ribeiro—For the art houses—92m.—see Sept. 22—issue—Leg.: B—(Brazilian-made)—(English titles).

CANNIBAL ATTACK—MD—Johnny Weissmuller, Judy Walsh, David Bruce—For the lower half—69m.—see Nov. 17 issue. (718)

CELL 2455, DEATH ROW—MD—William Campbell, Kathryn Grant, Marian Carr—Prison meller for lower half—77m.—see April 6 issue. (739)

CHICAGO SYNDICATE—MD—Dennis O'Keefe, Abbe Lane, Zavier Cugat—Satisfactory program entry—86m.—see June 29 issue—Leg.: B. (747)

CORONER CREEK—W—Randolph Scott, Marguerite Chapman, George Macready—Scott name should help reissue—90m.—see Sept. 8 issue. (708)

CREATURE WITH THE ATOM BRAIN—MD—Richard Denning, Angela Stevens, S. John Launer—Okeh programmer—70m.—see June 29 issue. (746)

DETECTIVE, THE—D—Alec Guinness, Joan Greenwood, Peter Finch—Well-made import has the Guinness name to help—91m.—see Oct. 20 issue—(English-made). (734)

END OF THE AFFAIR, THE—D—Deborah Kerr, Van Johnson, John Mills—Fair romantic drama—106m.—see April 20 issue—(Made in England). (724)

FIRE OVER AFRICA—MD—Maureen O'Hara, Macdonald Carey, Binnie Barnes—Moderate programmer—84m.—see Oct. 6 issue—(Technicolor)—(Made in Tangier)—(1.85-1). (716)

5 AGAINST THE HOUSE—MD—Guy Madison, Kim Novak, Brian Keith—Interesting meller—84m.—see May 18 issue—Leg.: B. (742)

GUNFIGHTERS—W—Randolph Scott, Barbara Britton, Dorothy Hart—Western reissue has the angles—87m. —see Sept. 8 issue. (713)

GUN THAT WON THE WEST, THE—W—Dennis Morgan, Richard Denning, Paula Raymond—Satisfactory action programmer—71m.—see July 27 issue—(Technicolor). (809)

HELL BELOW ZERO—MD—Alan Ladd, Joan Tetzel, Basil Sydney—Ladd starrer packs plenty of action—91m.—see Sept. 8 issue—(Technicolor)—(Made in England). (709)

HUMAN DESIRE—D—Glenn Ford, Gloria Grahame, Broderick Crawford—Dramatic entry has names to help—90m.—see Sept. 8 issue—Leg.: B. (710)

INDISCRETION OF AN AMERICAN WIFE—D—Jennifer Jones, Montgomery Clift, Gina Cervi—Romantic drama is best for the art and specialty spots—63m. —see Sept. 8 issue—(Made in Italy)—(English dialogue). (703)

IT CAME FROM BENEATH THE SEA—MD—Kenneth Tobey, Faith Domergue, Donald Curtis—Exploitation entry has angles—80m.—see June 29 issue. (732)

JUNGLE MAN-EATERS—AD—Johnny Weissmuller, Karin Booth, Richard Stanley—Routine series entry—68m.—see Sept. 8 issue—(1.85-1). (707)

JUNGLE MOON MEN—MD—Johnny Weissmuller, Jean Byron, Bill Henry—For the lower half—70m.—see April 6 issue. (744)

KEY

Leg. is the symbol for the Catholic Legion of Decency ratings included in cases where the pictures are classified as either objectionable in part (B) or condemned (C). Films without a Legion of Decency rating are either found unobjectionable or unclassified by the Legion.

Abbreviations following titles indicate type of picture.

AD—Adventure drama
ACD—Action drama
BID—Biographical drama
BIDMU—Biographical drama with music
BUR—Burlesque
C—Comedy
CAR—Cartoon feature
CD—Comedy drama
CDMU—Comedy drama musical
CMU—Comedy musical
COMP—Compilation
COSMD—Costume melodrama
D—Drama
DMU—Dramatic musical
DOC—Documentary
ED—Educational feature
F—Farce
FAN—Fantasy
FANMU—Fantasy musical
HISD—Historical drama
MD—Melodrama
MUC—Musical comedy
MU—Musical
MUW—Musical western
MY—Mystery
MYC—Mystery comedy
MYD—Mystery drama
MYMD—Mystery melodrama
NOV—Novelty
OPC—Operatic comedy
OPD—Operatic drama
OD—Outdoor drama
OMD—Outdoor melodrama
ROMC—Romantic comedy
ROMCMU—Romantic comedy musical
ROMD—Romantic drama
SAT—Satire
SFD—Science fiction drama
TRAV—Travelogue
W—Western

SAVE THIS YELLOW CHECK-UP!

This copy contains the complete year's record of all domestic features and shorts released, and important foreign films, from September 1954 through August 1955. All information is listed alphabetically, by company. Title, type of picture, stars, one-sentence estimate, running time, date review was published in **PINK SECTION**, Legion of Decency rating, color process, wide screen medium, and production number are included.

LAW VS. BILLY THE KID, THE—W—Scott Brady, Betta St. John, James Griffith—Routine western—73m.—see Sept. 8 issue—(Technicolor). (711)

LONG GRAY LINE, THE—BID—Tyrane Power, Maureen O'Hara, Robert Francis—High rating entry—138m.—see Feb. 9 issue—(Technicolar)—(CinemaScope). (736)

MAN FROM LARAMIE, THE—W—James Stewart, Arthur Kennedy, Cathy O'Donnell—High rating western—104m.—see July 13 issue—(Technicolor)—(CinemaScope). (801)

MASTERSON OF KANSAS—W—George Montgomery, Nancy Gates, James Griffith—Okeh pragram western—73m.—see Dec. 1 issue—(Technicalor). (729)

MISS GRANT TAKES RICHMOND—F—Lucille Ball, William Holden Janis Carter—Reissue has names ta sell—87m.—see Oct. 6 issue. (722)

NEW ORLEANS UNCENSORED—MD—Arthur Franz, Beverley Garland, Helene Stanton—Okeh programmer—76m.—see Feb. 23 issue. (730)

NIGHT HOLDS TERROR, THE—MD—Jack Kelly, Hildy Parks, Vince Edwards—Well-made, suspensful entry 86m.—see July 27 issue—Leg.: B. (807)

ON THE WATERFRONT—MD—Marlon Brando, Karl Malden, Lee J. Cobb, Eva Marie Saint—Rugged meller rates with the better entries af its type—108m.—see Sept. 8 issue—(1.85-1). (702)

OUTLAW STALLION, THE—OD—Phil Carey, Dorothy Patrick, Billy Gray—Fair programmer for the duallers—64m.—see Sept. 8 issue—(Technicolor)—(1.85-1). (705)

PETTY GIRL, THE—CMU—Robert Cummings, Joan Caulfield, Elsa Lanchester—Reissue should do akeh—87m.—see June 15 issue. (745)

PHFFFT—C—Judy Holliday, Jack Lemmon, Jack Carson, Kim Novak—Entertaining camedy has names to help—91m.—see Nov. 3 issue—Leg.: B. (715)

PIRATES OF TRIPOLI—MD—Paul Henreid, Patricia Medina, Paul Newland—For the duallers—78m.—see Feb. 9 issue—(Technicolor). (706)

PRIZE OF GOLD, A—MD—Richard Widmark, Mai Zetterling, Nigel Patrick—Interesting meller—98m.—see May 18 issue—Leg: B—(Color by Technicolor)—(Made in England and Germany). (738)

PUSHOVER—MD—Fred MacMurray, Kim Novak, Phil Carey—Interesting meller—88m.—see Sept. 8 issue. (704)

RETURN OF OCTOBER—C—Glen Ford, Terry Moore, Dame May Whitty—Names may help reissue—89m.—see April 6 issue. (733)

SEMINOLE UPRISING—MD—George Montgobery, Karin Booth, William Fawcett—Average lawer half entry 74m.—see May 4 issue—(Technicolor). (743)

SPECIAL DELIVERY—CD—Joseph Cotton, Eva Bartok, Niall MacGinnis—Okeh program entry—86m.—see Aug. 10 issue—(Made in Germany).

TEN WANTED MEN—W—Randolph Scatt, Alfonso Bedoya, Donna Martell—Western has action and angles—80m.—see Feb. 9 issue—Leg.: B—(Technicalor). (725)

THEY ALL KISSED THE BRIDE—C—Joan Crawford, Melvyn Douglas, Roland Young—Reissue has names ta sell—86m.—see June 15 issue. (741)

THEY RODE WEST—W—Robert Francis, Donna Reed, May Wynn—Standard western—84m.—see Oct. 20 issue—(Technicolor). (717)

THREE FOR THE SHOW—MUC—Betty Grable, Jack Lemmon, Marge and Gower Champion—Entry has some angles—91m.—see March 9 issue—(Technicolor)—(CinemaScope)—Leg.: B. (737)

THREE HOURS TO KILL—OMD—Dana Andrews, Donna Reed, Dianne Foster—Okeh far the dualiers—77m.—see Sept. 22 issue—(Technicolor). (720)

TIGHT SPOT—MD—Ginger Rogers, Edward G. Robinsan, Brian Keith—Interesting meller with names to help—97m.—see April 6 issue. (728)

VIOLENT MEN, THE—WMD—Glenn Ford, Barbara Stanwyck, Edward G. Robinson—Well-made actian yarn—96m.—see Dec. 29 issue—(Technicolor)—(CinemaScope). (735)

WOMEN'S PRISON—MD—Ida Lupino, Jan Sterling, Cleo Moore—Exploitable prison yarn—80m.—see Feb. 9 issue—Leg.: B. (726)

WYOMING RENEGADES—W—Phil Carey, Gene Evans, Martha Hyer—Average western for the duallers—73m.—see March 9 issue—(Technicolor). (727)

TO BE REVIEWED

FOOTSTEPS IN THE FOG—Stewart Granger, Jean Simmons—90m.—(Technicolor)—(Made in England).

MY SISTER EILEEN—Janet Leigh, Betty Garrett Jack Lemmon—Leg.: B—(Technicolor)—(CinemaScope).

PRISONER, THE—Alec Guinness, Jack Hawkins, Jeanette Stark—(Made in England).

DCA

(Distributars Carporation Of America)

ANIMAL FARM—CAR.—Produced and directed by John Halas and Joy Batchelor—Cartaan feature excellent for art spots—73m.—(Technicolor)—(English-made)—(De Rochemont).

HUNTERS OF THE DEEP—DOC—Produced by Tom Gries; narrated by Dan O'Herlihy—64m.—see Jan. 26 issue—(Color).

I AM A CAMERA—CD—Julie Harris, Laurence Harvey, Shelly Winters—Uneven filmization of play will have some appeal for art houses and saphisticated audiences—98m.—see Aug. 10 issue—Leg.: C—(English-made).

LONG JOHN SILVER—AD—Robert Newton, Cannie Gilchrist, Kit Taylor—Pirate yarn is well-made and has angles for selling—109m.—see Feb. 9 issue—(Deluxe color)—(CinemaScope)—(Made in Australia).

STRANGER'S HAND, THE—MD—Richard Basehart, Trevar Howard, Alida Valli—Interesting suspense meller—86m.—see Feb. 23 issue—(Filmed in Italy).

Filmakers

CRASHOUT—MD—William Bendix, Beverly Michaels, Arthur Kennedy—Prison-break meller sustains interest—90m.—see March 23 issue

MAD AT THE WORLD—MD—Frank Lovejay, Keefe Brasselle, Cathy O'Donnell—Okeh exploitation entry—71m.—see June 15 issue.

PRIVATE HELL 36—MD—Ida Lupino, Steve Cochran, Howard Duff—Satisfactory meller—81m.—see Sept. 8 issue

TO BE REVIEWED

BATTLE HELL—Wendell Corey, Mickey Rooney—(SuperScope).

IFE

(All films are Italian-made)

AIDA—OPD—Sophia Loren, Lais Maxwell, Luciano Della Marra—Fine entry for opera lavers and the art and specialty spats—95m.—see Oct. 20 issue—(Ferraniacolor)—(English narration).

APPOINTMENT FOR MURDER—MD—Umberto Spadara, Delia Scala, Andrea J. Bosic—Average impart far the Italian and art spats—90m.—see Mar. 24 issue—(English titles).

BREAD, LOVE, AND DREAMS—C—Vittarie DeSica, Gina Lollobrigida, Marisa Merlini—One af the better Italian films—90m.—see Oct · 20 issue—(English titles)

GREEN MAGIC—DOC—Gaod documentary—Produced by Leonardo Bonzi on his South American expedition—85m.—see May 4 issue—(Ferraniacolor)—(Filmed in South America)—(English narration).

LOVE IN THE CITY—COMP—Produced by Cesare Zavattini, Ricardo Ghione and Marco Ferreri—Highly explaitable and novel entry far art spots—90m.—see April 20 issue—(Italian-made)—(English titles and narration)—Leg.: "B."

MADEMOISELLE GOBETTE—F—Silvana Pampanini, Aroldo Tieri, Luiga Pavese—Okeh impart far art and specialty spots—78m.—see Feb. 23 issue—(English titles)—Leg.: C.

MADDELENA—D—Marta Toren, Gino Cervi, Charles Vanel—For art and specialty houses—90m.—see Sept. 7 issue—Leg.: B—(Italian-made)—(English titles).

THEODORA, SLAVE EMPRESS—MD—Gianna Maria Canale, George Marchal, Renate Baldini—Spectacle has the angles—88m.—see Dec. 1 issue—Leg.: B—(Italian-made)—(English dialogue)—(PatheColor).

TOO YOUNG FOR LOVE—D—Marina Vlady, Michel Beck, Fernand Gravet—Good import for the art spats—88m.—see April 6 issue—Leg.: B—(Italian-French made)—(Dubbed in English).

WAYWARD WIFE, THE—D—Gina Lollobrigida, Gabriele Ferzetti, Alda Mangini—Interesting drama with Lallabrigida name ta help—91m.—see April 20 issue—Italian-made)—(Dubbed in English)—Leg.: "B."

TO BE REVIEWED

AGAINST THE WALL—Silvana Mangano, Amedeo Nazzari—(Dubbed in English).

CITY STANDS TRIAL, A—Silvana Pampanini, Amedea Nazzari, Eduardo Cianelli—(Dubbed in English)—Leg.: B.

NEAPOLITAN CAROUSEL—Sophia Loren, Marjorie Tallchief, Yvette Chauvire—(Pathe Color).

HUSBAND FOR ANNA, A—Silvana Pampanini, Massima Girotti, Amedeo Nazzari—(Dubbed in English)—(105m.).

OUTLAW GIRL—Silvana Mangano, Amedeo Nazzari—(Dubbed in English)—Leg.: B.

VOICE OF SILENCE—Rassana Podesta, Casetta Greca, Aldo Fabrizi—(Dubbed in English).

Lippert

(1954-55 releases from 5401)

(Numerals in brackets indicate maximum aspect ratio in which features can be prajected)

AIR STRIKE—MD—Richard Denning, Gloria Jean, Don Haggerty—Fair lower half entry—68m.—see Sept. 7 issue.

BIG CHASE, THE—MD—Glenn Langan, Adele Jergens, Lon Chaney—For the lower half—60m.—see Sept. 8 issue. (5327)

BLACK PIRATES, THE—MD—Anthony Dexter, Martha Roth, Lon Chaney—For the lawer half—74m.—see March 9 issue—(Ansco Color)—(Made in El Salvador). (5407)

DEADLY GAME—MD—Lloyd Bridges, Simone Silva, Finlay Currie—For the lawer half—63m.—see Jan. 12 issue (Made in Spain and England). (5402)

KING DINOSAUR—MD—Bill Bryant, Wanda Curtis, Douglas Henderson—Fair lawer half entry—59m.—see Aug. 10 issue. (5418)

RACE FOR LIFE, A—MD—Richard Conte, Mari Aldon, George Coulouris—For the programmers—68m.—see Jan. 26 issue—(English-made). (5403)

SIEGE, THE—MD—Aurora Bautista, Fernando Rey, Virgilie Teixeira—For the lower half—63m.—see Dec. 15 issue—(Spanish-made)—(Dubbed in English). (5323)

SILENT RAIDERS, THE—MD—Richard Bartlett, Earle Lyon, Jeannette Bordeaux—For the lawer half—65m.—see Dec. 15 issue—(English-made). (5404)

SILVER STAR, THE—W—Edgar Buchanan, Marie Windsor, Lon Chaney, Earl Lyon—Fair western—75m.—see April 6 issue. (5411)

TERROR SHIP—MYMD—William Lundigan, Naomi Chance, Vincent Ball—Okeh for the lower half—72m.—see Sept. 22 issue—(English-made). (5330)

THEY WERE SO YOUNG—MD—Scott Brady, Johanna Matz, Raymond Burr—Exploitation entry can be sold—78m.—see Feb. 9 issue—(Filmed in Germany)—Leg.: B. (5406)

THUNDER PASS—OMD—Fair pragrammer—Dane Clark, Dorothy Patrick, Andy Devine—76m.—see Sept. 8 issue. (5404)

UNHOLY FOUR, THE—D—Paulette Goddard, William Sylvester, Patrick Holt—Rautine programmer far the lower half—80m.—see Oct. 20 issue—(English-made). (5401)

TO BE REVIEWED

GLASS TOMB, THE—John Ireland, Honor Blackman—(English-made). (5409)

LONESOME TRAIL, THE—Wayne Marris, Margia Dean, John Agar. (5416)

PHANTOM OF THE JUNGLE—Jon Hall, Anne Gwynne, Ray Montgomery. (5414)

THUNDER OVER SANGOLAND—Jan Hall, Marjorie Lard. (5415)

Metro

(1954-55 releases from 501)

ANCHORS AWEIGH—CMU—Frank Sinatra, Kathryn Grayson, Gene Kelly—Reissue has names ta sell—139m.—see Feb. 9 issue—(Technicolor). (520)

ASPHALT JUNGLE, THE—MD—Sterling Hayden, Louis Calhern, Jean Hagen—Reissue has the names and angles—112m.—see Dec. 29 issue—(1.75-1)—(Reissue). (514)

ATHENA—CMU—Jane Powell, Debbie Reynalds, Edmund Purdom, Vic Damone—Names shauld help this affbeat camedy musical—96m.—see Nov. 17 issue—(Eastman Color)—(Print by Technicolor)—(1.75-1). (507)

BAD DAY AT BLACK ROCK—D—Spencer Tracy, Rabert Ryan, Anne Francis—Well-made drama has the names—81m.—see Dec. 15 issue—(Eastman color)—(CinemaScope). (515)

BATTLEGROUND—D—Van Johnsan, John Hodiak, Ricarda Montalban—World War II reissue has names to help—117m.—see Dec. 29 issue—(1.33-1)—(Reissue). (513)

BEAU BRUMMELL—D—Stewart Granger, Elizabeth Taylor. Peter Ustinav—Names should help interesting period entry—111m.—see Oct. 20 issue—(Eastman Color)—(Print by Technicolor)—(Made in England)—(1.75-1). (504)

BEDEVILLED—D—Anne Baxter, Steve Forrest, Robert Christopher—Slaw moving drama will need plenty af help—85m.—see April 20 issue—(Made in France)—(Eastman color)—(CinemaScope). (523)

BETRAYED—MD—Clark Gable, Lana Turner, Victar Mature—Names will have ta make the difference—108m.—see Sept. 8 issue—(Eastman Color)—(Made in Holland and England)—(1.75-1)—(SS). (501)

BLACKBOARD JUNGLE—D—Glenn Ford, Anne Francis, Louis Calhern—High rating entry an juvenile delinquency—101m.—see March 9 issue. Leg.: B. (521)

BRIGADOON—MUFAN—Gene Kelly, Van Johnson, Cyd Charisse—Entertaining musical fantasy—108m.—see Sept. 8 issue (Ansco Color)—(CinemaScape) (502)

CAMILLE—D—Greta Garbo, Robert Taylor, Lionel Barrymore—Gaad reissue for art hauses ar regulation spats—110m.—see May 4 issue. (524)

COBWEB, THE—D—Richard Widmark, Laureen Bacall, Charles Boyer, Lillian Gish—Highly interesting entry about a mental sanitarium, its patients and its persannel — 124m. — see June 15 issue — (Eastman Color)—(CinemaScope). (531)

CREST OF THE WAVE—D—Gene Kelly, Jeff Richards, John Justin—Maderate pragrammer—90m.—see Nov 17 issue—(Made in England)—(1.75-1). (511)

DEEP IN MY HEART—BIOMU—Jase Ferrer, Merle Oberan, Helen Traubel—High rating—132m.—see Dec. 1 issue—Leg.: B—(Eastman Calar)—(Print by Technicolor)—(1.75-1). (512)

DR. JEKYLL AND MR. HYDE—MD—Spencer Tracy, Ingrid Bergman, Lana Turner—Names shauld help reissue af familiar story—127m.—see Oct. 6 issue. (506)

GLASS SLIPPER, THE—FANMU—Leslie Caron, Michael Wilding, Keenan Wynn—Entertaining entry—94m.—see Feb. 23 issue—(Eastman Color). (522)

GREEN FIRE—MD—Stewart Granger, Grace Kelly, Paul Douglas—Interesting meller has the angles—100m.—see Dec. 29 issue—(Eastman Colar)—(Made in South America)—(CinemaScope). (516)

HIT THE DECK—MUC—Jane Powell, Tony Martin, Debbie Reynolds—Entertaining musical entry — 112m. — see March 9 issue—Leg.: B—(Eastman Color)—(CinemaScope). (519)

INTERRUPTED MELODY—BIDMU—Glenn Ford, Eleanor Parker, Roger Moore—Well made entry has angles—106m.—see April 6 issue—(Eastman Color)—(CinemaScope). (529)

IT'S ALWAYS FAIR WEATHER—MU—Gene Kelly, Dan Dailey, Cyd Charisse, Michael Kidd—High rating musical—102m.—see Aug. 24 issue—(Eastman Color)—(CinemaScope).

JUPITER'S DARLING — CDMU — Esther Williams, Howard Keel, Marge and Gower Champion — Entertaining entry has the angles—96m.—see Jan. 26 issue—(Eastman color)—(CinemaScope). (518)

KING'S THIEF, THE—MD—Ann Blyth, Edmund Purdom, David Niven, George Sanders—Periad piece for program has names to assist—78m.—see July 27 issue—(Eastman Color)—(CinemaScope). (532)

LAST TIME I SAW PARIS, THE—D—Elizabeth Taylor, Van Johnson, Donna Reed—Well made drama has names ta make the difference—116m.—see Nov. 17 issue—(Technicolor)—(1.75-1). (510)

LOVE ME OR LEAVE ME—BIDMU—Doris Day, James Cagney, Cameron Mitchell—High rating musical shauld hit the better maney—122m.—see June 1 issue—Leg: B—(Eastman Color)—(CinemaScope). (527)

MANY RIVERS TO CROSS—ODCD—Robert Taylor, Eleanor Parker, Victar McLaglen—Offbeat autdaor show has names and amusing angles—92m.—see Feb. 9 issue—Leg.: B—(Eastman Color)—(Cinemascope). (517)

MARAUDERS, THE—OMD—Dan Duryea, Jeff Richards, Keenan Wynn, Jarma Lewis—Goad programmer—81m.—see April 20 issue—Leg.: B—(Eastman calor)—(Print by Technicolor). (526)

MOONFLEET—MD—Stewart Granger, Viveca Lindfors, George Sanders, Joan Greenwood—Interesting meller with angles ta help—89m.—see May 18 issue—Leg.: B—(Eastman Color)—(CinemaScope). (528)

PRODIGAL, THE—MD—Lana Turner, Edmund Purdom, Louis Calhern—Highly interesting and entertaining entry—114m.—see April 16 issue—Leg.: B—(Eastman color)—(CinemaScope). (525)

ROGUE COP—MD—Names will help satisfactory thriller—Robert Taylor, Janet Leigh, George Raft—92m.—see Sept. 8 issue—Leg.: B—(1.75-1). (503)

SCARLET COAT, THE—HISD—Cornel Wilde, Michael Wilding, George Sanders, Anne Francis—Interesting meller an American Revolution—101m.—see June 29 issue—(Eastman Color)—(CinemaScope).

TARZAN ESCAPES—AD—Johnny Weissmuller, Maureen O'Sullivan—Tarzan reissue is adequate for the actian houses—89m.—see Nov. 3 issue. (509)

TARZAN THE APE MAN—AD—Johnny Weissmulier, Neil Hamilton, Maureen O'Sullivan—Reissue will depend an name draw—102m.—see Nov. 3 issue—Leg.: B. (508)

TRIAL—D—Glenn Ford, Dorothy McGuire, Arthur Kennedy, Katy Jurado—High rating, powerful dramatic fare—105m.—see Aug. 10 issue.

WIZARD OF OZ, THE—FANMU—Judy Garland, Frank Morgan, Ray Bolger, Bert Lahr—Should click as reissue—101m.—see June 29 issue—(Technicolor). (530)

WOMAN'S FACE, A—MD—Joan Crawford, Melvyn Douglas, Conrad Veidt—Reissue should benefit from names—106m.—see Oct. 6 issue—Leg.: B (505)

TO BE REVIEWED

BAR SINISTER—Jeff Richards, Jarma Lewis, Edmund Gwenn—88m.—(Eastman Color)—(CinemaScope).

SVENGALI—Hildegarde Neff, Donald Wolfit, Terence Morgan—82m.—(Eastman Color)—(English-made)—(1.75-1).

Paramount

(1954-55 releases from 5400;
1955-56 releases from 3500)

BRIDGES AT TOKO-RI, THE—D—William Hoiden, Grace Kelly, Frederic March, Mickey Rooney—Well-made, Interesting entry—103m.—see Jan. 12 issue—(Technicolor). (5405)

CONQUEST OF SPACE—SFD—Walter 8rooke, Eric Fleming, Joan Shawlee—Space thriller will please science-fiction fans and the younger set—80m.—see April 20 issue—(Technicolor)—Leg.: "B." (5407)

COUNTRY GIRL, THE—D—Bing Crosby, Grace Kelly, William Holden—High rating drama—104m.—see Dec. 15 issue. (5409)

FAR HORIZONS, THE—MD—Fred MacMurray, Charlton Heston, Donna Reed—Interesting programmer—108m. —see June 1 issue—(Technicolor)—(VistaVision). (5412)

HELL'S ISLAND—MD—John Payne, Mary Murphy, Francis L. Sullivan—Fair programmer—84m.—see May 18 issue—Leg.: B—(Technicolor)—(VistaVision). (5411)

MAMBO—MD—Silvana Mangano, Vittoria Gassman, Shelley Winters—Meller has angles to sell—94m.—see April 6 Issue—(Made in Italy)—Leg.: B. (5406)

REAP THE WILD WIND—MD—Ray Milland, John Wayne, Paulette Goddard—Reissue of DeMille spectacle has the names to help—122m.—see Oct. 20 issue—(Technicolor). (R-5403)

REAR WINDOW—MYD—James Stewart, Grace Kelly, Wendell Corey—High rating—112m.—see Sept. 8 issue—(Technicolor). (5401)

RUN FOR COVER—OD—James Cagney, Viveca Lindfors, John Derek—Interesting outdoor drama has names to sell—93m.—see April 6 Issue—(Technicolor)—(VistaVision). (5410)

SABRINA—CD—Humphrey Bogart, Audrey Hepburn, William Holden—High rating—113m.—see Sept. 8 issue—Leg.: B. (5402)

SEVEN LITTLE FOYS, THE—CMU—Bob Hope, Milly Vitale, George Tobias—Top Hope entry headed for higher grosses—95m.—see June 15 issue—(Technicolor)—(VistaVision). (5413)

STRATEGIC AIR COMMAND—MD—James Stewart, June Allysan, Frank Lovejoy—Well made yarn of present-day air force—114m.—see April 6 issue—(Technicalor)—(VistaVision). (5425)

THREE RING CIRCUS—C—Dean Martin, Jerry Lewis, Joanne Dru, Zsa Zsa Gabor—Team draw will make the difference—104m.—see Nov. 3 issue—(Technicalar)—(VistaVision)—(PS). (5404)

TO CATCH A THIEF—MYC—Cary Grant, Grace Kelly, Jessie Royce Landis—High rating entertainment—106m.—see July 27 issue—(Technicilor)—(VistaVision)—(Made in France). (5502)

ULYSSES—MD—Kirk Douglas, Slyvana Mangano, Anthony Quinn—Filmization of epic work has angles for regulation as well as art and specialty spots—104m.—see June 29 issue—(Print by Technicolor)—(Made in italy)—(English-dubbed). (5503)

WE'RE NO ANGELS—C—Humphrey 8ogart, Aldo Ray, Joan 8ennett, Basil Rathbone—Highly amusing comedy—105m.—see June 29 issue—(Technicolor)—(VistaVison). (5414)

WHITE CHRISTMAS—CMU—Names and VistaVision aebut should account for high grosses—Bing Crosby, Danny Kaye, Rosemary Clooney, Vera Ellen—120m.—see Sept. 8 issue—(Technicolor)—(VistaVision)—(PS). (5430)

YOU'RE NEVER TOO YOUNG—C—Dean Martin, Jerry Lewis, Diana Lynn, Nina Foch—Better Martin and Lewis comedy—102m.—see June 29 Issue—(Color by Technicolor)—(VistaVision). (5515)

TO BE REVIEWED

GIRL RUSH, THE—Rosalind Russell, Eddie Albert, Fernando Lamas—Leg. B—(Technicolor)—(VistaVision)—(PS). (5501)

RKO

(1954-55 releases from 501)

AFRICA ADVENTURE—DOC—Robert C. Ruark—Okeh documentary—64m.—see Oct. 6 issue. (502)

AMERICANO, THE—OMD—Glenn Ford, Frank Lovejoy, Ursula Theiss—Satisfactory outdoor action meller—85m.—see Jan. 12 issue—(Technicolor)—(Filmed in Brazil)—Leg.: B. (509)

BERLIN EXPRESS—MD—Merle Oberon, Robert Ryan, Paul Lukas—Names should help reissue—86m.—see April 20 issue. (574)

BIG STREET, THE—CD—Henry Fonda, Lucille Ball, Agnes Moorehead—Names shouid help reissue—88m.—see June 15 issue. (577)

BRINGING UP BABY—C—Katharine Hepburn, Cary Grant, Charlie Ruggles—Reissue has names to help—102m. —see May 18 issue. (575)

CATTLE QUEEN OF MONTANA—W—Barbara Stanwyck, Ronald Reagan, Gene Evans—Western has names to help—88m.—see Dec. 1 issue—(Technicolor). (505)

EVERY GIRL SHOULD BE MARRIED—C—Cary Grant, Franchot Tone, Betsy Drake—Reissue has the names ta help—84m.—see Sept. 8 issue. (570)

ESCAPE TO BURMA—MD—Barbara Stanwyck, Robert Ryan, David Farrar—Average programmer has names ta help—87m.—see April 20 issue—(Technicolor)—(SuperScope). (512)

HANS CHRISTIAN ANDERSEN—DMU—Danny Kaye, Farley Granger, Jeanmaire—Highly entertaining—111m.—see Sept. 8 issue—(Technicolor)—(Goldwyn). (551)

HANSEL AND GRETEL—NOV—Voices of Anna Russell, Mildred Dunnock, Frank Rogier—Puppet entry is packed with selling angles—75m.—see Oct. 6 issue—(Technicolor). (508)

I REMEMBER MAMA—CD—Irene Dunne, Barbara Bel Geddes, Phillip Dorn—Reissue should click—119m.—see May 18 Issue. (576)

INFORMER, THE—MD—Victor McLaglen, Heather Angel, Preston Foster—Reissue of film classic should do okeh—92m.—see April 20 issue. (573)

PASSION—MD—Cornel Wilde, Yvonne De Carlo, Raymond Burr—Average programmer—84m.—see Oct. 20 issue—(Print by Technicolor). (503)

PEARL OF THE SOUTH PACIFIC—AD—Dennis Morgan, Virginia Mayo, David Farrar—Okeh programmer—86m.—see July 13 issue—(Technicolor)—(SuperScope). (515)

QUEST FOR THE LOST CITY—DOC—Dana and Ginger Lamb—Interesting Documentary—60m.—see Jan. 12 ssue—(Color)—(Made in Guatemala). (510)

RAGE AT DAWN—W—Randolph Scott, Forrest Tucker, Mala Powers—Better than average western—87m.—see March 23 issue—(Technicolor). (511)

SHE WORE A YELLOW RIBBON—MD—Okeh Wayne reissue—John Wayne, Joanne Dru, John Agar—103½m. —see Sept. 8 issue (Technicolor). (572)

SON OF SINBAD—CD—Dale Robertson, Sally Forrest, Lili St. Cyr, Vincent Price—Entry has angles and femmes—88m.—see July 27 issue—Leg.: C—(Technicolor)—(SuperScope)—(1.75-1). (513)

SUSAN SLEPT HERE—C—Dick Powell, Debbie Reynolds, Anne Francis—Pleasant entertainment will depend on name draw—97m.—see Sept. 8 issue—Leg.: 8—(Technicolor). (501)

TARZAN'S HIDDEN JUNGLE—MD—Gordon Scott, Vera Miles, Peter Van Eyck—Average series entry—73m. —see March 9 issue. (507)

THIS IS MY LOVE—D—Linda Darnell, Rick Jason, Dan Duryea—Moderate programmer—91m.—see Oct. 6 issue—Leg.: B—(Pathe Color). (504)

UNDERWATER—MD—Jane Russell, Gilbert Roland, Richard Egan—Interesting, well-made melodrama—99m.—see Jan. 26 issue—(Technicolor)—(SuperScope). (506)

WAKAMBA—OD—Edgar M. Queeny African Documentary —Off beat entry for the art spots and for the lower half in regular houses—65m.—see July 27 issue—(Technicolor). (514)

WINDOW, THE—D—Barbara Hale, 8obby Driscoli, Arthur Kennedy—Reissue has exploitation possibilities—73m. —see Sept. 8 issue. (571)

TO BE REVIEWED

BENGAZI—Richard Conte, Victor McLaglen, Mala Powers —(Technicolor). (516)

TENNESSEE'S PARTNER—Rhonda Fleming, John Payne, Ronald Reagan—(Technicolor)—(SuperScope).

TREASURE OF PANCHO VILLA, THE—Rory Calhoun, Shelley Winters, Gilbert Roland—(Technicolor)—(SuperScope)—(Mexican made).

Republic

(1954-55 releases from 5400)

AFRICAN MANHUNT—MD—Myron Healey, Karen Booth, John Kellogg—For the lower half—65m.—see April 20 issue. (5430)

ATOMIC KID, THE—C—Mickey Rooney, Robert Strauss, Elaine Davis—Okeh for the duallers—86m.—see Dec. 15 issue—(1.85-1). (5314)

CAROLINA CANNONBALL—C—Judy Canova, Andy Clyde, Ross Elliott—Fair programmer—74m.—see Jan. 26 issue. (5326)

CITY OF SHADOWS—MD—Victor McLaglen, Kathleen Crowley, Anthony Caruse—For the lower half—69m. —see June 29 issue. (5436)

DAY TO REMEMBER, A—C—Joan Rice, Donald Sindon, Odile Versois, Stanley Holloway—Interesting art house offering—72m.—see May 18 issue—(English-made)—(Rank). (5433)

DIVIDED HEART, THE—D—Cornell 8orchers, Yvonne Mitchell, Armin Dahlen, Alexander Knox—Well made entry for art and specialty spots—89m.—see Aug. 24 issue—(English-made).

DOCTOR IN THE HOUSE—C—Dirk Bogarde, Muriel Pavlow, Kenneth More—Light hearted import should have wide appeal—92m.—see March 9 issue—(English-made)—(Technicolor). (5401)

DON JUAN'S NIGHT OF LOVE—MD—Raf Vallone, Silvana Pampanini, Michele Philippe—Uneven Import with some selling angles—71m.—see June 29 Issue —(italian-made)—(Dubbed in English). (5435)

DOUBLE JEOJARDY—MD—Rod Cameron, Gale Robbins, Allison Hayes, Jack Kelly—For the lower half—70m. —see July 27 issue. (5437)

ETERNAL SEA, THE—BIOD—Sterling Hayden, Alexis Smith, Dean Jagger—Good service film—103m—see April 20 issue. (5405)

HELL'S OUTPOST—MD—Rod Cameron, Joan Leslie, John Russell—Okeh programmer—90m.—see Dec. 29 issue —Leg.: B. (5315)

I COVER THE UNDERWORLD—MD—Sean McClory, Joanne Jordan, Ray Middleton—For the lower half—70m.—see May 4 issue. (5434)

LAST COMMAND, THE—OD—Sterling Hayden, Anna Maria Alberghetti, Richard Carlson—Well-made and interesting oudoor drama—110m.—see Aug. 10 issue—(Trucolor). (5407)

ROAD TO DENVER, THE—W—John Payne, Mona Freeman, Lee J. Cobb—Okey western—90m.—see June 29 issue—(Truecolor). (5406)

ROOGIE'S BUMP—FAN—Robert Marriot, Ruth Warrick, Olive Blakeney—For the lower half—70m.—see Sept. 22 issue. (5310)

SANTA FE PASSAGE—OD—John Payne, Faith Domergue, Read Cameron—Okey frontiersmen vs. Indians entry —90m.—see May 18 issue—(Trucolor). (5404)

SHANGHAI STORY, THE—MD—Ruth Roman, Edmond O'Brien, Richard Jaeckel—Tropical meiler has exploitation possibilities—90m.—see Sept. 22 issue—(1.85-1).

SHE WOLF, THE—D—Kerima, Ettore Manni, May Britt—Good import for the art, specialty, and exploitation spats—91m.—see Oct. 20 issue—Leg.: B—(italian-made)—(Dubbed in English).

SQUARE RING, THE—D—Jack Warner, Robert Beatty, Bernadette O'Farrell—Okeh programmer—73m.—see Feb. 9 issue—(Made in England). (5432)

TOBOR THE GREAT—SFMD—Charles Drake, Karin Booth, Billy Chapin—Okeh science fiction meiler for the iower half—77m.—see Sept. 8 issue. (5309)

TIMBERJACK—OMD—Sterling Hayden, Vera Ralston, David Brian—Colorful outdoor meller will fit into action spots—93m.—see Feb. 9 issue—(Trucolor). (5402)

TROUBLE IN STORE—F—Norman Wisdom, Margaret Rutherford, Moira Lister—Very funny import—85m.—see Jan. 26 issue—(English-made). (5431)

TROUBLE IN THE GLEN—CD—Margaret Lockwood, Orson Welles, Forrest Tucker, Victor McLaglen—Scottish comedy-drama will need plenty of selling—91m.—see Dec. 1 issue—(Trucolor by Consolidated)—(Made in Scotland)—(1.85-1).

YELLOWNECK—MD—Lin McCarthy, Stephen Courtleigh, Bill Mason—Okeh for the lower half—83m.—see March 23 issue—(Trucolor). (5403)

TO BE REVIEWED

CROSS CHANNEL—Wayne Morris, Yvonne Furneaux.

FLAME OF THE ISLAND—Yvonne De Carlo, Zachary Scott, Howard Duff—(Trucolor).

GREEN BUDDHA, THE—Wayne Morris, Mary Germaine.

JAGUAR—Sabu, Chiquita, Barton MacLane.

LAY THAT RIFLE DOWN—Judy Canova, Robert Lowery.

MAGIC FIRE—Yvonne De Carlo, Carlos Thompson, Rita Gam—(Trucolor)—(Made In Germany).

MAN ALONE, A—Ray Milland, Mary Murphy—(Trucolor).

MAN TO MAN—Rod Cameron, Julie London, Ben Cooper.

MYSTERY OF THE BLACK JUNGLE—Lex Barker, Jane Maxwell.

SECRET VENTURE—Kent Taylor, Jane Hylton.

TANGABUKU—Documentary—(Made in Africa)—(Cotlow).

TRACK THE MAN DOWN—Kent Taylor, Petula Clark.

TWINKLE IN GOD'S EYE—Mickey Rooney, Coleen Grey, Hugh O'Brian.

VANISHING AMERICAN, THE—Scott Brady, Audrey Totter, Forrest Tucker—(Trucolor).

20th Century-Fox

(1954 releases from 401;
1955 releases from 501)

ADVENTURES OF HAJJI BABA, THE—MD—John Derek, Elaine Stewart, Thomas Gomez—Arabian Nights-type entertainment has the angles—94m.—see Oct. 20 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (424)

ADVENTURES OF SADIE, THE—C—Joan Collins, George Cole, Kenneth More, Hermione Gingold—Satisfactory British comedy for the art spots—88m.—see June 1 issue—Leg.: B—(Eastman Color)—English-made). (508)

ANGELA—MD—Dennis O'Keefe, Mara Lane, Rossano Brazzi—Okey programmer—81m.—see May 11 issue—Leg.: B—(Filmed in Italy). (511)

BELLE STARR'S DAUGHTER—W—George Mantgomery, Rod Cameron, Ruth Roman—Western reissue should do okeh—86m.—see Feb. 9 issue—(Reissue). (541)

BLACK 13—MD—Peter Reynolds, Rona Anderson, Patric Barr—For the lower half—75m.—see Nov. 17 issue—(English-made). (428)

BLACK WIDOW—MY—Ginger Rogers, Van Heflin, Gene Tierney, George Raft, Peggy Ann Garner—Good mystery—95m.—see Nov. 3 issue—(Color by DeLuxe) —(CinemaScope). (423)

BROKEN LANCE—MD—Spencer Tracy, Robert Wagner, Jean Peters, Richard Widmark—Well-made melodrama—96m.—see July 28 issue—(Color by DeLuxe) —(CinemaScope). (419)

CARMEN JONES—DMU—Darothy Dandridge, Harry Belafonte, Olga James—Depends on the individual situation—105m.—see Oct. 20 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (422)

DADDY LONG LEGS—MUC—Fred Astaire, Leslie Caron, Terry Moore, Thelma Ritter—Entertaining entry headed far higher grosses—126m.—see May 11 issue —(Color by De Luxe)—(CinemaScope). (515)

DAKOTA LIL—W—George Montgomery, Marie Windsor, Rod Cameron—Reissue has the angles—88m.—see Feb. 9 issue—(Reissue). (542)

DESIREE—D—Marlon Brando, Jean Simmons, Merle Oberon —Impressive picturization of best seller—110m.—see Nov. 17 issue—(Color by DeLuxe)—(CinemaScope). (425)

DEVIL'S HARBOR—MD—Richard Arlen, Greta Gynt, Donald Houston—For the duallers—71m.—see Dec. 29 issue—(English-made). (429)

EGYPTIAN, THE—D—Edmund Purdom, Jean Simmons, Victor Mature—Well-made spectacle Is headed for the better grosses—140m.—see Sept. 8 issue—Leg. B—(Color by DeLuxe)—(CinemaScope). (420)

GAMBLER FROM NATCHEZ, THE—MD—Dale Robertson, Debra Paget, Thomas Gomez—Okeh programmer—88m.—see Aug. 11 issue—Leg.: B—(Print by Technicolor). (417)

HOUSE OF BAMBOO—MD—Robert Ryan, Robert Stock, Shirley Yamaguchi, Cameron Mitchell—Highly interesting meller—102m.—see July 13 issue—(Color by DeLuxe)—(CinemaScope)—(Filmed in Japan). (516)

HOW TO BE VERY, VERY POPULAR—F—Betty Grable, Sheree North, Robert Cummings, Charles Coburn—Farce has angles for the selling—89m.—see July 27 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (518)

LIFE IN THE BALANCE, A—MD—Ricardo Montalban, Anne Bancroft, Lee Marvin—Satisfactory programmer—74m. —see Jan. 26 issue—(Made in Mexico). (506)

LIVING SWAMP, THE—DOC—Nature in the Okefenokee Swamp—Satisfactory featurette—33m.—see July 27 issue—(Color by DeLuxe)—(CinemaScope) (512)

LOVE IS A MANY SPLENDORED THING—D—William Holden, Jennifer Jones, Torin Thatcher—Well-made romantic drama for better returns—102m.—see Aug. 24 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope) —(Filmed in Hong Kong). (521)

MAGNIFICENT MATADOR, THE—D—Maureen O'Hara, Anthony Quinn, Thomas Gomez—Entry has angles—94m.—see June 1 issue—Leg.: B—(Eastman Color)—(CinemaScope). (513)

MAN CALLED PETER, A—BID—Richard Todd, Jean Peters, Marjorie Rambeau—Highly Inspirational film will need selling—119m.—see April 9 issue—(Color by DeLuxe)—(CinemaScope). (509)

OTHER WOMAN, THE—D—Hugo Haas, Cleo Maare, Lance Fuller—Okeh programmer for the duallers—81m.—see Jan. 12 issue. (430)

OUTLAW'S DAUGHTER, THE—W—Jim Davis, Kelly Ryan, Bill Williams—For the lawer half—75m.—see Dec. 1 issue—(Color). (427)

PRINCE OF PLAYERS—BID—Richard Burton, Maggie McNamara, John Derek—Quality drama calls for special handling—102m.—see Jan. 12 Issue—(Color) —(CinemaScope). (502)

RACERS, THE—MD—Kirk Douglas, Bella Darvi, Gilbert Roland—Entertaining entry—95m.—see Feb. 9 issue —(Color by De Luxe)—(CinemaScope)—Leg.: B. (505)

RAID, THE—MD—Van Heflin, Anne Bancroft, Richard Boone—Okeh Civil War action meller—83m.—see July 28 issue—(Technicolor). (408)

SEVEN YEAR ITCH, THE—C—Marilyn Monroe, Tom Ewell, Evelyn Keyes—Highly amusing comedy should da better business—105m.—see June 15 issue—Leg.: B—(Color by De Luxe)—(CinemaScope). (517)

SOLDIER OF FORTUNE—MD—Clark Gable, Susan Hayward, Michael Rennie—Adventure yarn has high potential—96m.—see June 1 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Made in Hong Kong).(514)

THAT LADY—MD—Olivia DeHavilland, Gilbert Roland, Francoise Rosey, Dennis Price—Costume meller will need plenty af push—100m.—see June 1 issue—(Print by Technicolor)—(CinemaScope)—(Made in Spain). (504)

THERE'S NO BUSINESS LIKE SHOW BUSINESS—MU—Ethel Merman, Donald O'Connor, Marilyn Monrae, Dan Dailey, Johnnie Ray, Mitzi Gaynor—Colorful musical is headed for better grosses—117m.—see Dec. 15 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (426)

TWELVE O'CLOCK HIGH—MD—Gregory Peck, Hugh Marlowe, Gary Merrill—The Peck name shauld help war reissue—131½m.—see Jan. 12 issue. (540)

UNTAMED—AD—Tyrone Power, Susan Hayward, Richard Egan—Calorful entry has names and angles—111m. —see March 9 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (507)

VIOLENT SATURDAY—MD—Victor Mature, Richard Egan, Virginia Leith—Gangster entry has names and punch —90m.—see April 20 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (510)

VIRGIN QUEEN, THE—HISD—Bette Davis, Richard Todd, Joan Collins, Jay Robinson—Highly interesting entry —92m.—see Aug. 10 issue—(Color by DeLuxe)—(CinemaScope). (519)

WHITE FEATHER—OMD—Robert Wagner, John Lund, Debra Paget—Well-made Indian yarn—102m.—see Feb. 23 issue—(Print by Technicolor)—(CinemaScope). (503)

WOMAN'S WORLD—CD—Clifton Webb, June Allyson, Van Heflin, Lauren Bacall, Fred MacMurray, Arlene Dahl, Cornel Wilde—Headed for the better money—94m.—see Oct. 6 Issue—(Print by Technicolor)—(CinemaScope). (421)

TO BE REVIEWED

DEEP BLUE SEA, THE—Vivien Leigh, Kenneth More—(CinemaScope).

GIRL IN THE RED VELVET SWING, THE—Ray Milland, Joan Collins, Farley Granger—(Color by DeLuxe)—(CinemaScope).

LEFT HAND OF GOD, THE—Humphrey Bogart, Gene Tierney, Lee J. Cobb—(Color)—(CinemaScope). (520)

OASIS—Michele Morgan, Cornell Borchers—(CinemaScope) —(Made in Europe).

SEVEN CITIES OF GOLD—Richard Egan, Anthony Quinn, Michael Rennie, Rita Moreno—(Color by DeLuxe)—(CinemaScope)—(Made in Mexico).

TALL MEN, THE—Clark Gable, Jane Russell, Robert Ryan —(Color by DeLuxe)—(CinemaScope).

VIEW FROM POMPEY'S HEAD, THE—Richard Egan, Dana Wynter, Cameron Mitchell—(Color by DeLuxe)—(CinemaScope).

United Artists

BAREFOOT CONTESSA, THE—D—Humphrey Bogart, Ava Gardner, Edmond O'Brien—High rating—128m.—see Oct. 6 issue—Leg.: B—(Technicolar)—(Made in Italy) —(Figaro)—(1.75:1).

BATTLE TAXI—MD—Sterling Hayden, Arthur Franz, Marshall Thompson—Okeh pragrammer—82m.—see Jan 12 issue—(Tors-Arthur)—(1.75-1).

BEACHCOMBER, THE—CD—Glynis Johns, Robert Newton, Donald Sinden—Amusing Impart far art and specialty spats—82m.—see Jan. 26 issue—(Technicolor)—(English-made)—(Rank)—(1.66 to 1).

BIG BLUFF, THE—D—John Bromfiled, Martha Vickers, Robert Hutton—Routine lower half entry—70m.—see July 27 issue—Leg.: B—(Wilder).

BIG HOUSE U. S. A.—MD—Broderick Crawford, Ralph Meeker, Randy Farr—Okeh programmer—82m.—see March 23 issue—Leg.: B—(Schenck).

BLACK TUESDAY—MD—Edward G. Robinson, Peter Graves, Jean Parker—Okeh programmer—80m.—see Dec. 29 issue—Leg.: B—(Goldstein)—(1.85-1).

BREAK TO FREEDOM—D—Anthony Steel, Jack Warner, Robert Beatty—Okeh entry for the art spots—88m.—see July 27 issue—(English-made)—(Angel)—(1.66-1).

BULLET FOR JOEY, A—MD—Edward G. Robinson, George Raft, Audrey Totter—Okeh programmer—85m.—see April 9 issue—(Bischoff-Diamond)—(1.85-1).

CANYON CROSSROADS—MD—Richard Basehart, Phyllis Kirk, Stephen Elliot—Okeh programmer—83m.—see March 23 issue—(Joyce-Werker)—(1.75-1).

CROSSED SWORDS—COSMD—Errol Flynn, Gina Lollobrigida, Cesar Danova—Flynn draw will have to make the difference—83m.—see Aug. 11 issue—(Pathe color)—(Made in Italy)—(Dubbed in English)—(Mahon-Vassarotti)—(1.75-1).

DESERT SANDS—MD—Ralph Meeker, J. Carrol Naish, John Smith—Okeh programmer—87m.—see Aug. 24 issue—(Technicolor)—(SuperScope)—(Bel-Air).

DIAMOND WIZARD, THE—MD—Dennis O'Keefe, Margaret Sheridan, Philip Friend—Routine programmer will fit into the duallers—83m.—see July 28 issue—(English-made)—(Pallas)—(1.66-1).

DOWN THREE DARK STREETS—MD—Okeh programmer—84m.—Broderick Crawfard, Ruth Roman, Martha Hyer—see Sept. 8 issue—(Gardner-Levey).

GOLDEN MISTRESS, THE—MD—John Agar, Rosemarie Bowe, Abner Biberman—Okeh programmer far the lawer half—82m.—see Nov. 4 issue—Leg.: B—(Print by Technicolor—(Made in Haiti)—(Kay-Rybnick)—(1.66-1).

GOOD DIE YOUNG, THE—D—Laurence Harvey, Gloria Grahame, Richard Basehart—Interesting drama—100m.—see Jan. 26 Issue—(English-made)—(Remus).

HIGH AND DRY—C—Paul Douglas, Alex Mackenzie, James Copeland—Pleasant well-made comedy for the art spats—93m.—see Sept. 22 issue—(English-made)—(Rank).

JESSE JAMES' WOMEN—W—Don Barry, Peggy Castle, Lita Baran, Jack Beutel—For the lawer half—83m.—see Sept. 22 issue—Leg.: B—(Print by Technicolor)—(Panarama)—(1.75:1).

KENTUCKIAN, THE—MD—Burt Lancaster, Dianne Foster, Dianna Lynn, John McIntire—Interesting melodrama —104m.—see July 27 issue—Leg.: B—(Print by Technicolor)—(CinemaScope)—(Hecht-Lancaster).

KHYBER PATROL—MD—Richard Egan, Dawn Addams, Raymond Burr—Okeh for the lawer half—71m.—see Aug. 25 Issue—(Calar)—(World)—(1.75-1).

KISS ME DEADLY—MYMD—Ralph Meeker, Maxine Cooper, Paul Stewart—Mickey Spillane entry has angles—105m.—see May 4 issue—Leg.: B—(Parklane).

LAWLESS RIDER, THE—W—Johnny Carpenter, Rose Bascom, Frankie Darro—Weak western for the lower half—62m.—see Nov. 3 issue—(Royal West)—(1.85-1).

MALTA STORY—HISMD—Alec Guiness, Jack Hawkins, Muriel Pavlow—High rating far the art and specialty hauses—98mh.—see July 28 Issue—(English-made)—(Rank)—(1.66-1)

MAN WHO LOVED REDHEADS, THE—ROMC—Moira Shearer, John Justin, Roland Culver—For the art and specialty spots—89m.—see July 27 issue—Leg.: B—(Eastman Color)—(Print by Technicilor)—(Lopert).

MARTY—D—Ernest Borgnine, Betsy Blair, Esther Minciotti High rating heartwarming drama—89m.—See April 6 issue—(Hecht-Lancaster).

NAKED STREET, THE—MD—Farley Granger, Anthony Quinn, Anne Bancroft—Satisfactory program entry—84m.—see Aug. 24 issue—(Small).

NIGHT OF THE HUNTER, THE—D—Robert Mitchum, Shelley Winters, Lillian Gish—Entry based an best-selling book needs selling—93m.—see July 27 issue—Leg.: B —(Gregory)—(1.85-1).

NOT AS A STRANGER—D—Olivia de Haviland, Robert Mitchum, Frank Sinatra, Gloria Grahame—Highly tauted filmizatian of popular best-seller should wind up in the better money—135m.—see June 29 Issue—Leg.: B—(Kramer).

OPERATION MANHUNT—MD—Harry Townes, Irja Jensen, Jacques Aubuchon—Satisfactary programmer far the lawer half—77m.—see Nov. 3 Issue—(Filmed In Canada)—(MPTV)—(1.66-1).

OTHELLO—D—Orson Welles, Susanne Cloutier, Michael MacLiammoire—Shakespeare work far the art and speciality houses—92m.—see June 15 issue—(Made in Italy)—(Welles).

PURPLE PLAIN, THE—MD—Gregary Peck, Win Min Than, Bernard Lee—Well made interesting entry—100m.—see April 6 Issue—(Filmed in Burma)—(Technicolor)—(Bryan).

ROBBER'S ROOST—W—George Montgomery, Richard Boone, Sylvia Findlay—Okeh western—82m.—see May 18 issue—Leg.: B—(Eastman Color)—(Goldstein-Jacks).

ROMEO AND JULIET—D—Laurence Harvey, Susan Shentall, Flara Robsan—High rating classical drama—140m.—see Dec. 29 Issue—(Technicolor)—(1.66-1)—(Filmed in England and Italy)—(Rank).

SABAKA—MD—Boris Karlaff, Nino Marcel, Victor Jary, June Faray—Far the lower half or art spots—74m.—see Feb. 9 Issue—(Technicolar)—(Made In India)—(Ferrin)—(1.75-1).

SEA SHALL NOT HAVE THEM, THE—MD—Michael Redgrave, Dirk Bogarde, Nigel Patrick—Fair entry far the art and specialty spats—91m.—(English-made)—(1-66-1)—(Angel).

SHIELD FOR MURDER—MD—Okeh programmer—Edmond O'Brien, Marla English, John Agar—80m.—see Sept. 8 Issue—Leg.: B—(Schenck-Koch)—(1.75-1).

SITTING BULL—OMD—Dale Robertson, Mary Murphy, J. Carrol Naish—Well-made, Interesting entry should appeal to action spots—105m.—see Sept. 22 Issue—(Eastman color)—(CinemaScope)—(Frank).

SNOW CREATURE—MD—Paul Langtan, Leslie Denison, Teru Shimada—For the lower half—70m.—see Nav. 17 issue—(Wilder)—(1.85-1).

STEEL CAGE, THE—COMP—Paul Kelly, Maureen O'Sullivan, Walter Slezak—For the lower half—80m.—see Nov. 3 Issue—(Phoenix).

STRANGER ON HORSEBACK—OMD—Joel McCrea, Miraslava, Kevin McCarthy—Goad pragram enrty—66m. —see March 9 issue—(1.85-1)—(Ansco Color)—(Goldstein).

SUDDENLY—MD—Well-made, interesting meller—Frank Sinatra, Sterling Hayden, Nancy Gates—77 m.—see Sept. 8 issue—(Bassler)—(1.75-1).

SUMMERTIME—ROMD—Katherine Hepburn, Rossano Brazzi, Isa Miranda—Stage play filmization has angles ——99m. — see June 15 issue — Leg.: B — (Eastman Color)—(Print by Technicolor)—(Made in Italy)—(Lopert).

TIGER AND THE FLAME, THE—MD—Mehtab, Sohrab Modi, Mubarak—Interesting meller for the art spots—97m. —see May 18 issue—(Technicolor)—(Indian-made)—(Modi).

TOP OF THE WORLD—MD—Frank Lovejoy, Evelyn Keyes, Dale Robertson—Fair programmer—90m.—see May 4 issue—Leg.: B—(Baird-Foster).

TWIST OF FATE—MD—Ginger Rogers, Rerbert Lom, Stanley Baker—Interesting melodrama has star draw to help—89m.—see Nov. 3 issue—Leg.: B—(Made In France)—(Setton)—(1.85-1).

VERA CRUZ—OMD—Gary Cooper, Burt Lancaster, Denise Darcel—Action packed meller has much to affer—94m.—see Jan. 12 issue (SuperScope)—(Technicolor) —(Made in Mexico)—Leg.: B—(Hecht-Lancaster).

VICTORY AT SEA—DOC—Well-made documentary—97m.—see June 2 Issue—(Salamon).

WHITE ORCHID, THE—MD—William Lundigan, Peggie Castle, Armando Silvestre—Okeh far the duallers—81m.—see Dec. 15 Issue—(Color)—(LeBorg)—1.85-1).

YOU KNOW WHAT SAILORS ARE—C—Akim Tamiroff, Donald Sinden, Sarah Lawson—Zany import for the lower half—89m.—see Nov. 17 issue—(Technicolar) —(English-made)—(Rank)—(1.66-1).

TO BE REVIEWED

SHADOW OF THE EAGLE—Richard Greene, Valentino Cortese, Greta Gynt—(English-made)—(Valiant).

Universal-International

(1954-55 releases from 501)

ABBOTT AND COSTELLO MEET THE KEYSTONE KOPS—C —Bud Abbott, Lou Costello, Lynn Bari—Satisfactary Abbatt and Costella entry—79m.—see Jan. 26 issue. (513)

ABBOTT AND COSTELLO MEET THE MUMMY—F—Bud Abbott, Lou Costello, Marie Windsor—For the juveniles and A and C fans—79m.—see May 4 issue. (526)

AIN'T MISBEHAVIN'—CMU—Rory Calhoun, Piper Laurie, Jack Carson—Fair programmer—81½m.—see June 1 issue—Leg.: B—(Technicolor). (529)

BENGAL BRIGADE—Rock Hudson, Arlene Dahl, Ursula Theiss—Okeh programmer—87m.—see Nov. 3 issue—(Technicolor). (501)

CAPTAIN LIGHTFOOT—MD—Rock Hudson, Barbara Rush, Jeff Morrow—Interesting castume meller—91½m.—see Feb. 23 issue—(Print by Technicolor)—(CinemaScope)—(Made in Ireland) (514)

CHIEF CRAZY HORSE—OMD—Victor Mature, Susan Ball, John Lund—Satisfactory Indian vs. cavalry action entry—86m.—see Feb. 23 issue—(Print by Technicolor) —(CinemaScope) (517)

CULT OF THE COBRA—MD—Faith Domergue, Richard Long, Marshall Thompson—Satisfactory horror show for the program—82m.—see March 23 issue. (536)

DESTRY—OMD—Audie Murphy, Mari Blanchard, Lyle Bettger—Remake has the angles for exploitation—95m.—see Dec. 15 issue—(Technicolor)—Leg.: B (508)

FAR COUNTRY, THE—MD—James Stewart, Ruth Roman, Corinne Calvet—Good autdoor actian entry has angles—97m.—see Jan. 26 issue—(Technicolor). (511)

FEMALE ON THE BEACH—D—Joan Crawford, Jeff Chandler, Jan Sterling—Good suspense drama—97m.—see July 27 issue—Leg.: B. (536)

FOUR GUNS TO THE BORDER—OD—Rory Calhoun, Colleen Miller, George Nader—Okeh programmer—82½m.—see Sept. 22 issue—Leg.: B—(Technicolar). (502)

FOXFIRE—D—Jane Russell, Jeff Chandler, Dan Duryea—Interesting drama—91½m.—see June 15 issue—Leg.: B—(Technicolor). (528)

FRANCIS IN THE NAVY—F—Donald O'Connor, Martha Hyer, Jim Backus—Average series entry—80m.—see July 13 issue. (534)

LAND OF FURY—MD—Jack Hawkins, Glynis Johns, Noel Purcell—Okeh programmer ar art house entry—82m. —see March 9 issue (Print by Technicolor)—(Filmed in New Zealand)—(Rank) (509)

LOOTERS, THE—MD—Roray Calhoun, Julie Adams, Ray Danton—Gaod pragrammer—87m.—see April 20 issue. (524)

MA AND PA KETTLE AT WAIKIKI—C—Marjorie Main, Percy Kilbride, Lori Nelson—Okeh series entry—79m.—see March 9 issue. (519)

MAN FROM BITTER RIDGE, THE—W—Lex Barker, Mara Corday, Stephen McNally—Okeh western—80m.—see April 20 issue—(Eastman color). (525)

MAN WITHOUT A STAR—OMD—Kirk Douglas, Jeanne Crain, Claire Trevor—Off-beat autdoar action entry has the angles—89m.—see March 9 issue—(Technicolor). (520)

NAKED ALIBI—MD—Sterling Hayden, Gloria Grahame, Gene Barry—Interesting action meller—86m.—see Aug. 25 issue—Leg.: B—(1.75-1). (431)

NAKED DAWN, THE—D—Arthur Kennedy, Eugene Iglesias, Betta St. John—Can be slotted either in art spats ar on lawer half in regulation outlets—82m.—see July 27 issue—Leg.: B—(Print by Technicolor)—(Made in Mexico). (537)

ONE DESIRE—D—Anne Baxter, Rock Hudson, Julie Adams —Drama will have most appeal for women—94m.—see July 13 issue—(Technicolor). (532)

PRIVATE WAR OF MAJOR BENSON, THE—CD—Charlton Heston, Julie Adams, William Demerest—High rating camedy drama has wide family appeal—105m.—see July 13 issue—(Technicolor). (533)

PURPLE MASK, THE—MD—Tony Curtis, Coleen Miller, Gene Barry — Satisfactory programmer — 82m. — see June 15 issue—(Technicolor)—(CinemaScope). (530)

REVENGE OF THE CREATURE—MD—John Agor, Lori Nelson, John Bromfield—Meller has angles, especiall in 3-D—82m.—see March 23 issue. (3-D; 521); (2-D; 522).

RICOCHET ROMANCE—C—Marjorie Main, Chill Wills, Pedro Gonzales-Gonzales—For the lower half—80m. —see Nov. 3 issue—(1.85-1). (504)

SHRIKE, THE—D—Jose Ferrer, June Allyson, Kendall Clark —Psychological droma has angles—88m.—see May 18 issue. (535)

SIGN OF THE PAGAN—MD—Jeff Chandler, Jack Palance, Ludmilla Tcherina—Well-mode adventure story should ride into the better money—92m.—see Nov. 17 issue—(Technicolor). (CinemaScope—505)—(regulor—506)

SIX BRIDGES TO CROSS—MD—Tony Curtis, Julie Adams, George Nader—Okeh action meller—96m.—see Jan. 26 issue—Leg.: B. (512)

SMOKE SIGNAL—MD—Dona Andrews, Piper Laurie, Rex Reoson—Okeh program meller—88m.—see Feb. 9 Issue—(Technicolor). (516)

SO THIS IS PARIS—MUC—Tony Curtis, Gloria De Hoven, Gene Nelson, Corinne Calvert—Entertoining musical hos names to help—96m.—see Nov. 17 issue—Leg.: B—(Technicolor). (507)

THIS ISLAND EARTH—SFD—Jeff Morrow, Faith Domergue, Rex Reason—Good progrommer—87m.—see April 6 issue—(Technicolor). (527)

TO HELL AND BACK—BID—Audie Murphy, Marshall Thompson, Charles Drake—Well-made war film should have wide oppeal—106m.—see July 27 issue —(Print by Technicolor)—(CinemaScope). (539, CinemaScope)—(540, Standard)

WEST OF ZANZIBAR—MD—Anthony Steel, Sheila Sim, Edric Connor—Import is okeh programmer—84m.—see Dec. 15 issue—(English made in Africa)—(Technicolor). (503)

YELLOW MOUNTAIN, THE—MD—Lex Barker, Mala Powers, Howard Duff—Average programmer for the duallers—78m.—see Dec. 1 issue—(Technicolor)—(2-1). (510)

TO BE REVIEWED

KISS OF FIRE—Jack Palance, Barbora Rush, Rex Reason—(Technicolor).

LADY GODIVA—Maureen O'Hara, George Nader, Rex Reason—(Print by Technicolor).

Warners

(1954-55 releases from 401)

BATTLE CRY—MD—Van Heflin, Aldo Roy, Mona Freeman High rating Morine yarn—148m.—see Feb. 9 issue—WarnerColor)—(CinemaScope). (411)

BIG SLEEP, THE—MYMD—Hupmphrey Bogart, Lauren Bacall, Martha Vickers—Reissues has names—114m.—see Dec. 1 issue. (407)

BOUNTY HUNTER, THE—OMD—Randolph Scott, Dolores Dorn, Marie Windsar—Good outdoor action entry—79m.—see Sept. 8 issue—(WarnerColor)—(1.85-1). (402)

DAM BUSTERS, THE—MD—Richard Todd, Michoel Redgrave, Ursula Jeans—Highly interesting war entry—102m.—see June 29 issue—(English-made). (420)

DRAGNET—MD—Jack Webb, Ben Alexander, Ann Robinson—Rating police yarn—89m.—see Sept. 8 issue—(WornerColor)—(1.85-1). (401)

DRUM BEAT—MD—Alan Ladd, Audrey Dalton, Marisa Pavan—Ladd draw will moke the difference—107m. —see Nov. 17 issue—(WarnerColor)—(CinemoScope). (404)

EAST OF EDEN—D—Julie Harris, James Dean, Raymond Massey—High roting drama—115m.—see Feb. 23 issue—(WarnerColor)—(Print by Technicolor)—(CinemaScope. (414)

JUMP INTO HELL—ACD—Jack Sernas, Kurt Kasznar, Arnold Moss—Rugged war entry should do okeh in action spots as programmer—93m.—see April 6 issue. (410)

LAND OF THE PHARAOHS—HISD—Jack Hawkins, Joan Collins, Dewey Martin, Luisa Boni—Highly interesting entry — 105m. — see June 29 issue — Leg.: B—(WarnerColor) — (Print by Technicolor) — (CinemaScope)—(English-made)—(Filmed in Egypt and Itoly). (419)

McCONNELL STORY, THE—BID—Alan Ladd, June Allyson, James Whitmore—Names will help average service biography — 107m. — see Aug. 10 issue — (WarnerColor)—(CinemaScope). (501)

MISTER ROBERTS—C—Henry Fonda, James Cagney, Jock Lemmon—High rating—123m.—see June 1 issue—Leg.: B—(WarnerColor)—(CinemaScope). (418)

NEW YORK CONFIDENTIAL—MD—Broderick Crawford, Richard Conte, Morilyn Moxwell—Okeh program entry—87m.—see Feb. 23 issue—Leg.: B. (413)

PETE KELLY'S BLUES—DMU—Jack Webb, Janet Leigh, Edmond O'Brien—Highly entertaining jazz oge melodrama—95m.—see Aug. 10 issue—Leg.: B—WarnerColor)—(Print by Technicolor)—(CinemaScope). (421)

SARATOGA TRUNK—CD—Gary Cooper, Ingrid Bergman, John Warburton—Nomes should help reissue—135m. —see Dec. 1 issue. (406)

SEA CHASE, THE—MD—John Woyne, Lona Turner, Tab Hunter—Interesting meller has names and entertainment angles—118m.—see May 18 Issue—Leg.: B—(WarnerColor)—(CinemaScope). (416)

SILVER CHALICE, THE—MD—Virginia Mayo, Pier Angeli, Jack Palance—Highly Interesting entry—137m.—see Dec. 29 issue—(WarnerColor)—(CinemaScope). (408).

STAR IS BORN, A—DMU—Judy Garland, James Mason, Jack Carson—High rating—154m.—see Oct. 6 issue—Leg.: B—(Technicolor)—(CinemaScope). (403)

STRANGE LADY IN TOWN—MD—Greer Garson, Dana Andrews, Cameron Mitchell—Entertaining entry needs sales push—112m.—see Apr. 20 issue—(WarnerColor) —(CinemaScope). (415)

TALL MAN RIDING—W—Randolph Scott, Dorothy Malone, Peggie Castle—Okey western—83m.—see May 18 issue—(WarnerColor). (417)

TRACK OF THE CAT—D—Robert Mitchum, Teresa Wright, Diana Lynn—Unusual dramatic fare should benefit from the star drow—102m.—see Nov. 17 issue—Leg.: B—(WarnerColor)—(CinemoScope). (405)

UNCHAINED—MD—Elroy Hirsch, Barbora Hale, Chester Morris—Well made programmer—75m.—see Feb. 9 issue. (412)

YOUNG AT HEART—ROMD—Doris Day, Frank Sinatra, Gig Young—Entertaining entry headed for better returns—117m.—see Dec. 29 issue—(Technicolor)—(1.85-1). (409)

TO BE REVIEWED

BLOOD ALLEY—John Wayne, Louren Bacall—Leg.: B—(Warner Color)—(CinemaScope).

ILLEGAL—Edward G. Robinson, Nina Foch.

Miscellaneous

(Distributors addresses will be furnished on request)

BLONDE PICK-UP, THE—Peoches Page, Clare Mortensen, Rita Martinez, Timothy Farrell—Exploitation film for the duallers—57m.—see April 6 issue—(Globe Roadshows).

BREVITIES OF 1955—BUR—Baby Banks, Tarza, Pigmeat Markham—Foir Negro burlesque entry—52m.—see Aug. 10 issue—(Union).

BURLESQUE FOLLIES — BUR — Aleene, Lotus Wing, Pat Dorsey—Satisfactory for burlesque spots—57m.—see June 29 issue—(Exclusive).

CINERAMA HOLIDAY—NOV—Betty and John Marsh; Beotrice ond Fred Troller—Highly attractive second Cinerama novelty—119m.—see Feb. 23 issue (Technicolor)—(Cineroma)—(Stanley-Warner Cineramo).

DAY OF TRIUMPH—RD—Lee J. Cobb, Joanne Dru, James Griffith—Well made religious drama with special or limited appeal—110m.—see Dec. 29 Issue—(Eastman Color)—(Schaefer).

DEATH TIDE—MD—Ken Buckridge, Jean Alexander, Frank Silvera—For the lower half—69m.—see Morch 23 issue—(Beverly).

DESPERATE WOMEN, THE—MD—Anne Appleton, Douglos Howard, Paul Hahn—Abortion racket film can be exploited—67m.—see Dec. 29 issue—(Newman).

FAST AND THE FURIOUS, THE—MD—John Ireland, Dorothy Malone, Bruce Carlisle—For action spots and duallers—72m.—see Dec. 1 Issue—(American Releasing Corp.).

FIVE GUNS WEST—W—John Lund, Dorothy Malone, Touch Connors—Better than average western—78m.—see May 4 issue—(PotheColor)—(American Releosing Corp.).

GANGBUSTERS — MD — Myron Healey, Don C. Harvey, Frank Richards—Okeh for the programmers—78m.—see Jan. 26 issue—Leg.: "B"—(Visual Drama).

JAIL BAIT—MD—Lyle Talbot, Dolores Fuller, Steve Reeves For the lower half—70m.—see Jan. 12 issue—(Howco).

LIFE AT STAKE, A—MD—Angela Lansbury, Keith Andes, Douglass Dumbrille—For the lower half—78m.—see Aug. 24—issue—(Gibroltar).

MAMBO BURLESK—BUR—Rita Ravell, Misty Ayers, Mitzi Doerre—Satisfoctory for burlesque spots—52m.—see June 1 issue—(Mishkin).

MAU MAU—DOC—Well-mode documentary with angles—53m.—see July 27 issue—(Color)—(Filmed in Kenya) —(Brenner).

MURDER IN VILLA CAPRI—MD—John Heath, Neil Hamilton, Esther Minciotti—Mediocore lower half filler —68m.—see June 15 issue—(Screen Guild).

NAKED AMAZON—DOC—Interesting documentory—70m. —see June 29 issue—Leg.: B—(Times).

NAUGHTY NEW ORLEANS—MUC—Julianne, Allouette, Montmarte Kitty—Satisfactory entry for spots that can play it—63m.—see May 18 issue—(Eastman color)—(Union).

OPEN SECRET—MD—John Ireland, Jane Randolph—For the lower half—67m.—see June 15 issue—(Marathon).

OUTLAW TREASURE—W—John Forbes, Frank Carpenter, Adele Jurgens—Mediocre western—67m.—see July 27 issue—(American Releasing).

STRIPS AROUND THE WORLD—BUR—Dick Kimboll, Wolly Blair, Arlene Hunter—Satisfactory for burlesque spots —55m.—see July 27 issue—(Mishkin).

TEASERAMA—BUR.—Tempest Storm, Trudy Wayne, Betty Page—Okeh exploitatian burlesque entry—69m.—see Jan. 26 issue—(Eastman color)—(Beautiful).

THIS IS YOUR ARMY—DOC—Produced by Movietonews and U. S. Army—Interesting decoumentary an U. S. army—55m.—see Dec. 29 Issue—(Technicolor)—(released by vorious distributors in exchange areas as a public service).

WEDDING NIGHT FROLICS—BUR—Lili St. Cyr—Fair burlesque entry—66m.—Partly in color—(Union).

English Films

APPOINTMENT IN LONDON—MD—Dirk Bogorde, Ion Hunter, Dinah Sheridan—Foir entry of British Air Force — 96m. — see June 29 issue—(English-made)—(Associoted Artists).

BELLES OF ST. TRINIAN'S, THE—C—Alstair Sim, Jayce Greenfell, George Cole—Okeh import for art and speciolty spots—90m.—see Feb. 9 issue—Leg.: "B"—(English-mode)—(Associated Artists).

CHANCE MEETING—D—Odile Versois, Dovid Knight, Joseph Tomelty—Interesting programmer for English spots—94m.—see May 18 issue—(English-made)—(Pacemaker).

COURT MARTIAL—D—David Niven, Margaret Leighton, Noelle Middleton—Well made and highly interesting item for the aort and specialty spots—101m.—see Aug. 10 issue—Leg.: B—(Kingsley International).

DEVIL GIRL FROM MARS—SFD—Hugh McDermott, Hazel Court, Peter Reynolds—Science-fiction import for the lower half—77m.—April 6 issue—(English-made)—(Spartan).

EDGE OF DIVORCE—D—Valerie Hobson, Philip Friend, Norman Wooland—Dreory domestic drama for the art houses—83m.—see July 28 issue—(English-made) —(Kingsley International).

EIGHT O'CLOCK WALK—MD—Richard Attenborough, Cathy O'Donnell, Ian Hunter—For the art and specialty houses—87m.—see June 15 issue—(English-made)—(Associated Artists).

FOR BETTER, FOR WORSE—C—Dirk Bogarde, Susan Stephen, Cecil Parker—Lightweight entry for art spots —75m.—see Jan. 26 issue—(English-made)—(Eastman color)—(Stratford).

FRIONT PAGE STORY—MD—Jack Hawkins, Elizabeth Allen, Eva Bartok—Fair meller for the art spots—95m.—see May 18 issue (English made)—(Associated Artists).

FUSS OVER FEATHERS—CD—John Gregson, Muriel Pavlow, Kieron Moore—Cute import for art spots—84m. —see Jan. 26 issue—(English-made)—(Associated Artists).

GREEN SCARF, THE — MYD — Michael Redgrave, Kieron Moore, Leo Genn—Interesting entry for art and specialty spots—96m.—see Jan. 26 issue—(English-made)—(Associated Artists).

HEART OF THE MATTER, THE—D—Trevor Howard, Elizabeth Allen, Maria Schell—For the art and class spots —100m.—see Dec. 1 issue—(Made in Africa and (England)—(Associated Artists).

INSPECTOR CALLS, AN—D—Alastair Sim, Olga Lindo, Arthur Young,—Okeh entry for the art and closs spots—80m.—see Dec. 29 issue—(English-made)—(Associated Artists).

INTRUDER. THE—MD—Jack Hawkins, Hugh Williams, Michael Medwin—Mildly interesting import—84m.—see Feb. 23 issue—(English-made)—(Associated Artists).

JOHN WESLEY—BID—Leonard Sachs, Gerald Lohan, Neil Hayes—Fair biogrophy for the religious and art spots—77m.—see Apr. 21 issue—(Eastman Color)—(English-made)—(Methodist Church-Rank).

MIDNIGHT EPISODE—MYC—Stanley Holloway, Leslie Dwyer, Meredith Edwards—Entertaining entry for the art spots—78m.—see June 1 issue—(English-made)—(Fine Arts).

PROFILE—MYMD—John Bentley, Kathleen Byron, Theo Gregory—Import for the lower half or art spots—65m.—see Dec. 29 issue—(English-made)—(American Feature Attractions).

RUNAWAY BUS, THE—CMD—Frankie Howard, Morgoret Rutherford, Petula Clark—Fairly amusing import for the art houses—78m.—see Nov. 17 issue—(English-made)—(Kramer-Hyams).

SCOTCH ON THE ROCKS—C—Ronald Squire, Kathleen Ryan, Raymond Huntley—Comedy import for the art and specialty spots—77m.—see July 28 issue—(English-made)—(Kingsley-International).

TO PARIS WITH LOVE—C—Alec Guinness, Odile Versois, Vernon Gray—Guinness draw makes this an art house natural with possibilities elsewhere—78m.—see May 18 issue—(Technicolor)—(English-mode)—(Continental).

THREE CASES OF MURDER—MD—Emrys Jones, John Gregson, Colette Wilde—Off beat three part melodromo for art spots—99m.—see Mav 18 issue—(English made)—(Associated Artists).

Foreign-Made

(Distributors addresses will be furnished on request)

ANNA CROSS, THE—D—Okeh Soviet entry for the art spots—84m.—see Nov. 17 issue—(Sovcolor)—(Russian-made)—(English titles)—(Artkino).

ASCENT TO HEAVEN—CD—Okeh import for the art houses—75m.—see July 28 issue—(Mexican-made)—(English titles)—(Class-Mohme).

BED, THE—CD—Richard Todd, Jeanne Moreau, Martine Carol—Well mode and highly exploitable import for the art spots—101m.—see Aug. 10 issue—Leg.: C —(English titles)—(Getz-Kingsley).

COMPANIONS OF THE NIGHT—D—Adequate entry for the art houses—94m.—see Dec. 29 issue—(French-made)—(English titles)—(Arlan).

CRIMSON FLOWER, THE—CAR—Satisfactory for the art and Russion spots—44m.—see July 28 issue—(Russian-made)—(English dialogue)—(Sovcolor)—(Art kino)

DESPERATE DECISION—D—Fair import for the art houses —84m.—see Dec. 1 issue—(Made in France and Ireland)—(English dialogue)—(Times).

DEVOTION—D—S. Romodanov, M. Ladynina, L. Gallis—Fair import for art spots and those that play Russian—101m.—see Sept. 7 issue—(Sovcolor)—(Russian-made)—(English titles).

FOUR WAYS OUT—MD—Gina Lollobrigida—For the art houses—77m.—see Nov. 17 issue—(Italian-made)—(Dubbed in English)—(Carroll).

GAME OF LOVE, THE—D—Edwige Feuilleire, Pierre Michel-Beck, Nicole Berger—One of the better Imports —108m.—see Feb. 9 issue—(French-made)—(English titles)—Leg.: "C"—(Times).

GATE OF HELL—D—Machiko Kyo, Kazue Hasegawa, Isoo Yamagata—Outstanding entry for the art spots—89m.—See April 20 issue—(Japanese made)—(English titles)—(Eastman color)—(Harrison).

GRAN VARIETA—CDMU—Vittorio De Sica, Lea Padovani. Nico Pepe—Okeh import for art spots—102m.—see June 1 issue—(Italian-made)—(English titles)—(Color) —(Continental).

GREAT ADVENTURE, THE—OD—Arne Sucksdorff, Anders Norborg, Kjell Sucksdorff—Excellent import for the art spots—75m.—see June 15 issue—(Swedish-made) —(English narration)—(De Rochemont).

HALF A CENTURY OF SONGS—MU—Silvana Pampanini, —Strictly for Italian audiences—95m.—see Nov. 17 issue—(Ferraniacolor)—(Itolian-made)—(English titles) —(Continental).

HAMIDO—MD—Hoda Soultan, Farid Chawky, Tahia Carioca—Import has selling angles and novelty—122m.—see June 1 issue—(Egyptian-made)—(English title)—(Gould).

HEARTBREAK RIDGE—DOC—Well-made Korean war documentary for art spots—Produced by Rene Risacher; directed by Jacques Dupont—86m.—see May 18 issue —(French made)—(English titles and narration)—(Eastman color)—(Stereophonic sound and Perspectascope)—(Tudor).

HIROSHIMA—DOC—Yoshi Katoh, Eiji, Isuzu Yamada—Quality import for the art spots—85m.—see June 15 issue — (Japanese-made) — (English titles) — (Continental).

HOLIDAY FOR HENRIETTA—C—Dany Robin, Hildegarde Neff, Michel Auclair—Amusing import—103m.—see Feb. 23 issue—(French-made)—(English titles)—Leg.: B—(Ardee).

ILLICIT INTERLUDE—D—Moderate love story for the art houses—90m.—see Nov. 17 issue—Leg.: C—(Swedish-made)—(English titles)—(Hakim).

IMMORTAL CITY, THE—DOC—Produced and directed by Jerome Cappi; narration written by Felix Doherty; narrated by Raymond Burr—78m.—see March 9 issue—(Technicolor)—(Italian-Made)—(BuenaVista through various franchise holders).

IMPOSTER, THE—MD—Japanese cast—Okeh Oriental import for the art houses—89m.—see April 6 issue—(Japanese-made)—(English titles)—(Brandon).

KING OF THE CORAL SEA—MD—Chips Rafferty, Charles Tingwell, Ilma Adey—Good programmer—87m.—see July 27 issue—(Filmed in Australia)—(Realart).

MERRY-GO-ROUND—CD—Fair import for art spots and German language houses—100m.—see April 20 issue—(German made)—(English titles)—(Casino).

NAKED HEART, THE—D—Michele Morgan, Kieron Moore, Francoise Rosay—Okeh for the art spots—96m.—see March 9 issue—(Filmed in Canada)—(Associated Artists).

NO WAY BACK—MD—Ivan Desny, Ruth Niehaus, Rene Deltgen—Good import for the art spots—87m.—see June 15 issue—(German-made)—(English titles)—(Fine Arts).

ONE SUMMER OF HAPPINESS—D—Folk Sundquist, Ulla Jacobsson—Import can be exploited especially by art houses—93m.—see Dec. 29 issue—(Swedish-made)—(English titles)—(Times)—Leg.: C.

PARIS INCIDENT—CD—Fine import for the art and class spots—90m.—see July 28 issue—(French-made)—(English titles)—(Davis).

PRINCESS CINDERELLA—FAN—Should appeal most to juvenile audiences—72m.—see April 6 issue—(Italian-made)—(Dubbed in English)—(Carroll).

SHEEP HAS FIVE LEGS, THE—CD—Fernandel, Delmont DeFunes, Paulette Dubost—Highly amusing art house import—95m.—see Aug. 24 issue—(French-made)—(English titles)—(United Motion Picture Organization).

SIDE STREET STORY—D—Toto—Good Italian import for the art spots—84m.—see July 28 issue—(Italian-made)—(English titles)—(Burstyn).

SKANDERBEG—HISD—Historical action drama for Russian spots—95m.—see July 28 Issue—(Russian-made)—(English titles)—(Sovcolor)—(Artkino).

THIS MAN IS DANGEROUS—MD—Edward Constantine, Colette Dereal, Claude Borelli—Import for program—81m.—see Aug. 24 issue—Leg.: B—(French-made)—(Dubbed in English)—(Fortune).

TRUE AND THE FALSE, THE—D—Signe Hasso—Satisfactory import for art spots—79m.—see Jan. 26 Issue—

TRUE FRIENDS—CD—Routine Soviet import—99m.—see Dec.

(Swedish-made)—(English dialogue)—(Helene Davis).

29 issue—(Made in U.S.S.R.)—(English titles)—(Sovcolor)—(Artkino).

WAGES OF FEAR, THE—MD—Superior import for the art spots—106m.—see Feb. 23 issue—(French-made)—(English titles)—(International Affiliates).

The Shorts Parade

(Ratings: E—Excellent; G—Good; F—Fair; B—Bad. Complete listings of the rest of the 1953-54 shorts product will be found on pages 3901, 3902 of The Pink Section, another regular service of MOTION PICTURE EXHIBITOR. The number opposite each series designates the total announced by the company.—Ed.)

Columbia

Two Reel
COMEDIES
ALL-STAR (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7411	(Sept. 30)	The Fire Chaser (Besser)	F	16m.	3873
7412	(Dec. 9)	Kids Will Be Kids	F	16m.	3909
7413	(Jan. 20)	His Pest Friend (Quillan & Vernon)	F	16m.	3925
7414	(Feb. 17)	G.I. Dood It (Besser)	F	16m.	3933
7415	(Apr. 28)	Scratch, Scratch, Scratch (Clyde)	F	16m.	3966
7416	(June 9)	Nobody's Home (Quillan-Vernon)	F	16½m.	3995

ASSORTED FAVORITE REPRINTS (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7421	(Sept. 16)	His Hotel Sweet (Herbert)	F	17m.	3841
7422	(Oct. 14)	Billie Gets Her Man (Billie Burke)	G	17m.	3856
7423	(Dec. 2)	Cupid Goes Nuts (Vague)	F	16m.	3887
7424	(Feb. 10)	Half-Way To Hollywood (Tom Kennedy)	F	18½m.	3925
7425	(Mar. 3)	A Knight And A Blonde (Hugh Herbert)	F	14m.	3933
7426	(May 5)	Hiss and Yell (Vague)	G	18m.	3981

COMEDY FAVORITE RE-RELEASES (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7431	(Oct. 21)	Wedding Belle (Schilling and Lane)	F	17m.	3865
7432	(Nov. 18)	Rolling Down to Reno (von Zell)	G	16½m.	3865
7433	(Dec. 16)	The Good Bad Egg (DeRita)	F	17m.	3887
7434	(Mar. 17)	You're Next (Catlett)	G	18m.	3953
7435	(Apr. 21)	Ready Willing But Unable (Brendel)	F	16m.	3959
7436	(June 16)	Training For Trouble (Schilling & Lane)	F	15½m.	3981

SERIALS (4)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7120	(Nov. 11)	Riding With Buffalo Bill	F	15ep.	3880
7140	(Feb. 24)	Black Arrow (reissue)	F	15ep.	3933
7160	(June 9)	Adventures of Captain Africa	F	15ep.	3982

THE THREE STOOGES (8)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7401	(Sept. 2)	Knutzy Knights	G	17½m.	3841
7402	(Oct. 7)	Shot In The Frontier	F	16m.	3873
7403	(Nov. 4)	Scotched In Scotland	F	15½m.	3909
7404	(Jan. 6)	Fling In The Ring	F	15½m.	3918
7405	(Feb. 3)	Of Cash and Hash	F	16m.	3933
7406	(Mar. 10)	Gyped In The Penthouse	F	16m.	3953
7407	(Apr. 14)	Bedlam in Paradise	F	16m.	3959
7408	(June 2)	Stone Age Romeos	G	16m.	3995

CANDID MICROPHONES
(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7551	(Sept. 23)	Series 1, No. 1	E	10m.	3843
7552	(Dec. 2)	Series 1, No. 2	E	10½m.	3894
7553	(Jan. 13)	Series 1, No. 3	G	10½m.	3900
7554	(Mar. 3)	Series 2, No. 1	E	9m.	3934
7555	(June 2)	Series 2, No. 2	E	11m.	3995

COLOR FAVORITES (15)
(Technicolor)
(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7601	(Sept. 2)	Imagination	E	8m.	3842
7602	(Oct. 7)	Red Riding Hood Rides Again	G	7m.	3857
7603	(Nov. 4)	AHunting We Won't Go	G	7½m.	3866
7604	(Nov. 25)	Gifts From the Air	G	7m.	3888
7605	(Dec. 9)	Mysta Fox	F	7m.	3888
7606	(Jan. 6)	Polar Playmates	F	7m.	3900
7607	(Feb. 3)	Catnipped	G	7½m.	3919
7608	(Feb. 17)	Unsure Runts	F	7½m.	3933
7609	(Mar. 10)	River Ribber	G	6m.	3947
7610	(Apr. 7)	Treasure Jest	G	6½m.	3955
7611	(Apr. 21)	Picnic Panic	F	6m.	3966
7612	(May 12)	Mother Hubba-Hubba Hubbard	F	6m.	3982
7613	(June 2)	Kukunuts	G	6½m.	3982
7614	(June 23)	Scary Crows	F	8m.	3995
7615	(July 14)	Little Rover		9m.	

MR. MAGOO (4)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7701	(Dec. 16)	Destination Magoo	E	6½m.	3926
7702	(Feb. 24)	Magoo's Check Up	E	6½m.	3926
7703	(May 19)	Magoo Express	G	6m.	3966
7704	(June 23)	Madcap Magoo	G	6m.	3995

MR. MAGOO SPECIAL
(Technicolor)
(CinemaScope)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7509	(Jan. 6)	When Magoo Flew (1954-55)	E	7m.	3857

MUSICAL SPECIAL (1)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7999	(Sept. 2)	Autumn in Rome	G	8m.	3843

SCREEN SNAPSHOTS (10)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7851	(Sept. 23)	Hollywood Movies March On	G	10m.	3843
7852	(Oct. 21)	Hollywood Stars On Parade	F	9½m.	3874
7353	(Nov. 18)	Hollywood Cowboy Stars	F	10½m.	3947
7854	(Dec. 16)	Hollywood Like	F	10m.	3909
7855	(Jan. 20)	Pennies From Hollywood	F	10m.	3919
7856	(Feb. 24)	Hollywood Shower Of Stars	F	9m.	3934
7857	(Mar. 24)	Hollywood Fathers	F	10m.	3959
7858	(May 5)	Hollywood Plays Golf	F	9m.	3995
7859	(June 16)	Hollywood Beauty	F	9m.	4003
7860	(July 14)	Hollywood Mothers			

THRILLS OF MUSIC (6)
(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7951	(Sept. 9)	Ted Weems and Orch.	G	10m.	3843
7952	(Nov. 11)	Gene Krupa and Orch.	F	10m.	3866
7953	(Dec. 23)	The Lecuona Cuban Boys	G	10½m.	3900
7954	Feb. 10)	Tony Pastor and Orch.	G	10m.	3934
7955	(Apr. 10)	Elliott Lawrence & Orch.	G	10m.	3974
7956	(June 9)	Ray Eberle & Orch.	G	10m.	3983

UPA ASSORTED CARTOONS (4)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7501	(Sept. 23)	How Now Boing Boing	E	7½m.	3842
7502	(Jan. 27)	Spare That Child	E	6½m.	3926
7503	(Mar. 24)	Four Wheels No Brakes	E	6½m.	3955
7504	(May 19)	Baby Boogie	E	7m.	3966

WORLD OF SPORTS (10)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7801	(Sept. 16)	Argentine Athletics	G	10m.	3874
7802	(Oct. 14)	Hunting Thrills	F	9m.	3874
7803	(Nov. 11)	Skiing The Andes	F	10m.	3909
7804	(Dec. 23)	Rasslin' Redskin	G	10m.	3909
7805	(Jan. 13)	Flying Mallets	F	10m.	3926
7806	(Feb. 17)	Aquatic Stars	F	9m.	3934
7807	(Mar. 17)	Fishing Paradise	F	9m.	3967
7808	(Apr. 28)	Barking Champs	G	9m.	3967
7809	(June 2)	Sun Play	G	9m.	3995
7810	(July 14)	Danish Gym-Dandies		9m.	

MGM

TWO REEL
SPECIAL

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
		MGM's 1955 Motion Picture Celebration	G	18m.	3933

One Reel
CARTOONS (16)
(Technicolor)
(T-J-Tom and Jerry)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
W-632	(Sept. 4)	Mice Follies (T-J)	G	7m.	3831
W-634	(Sept. 18)	Farm of Tomorrow (TA)	G	7m.	3831
W-636	(Oct. 2)	Neapolitan Mouse (T-J)	G	7m.	3831
W-638	(Nov. 6)	The Flea Circus (TA)	G	7m.	3842
W-639	(Nov. 13)	Downhearted Duckling	G	7m.	3973
W-640	(Dec. 4)	Dixieland Droopy (TA)	E	8m.	3973
W-641	(............)	Field and Scream	G	7m.	3973
W-642	(............)	Mouse For Sale	F	7m.	3973

CINEMASCOPE CARTOONS (4)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
C-631	(Nov. 20)	Pet Peeve (T-J)	F	7m.	3919
C-633	(Dec. 18)	Touché Pussycat (T-J)	G	7m.	3947
	(Mar.)	Southbound Duckling (T-J)	G	7m.	3919
	(Apr.)	Pup On A Picnic (T-J)	F	7m.	3947

FITZPATRICK TRAVELTALKS (6)
(Technicolor)
(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
T-611	(Sept. 11)	Yosemite the Magnificent	E	9m.	3831
T-612	(Oct. 16)	Grand Canyon, Pride of Creation	E	8½m.	3844
T-613	(Nov. 27)	Picturesque Patzcuaro	G	9m.	3866
T-614	(Dec. 25)	Glacier Park and Waterton Lakes	G	9m.	3866
	(Feb.)	Mexican Police on Parade	G	9m.	3900
	(Apr.)	Mighty Niagara	G	10m.	3955

GOLD MEDAL REPRINT CARTOONS (8)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
W-661	(Oct. 30)	Cat Fishin' (T-J)	F	8m.	3842
W-662	(Jan.)	Part Time Pal	G	7m.	3900
W-663	(Jan.)	Cat Concerto (T-J)	G	7m.	3900
W-664	(Feb.)	Dr. Jekyll and Mr. Mouse	G	8m.	3947
W-665	(Mar.)	Salt Water Tabby	F	7m.	3947
W-666	(..............)	Mouse In The House	G	8m.	3982
W-667	(..............)	Little Tinker	G	7m.	3982
W-668	(..............)	Slap Happy Lion	G	7m.	3982

PETE SMITH SPECIALTIES (10)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
S-651	(Oct. 9)	The Camera Caught It	F	9m.	3843
S-652	(Dec. 11)	Rough Riding (Tech.)	G	9m.	3934
S-653	(Jan.)	The Man Around The House	F	9m.	3919
S-654	(Feb.)	Keep Young	F	9m.	8866
S-655	(Mar.)	Sports Trix	G	9m.	3926
S-656	(Mar.)	Just What I Needed	F	9m.	3947
S-657	(..............)	Global Quiz (Color)	G	10m.	3967
S-658	(..............)	Animals In Action	F	9m.	3983
S-659	(..............)	Historical Oddities	G	9m.	3983
S-660	(..............)	The Fall Guy	G	9m.	3983

Paramount

SPECIAL
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
T14-4	(Mar.)	Assignment Children (UNICEF) (KAYE)	E	20m.	3933

CARTOON CHAMPIONS (6)
(Technicolor) (Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
S14-1	(Oct. 1)	We're In The Honey	G	8m.	3843
S14-2	(Oct. 1)	Butterscotch and Soda	G	7m.	3842
S14-3	(Oct. 1)	Sudden Fried Chicken	F	7m.	3843
S14-4	(Oct. 1)	The Friendly Ghost	G	7½m.	3842
S14-5	(Oct. 1)	The Bored Cuckao	G	8m.	3842
S14-6	(Oct. 1)	Santa's Surprise	G	9m.	3842

CASPER CARTOONS (6)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
B14-1	(Oct. 15)	Boos and Arrows	G	6m.	3857
B14-2	(Dec. 3)	Boo Ribbon Winner	G	6m.	3887
B14-3	(Jan. 28)	Hide and Shriek	G	7m.	3947
B14-4	(Mar. 4)	Keep Your Grin Up	G	6m.	3955
B14-5	(May 27)	Spooking With A Brogue	G	6m.	4002
B14-6	(July 15)	Bull Fright	G	6m.	

GRANTLAND RICE SPORTLIGHTS (12)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
R14-1	(Oct. 1)	Twin Riding Champs	G	10m.	3857
R14-2	(Oct. 22)	Hot and Cold Glides, Slides and Rides	G	10m.	3857
R14-3	(Nov. 5)	Where Everybody Rides	E	10m.	3894
R14-4	(Dec. 10)	Boyhood Thrills	G	9m.	3919
R14-5	(Dec. 24)	The Pike's Peak Arena	F	9m.	3919
R14-6	(Feb. 11)	Swim and Survive	F	9m.	3947
R14-7	Apr. 8)	Baseball's Acrobatic Ace	G	9m.	4003
R14-8	(May 13)	Tumbling Jamboree	F	9m.	4003
R14-9	June 10)	High Score Bowling	G	9m.	4003
R14-10	(July 15)	San Fernando Riding Champs		9m.	
R14-11	(July 15)	Pacific Salmon Parade			
R14-12	(Oct. 21)	Championship Irish Thoroughbreds			

HEADLINER CHAMPIONS THRILLS (6)
(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
A14-1	(Oct. 1)	Speaking Of Animals and Their amilies	E	9m.	3843
A14-2	(Oct. 1)	Speaking of Animals In a Musical Way	E	9m.	3843

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
A14-3	(Oct. 1)	Stork Crazy	G	10m.	3843
A14-4	(Oct. 1)	The Lonesome Stranger	E	10m.	3843
A14-5	(Oct. 1)	Calling All Animals	F	10m.	3843
A14-6	(Oct. 1)	Video Hounds	G	10m.	3843

HERMAN AND CATNIP CARTOONS (4)

(Technicolor)

H14-1	(Nov. 26)	Rail-Rodents	G	7m.	3919
H14-2	(Feb. 2)	Robin Rodenthood	G	7m.	3947
H14-3	(Apr. 8)	A Bicep Built For Two	G	7m.	4002
H14-4	(Aug. 5)	Mouse Trapeze			

NOVELTOONS (6)

(Technicolor)

P14-1	(Oct. 29)	Fido Beta Kappa	G	6m.	3857
P14-2	(Dec. 17)	No Ifs, Ands Or Butts	G	6m.	3919
P14-3	(Feb. 4)	Dizzy Dishes	E	6m.	3947
P14-4	(Mar. 25)	Git Along Lil' Duckie	G	7m.	4002
P14-5	(June 10)	News Hound	G	6m.	4002
P14-6	(July 8)	Poop Goes The Weasel		6m.	

PACEMAKERS (6)

K14-1	(Oct. 2)	Drilling For Girls In Texas	G	9m.	3857
K14-2	(Dec. 17)	How To Win At The Races	F	11m.	3919
K14-3	(Jan. 21)	You're A Trooper	G	10m.	3947
K14-4	(May 20)	Five Hundred Horses	F	10m.	4003
K14-5	(June 3)	Florida Aflame			
K14-6	(June 17)	Walk In The Deep	G	10m.	4003

POPEYE CARTOONS (8)

(Technicolor)

E14-1	(Nov. 12)	Private Eye Popeye	G	7m.	3888
E14-2	(Dec. 10)	Gopher Spinach	G	6m.	3888
E14-3	(Jan. 14)	Cookin' With Gags	E	7m.	3946
E14-4	(Feb. 11)	Nurse To Meet Ya	G	6m.	3955
E14-5	(Mar. 11)	Penny Antics	G	8m.	4002
E14-6	(May 20)	Beaus Will Be Beaus	F	6m.	4002
E14-7	(May 27)	Gift Of Gag	G	6m.	4002
E14-8	(July 22)	Car-azy Drivers			

TOPPERS (6)

M14-1	(Nov. 19)	The Nerve of Some People	G	10m.	3894
M14-2	(Dec. 31)	Killers At Bay	G	10m.	3919
M14-3	(Jan. 14)	Just The Bear Facts, Mam	F	9m.	3919
M14-4	(Feb. 4)	All Chimps Ashore	G	10m.	3947
M14-5	(Apr. 15)	Let's Look At The Birds	F	9m.	4003
M14-6	(Apr. 22)	Pick A Pet	G	8m.	4003

VISTAVISION SPECIAL

		Paramount Presents VistaVision	G	20m.	3933
V14-1	(Nov. 5)	VistaVision Visits Norway	G	17m.	3899
V14-2	(Apr. 29)	Vistavision Visits Mexico	E	17m.	3966
V14-3	(May 27)	Vistavision Visits The Sun Trails		16m.	
V14-4	(July)	VistaVision Visits Hawaii			
V14-5	(July)	VistaVision Visits Japan			

RKO

Two Reel

EDGAR KENNEDY REISSUES (6)

53501	(Oct. 8)	Host To a Ghost	B	17m.	3841
53502	(Oct. 22)	Noisy Neighbors	F	17m.	3841
53503	(Nov. 5)	The Big Beef	F	17m.	3841
53504	(Nov. 19)	Mind Over Mouse	F	17m.	3865
53505	(Dec. 3)	Brother Knows Best	F	17m.	3865
53506	(Dec. 17)	Home Canning	F	16m.	3880

LEON ERROL REISSUES (6)

53701	(Oct. 1)	Oh Professor Behave	F	18m.	3841
53702	(Oct. 15)	When Wifie's Away	F	20m.	3841
53703	((Oct. 29)	Cutie On Duty	G	17m.	3841
53704	(Nov. 12)	Twin Husbands	F	18m.	3865
53705	(Nov. 26)	I'll Take Milk	G	18m.	3865
53706	(Dec. 10)	Follow That Blonde	F	18m.	3880

RAY WHITLEY REISSUES (2)

53401	(Oct. 22)	Sagebrush Serenade	F	19m.	3842
53402	(Nov. 19)	Redskins and Redheads	G	18m.	3842

RKO-PATHE SPECIALS (8)

53101	(Oct. 8)	The Iron Fence	G	19m.	3857
53102	(Nov. 12)	Circus Trainer	E	17m.	3887
53103	(Dec. 17)	Fast Freight	G	15m.	3909
53104	(Jan. 21)	River To The Past	G	15m.	3909
53105	(Feb. 25)	Big Top Caravan	F	16m.	3939
53106	(Apr. 1)	Finders Keepers	E	15½m.	3953
52901	(May 6)	Operation Icecap	G	19m.	3966

SPORT SPECIALS (3)

53901	(Dec. 10)	Football Highlights	G	15½m.	3899
53801	(Apr. 15)	Basketball Highlights		15m.	

MY PAL REISSUES (2)

53201	(Oct. 8)	I Found A Dog	F	21m.	3842
53202	(Nov. 5)	Pal's Return	F	20m.	3842

THEATRE OF LIFE

53301	(June 17)	Devil Take Us	E	21m.	3981

One Reel

SCREENLINERS (13)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
54201	(Sept. 17)	House Of Knowledge	F	8m.	3857
54202	(Oct. 15)	Alpine Fortress	G	8m.	3857
54203	(Nov. 12)	Just Pets	G	8m.	3894
54204	(Dec. 10)	Cinema Capers	G	8m.	3909
54205	(Jan. 7)	Water, Water Everywhere	F	8½m.	3910
54206	(Feb. 4)	Camera Crazy	F	8m.	3926
54207	(Mar. 4)	Nature's Showcase	F	8m.	3939
54208	(Apr. 1)	Bush Doctor	G	11m.	3967
54209	(Apr. 29)	Inland Seas	G	11m.	3967
54210	(May 27)	Staff Of Life	G	8m.	3967
54211	(June 24)	Rest Assured	F	8m.	3967
54212	(July 22)	Safety Is Their Business	G	8m.	3991
54213	(Aug. 19)	Film Fun	G	9m.	4002

SPORTSCOPES (13)

54301	(Sept. 3)	Alaskan Trout	F	8m.	3844
54302	(Oct. 1)	British Empire Games	G	8m.	3857
54303	(Oct. 29)	Willie Mays	G	8m.	3888
54304	(Nov. 26)	Canadian Stampede	G	8m.	3894
54305	(Dec. 24)	Sports Island	F	10m.	3910
54306	(Jan. 21)	Ski Saga	G	8m.	3926
54307	(Feb. 18)	Chamois Hunt	F	8m.	3939
54308	(Mar. 18)	Here's Hockey	G	10m.	3939
54309	(Apr. 15)	Jai Alai	F	8m.	3967
54310	(May 13)	Everglade Posse	F	8m.	3967
54311	(June 10)	Downhill Yachts	F	8m.	3991
54312	..(July 8)	Bowling Boom	F	8m.	4003
54313	(Aug. 5)	Tanbark And Turf	F	8m.	4003

WALT DISNEY CARTOONS (3)

(Technicolor)

(C—Chip'n Dale; D—Donald Duck; G—Goofy; M—Mickey Mouse; P—Pluto; F—Figaro; S—Special)

54101	(Oct. 15)	Social Lion	G	7m.	3857
54102	(Nov. 12)	Flying Squirrel (D)	G	7m.	3887

WALT DISNEY CINEMASCOPE CARTOONS (6)

(Technicolor)

54103	(Jan. 14)	No Hunting (D)	E	6m.	3926
54113	(Aug. 19)	Bearly Asleep		7m.	
54114	(Sept. 2)	Beezy Bear		7m.	

WALT DISNEY CARTOON RE-RELEASES (9)

(Technicolor)

54104	(Jan. 28)	The Pelican And The Snipe	F	9m.	3939
54105	(Feb. 18)	Lake Titicaca	E	7m.	3939
54106	(Mar. 11)	Contrasts in Rhythm	G	8m.	3939
54107	(Apr. 1)	Blame It On The Samba	G	6m.	3953
54108	(Apr. 22)	Chip An' Dale	G	7m.	3966
54109	(May 13)	Pedro	G	8m.	3973
54110	(June 10)	El Gaucho Goofy	G	8m.	3973
54111	(June 24)	Aquerela Do Brasil	G	8m.	3982
54112	(July 15)	The Flying Gauchito	E	8m.	4009

Republic

SERIALS (4)

5481	(July 19)	Man With the Steel Whip	F	12ep.	3811
5482	(Oct. 11)	Ghost Riders of the West (Reissue)	G	12ep.	3846
5483	(Jan. 3)	Panther Girl Of The Kongo	F	12ep.	3925
5484	(Mar. 28)	Jesse James Rides Again	G	13ep.	3953
5485	(June 27)	King Of The Carnival	F	12ep.	4009
5486	(Sept. 19)	Zorro's Black Whip		12ep.	

One Reel

THIS WORLD OF OURS (6)

(Trucolor)

5385	(Aug. 1)	Ireland	G	9m.	3926
5386	(Nov. 15)	Thailand	G	10m.	3973
5387	(Dec. 15)	Bali	G	9m.	3991
5388	(Mar. 1)	Venezuela	G	9m.	3983

20th Century-Fox

CINEMASCOPE SPECIALS

(Color)

7401	(Nov.)	The Coronation Parade	G	7½m.	3667
7402	(Jan.)	Dancers of the Deep	G	6m.	3669
7403	(Dec.)	Vesuvius Express	G	15m.	3676
7404	(Dec.)	Finale from Tschaikowsky's Symphony Number Four	G	6m.	3673
7405	(Feb.)	Polovetzian Dances From Prince Igor	E	8m.	3683
7406	(Feb.)	Tournament of Roses	E	18m.	3699
7407	(Mar.)	The New Venezuela	E	10m.	3723
7408	(Mar.)	Haydn's Farewell Symphony	E	9m.	3722
7409	(Aug.)	Jet Carrier	G	17m.	3811
7410	(May)	The First Piano Quartette	G	10m.	3758
7411	(May)	Motion Picture Stunt Pilot	G	17m.	3773
7414	(............)	Miracle of Stereophonic Sound, The	G	11m.	3874
7415	(Apr.)	Roger Wagner Chorale	E	8m.	3789
7416	(Apr.)	New Horizons	G	10m.	3731
7417	(May)	Land of Legend	G	9m.	3758
7418	(July)	Piano Encores	G	10m	.3805
7419	(June)	Calypso Cruise	F	9m.	3799
7420	(Sept.)	Pride of the Nation	F	12m.	3849
7421	(Oct.)	Fabulous Las Vegas	G	18m.	3856
7422	(Nov.)	The CinemaScope Parade	G	22m.	3873
7423	(Oct.)	El Toro	F	9m.	3919
7424	(Dec.)	Queen's Guard			
7425	(Oct.)	The Empire Games	E	13m.	3874
7426	(Nov.)	Flying To Fish	G	16m.	3887
7427	(Nov.)	Far East Bastions	F	10m.	3910

(1955)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7501	(Mar.)	Tuna Clipper Ship (Tech.)	E	17m.	3933
7502	(Feb.)	Stampede City (Color)	G	7m.	3934
7503	(Jan.)	Birthday Parade (Color)	G	10m.	3934
7504	(Feb.)	Fifth Avenue To Fujiyama (Color)	G	10m.	3919
7505	(Jan.)	Supersonic Age (Color)	G	14m.	3918
7506	(Apr.)	Land Of The Nile (Color)	G	9m.	3991
7507	(May)	Tears Of The Moon (Color)	E	10m.	3973
7508	(Apr.)	Isles Of Lore (Color)	G	10m.	3991
7509	(May)	Punts And Stunts (Color)	G	9m.	3991
7510	(Mar.)	Pageants And Pastimes (Color)	F	13m.	3967
7511	(Apr.)	Colorado Holiday (Color)	F	10m.	
7512	(May)	Children Of The Sun (Color)	G	7m.	4009
7513	(May)	Clear The Bridge (Color)			
7514	(May)	Sorcerer's Apprentice	E	13m.	4008
7515	(July)	Naughty Mermaids	F	7m.	4009
7516	(July)	Winter Jamboree	G	10m.	4009
7517	(June)	Volcanic Violence	E	9m.	4009
7518	(Aug.)	That Others May Live			
7519	(............)	Survival City (Color)	E	10m.	

One Reel

SEE IT HAPPEN (6)

6401	(Apr.)	Accent on Courage	G	9m.	3731
6402	(July)	Tumult	F	9m.	3799
6403	(Aug.)	Isles Of Destiny	F	9m.	3857

SPORTS (6)

3401	(Apr.)	Touchdown Trophies	G	8m.	3799
3402	(July)	Dizzy Diving	G	8m.	3806
3403	(Sept.)	Sporty Simians	G	8m.	3857

TERRYTOONS (16)

(Technicolor)

5401	(Jan.)	Little Roquefort in Runaway Mouse	F	7m.	3639
5402	(Jan.)	Dimwit in How to Relax	F	7m.	3639
5404	(Feb.)	Heckle and Jeckle in Blind Date	F	7m.	3682
5405	(Feb.)	Nonsense Newsreel	G	7m.	3691
5407	(Mar.)	Mighty Mouse in the Helpless Hippo	F	7m.	3691
5408	(Mar.)	Terry Bears in Pet Problems	F	7m.	3691
5410	(Apr.)	Little Roquefort in Prescription for Percy	F	7m.	3699
5411	(Apr.)	Heckle and Jeckle in Satisfied Customers	F	7m.	3722
5413	(May)	Tall Tale Teller	F	7m.	3731
5414	(May)	Arctic Rivals	F	7m.	3730
5416	(June)	Terry Bears in a Howling Success	F	7m.	3774
5418	(July)	Pride of the Yard	F	7m.	3798
5420	(Aug.)	Little Roquefort in the Cat's Revenge	F	7m.	3857
5422	(Sept.)	Mighty Mouse in the Reformed Wolf	F	7m.	3857
5424	(Nov.)	Heckle and Jeckle in Blue Plate Symphony	F	7m.	3874

(1955)

5501	(Jan.)	Gandy Goose In Barnyard Actor	F	7m.	3933
5503	(Jan.)	A Yokohama Yankee	E	7m.	3933
5505	(Feb.)	Terry Bears In Duck Fever	G	7m.	3933
5507	(Mar.)	The First Flying Fish	G	7m.	3989
5509	(Apr.)	Little Roquefort In No Sleep For Percy	F	7m.	3991

TERRYTOON TOPPER REISSUES (10)

5403	(Jan.)	The Helicopter	F	7m.	3683
5406	(Feb.)	Much Ado About Nothing	G	7m.	3683
5409	(Mar.)	The Frog and the Princess	F	7m.	3682
5412	(Apr.)	Mighty Mouse in the Wreck of the Hesperus	F	6½m.	3722
5415	(May)	Gandy Goose in Ghost Town	F	6½m.	3750
5417	(June)	A Day in June	F	7m.	3788
5419	(July)	Gandy Goose in Fisherman's Luck	G	7m.	3788
5421	(Aug.)	Ants in Your Pantry	F	7m.	3788
5423	(Oct.)	A Wicky Wacky Romance	F	7m.	3788
5425	(Dec.)	A Torrid Toreador	F	7m.	3788

(1955)

5502	(Jan.)	Dear Old Switzerland	F	6m.	3946
5504	(Feb.)	Swooning The Swooners	G	7m.	3955
5506	(Mar.)	Gandy Goose In It's All In The Stars	G	7m.	3959
5508	(Apr.)	The Two-Headed Giant	F	7m.	3967

United Artists

SPORTS SPECIAL

		Marciano-Charles Fight	G	21m.	3848
		Marciano-Cockell Fight	G	21m.	3973

Universal-International

Two Reel

MUSICAL FEATURETTES (13

1301	(Nov. 29)	Champ Butler Sings	G	15m.	3893
1302	(Dec. 30)	Road Show	G	15m.	3893
1303	(Jan. 17)	The Robins Sing	G	15m.	3925
1304	(Feb. 14)	Keep It Cool	F	16m.	3925
1305	(Mar. 14)	Les Brown Goes To Town	G	15m.	3925
1306	(Apr. 11)	Strictly Informal	G	16m.	3925
1307	(May 16)	Girl Time	G	16m.	3982
1308	(June 20)	Webb Pierce And His Wonderin' Boys	F	16m.	3973

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1309	(July 18)	Roundup of Rhythm	G	16m.	4009
1310	(Aug. 22)	Eddie Howard and His Orchestra	G	14m.	4008

SPECIALS

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1201	(Nov. 12)	A Gift From Dirk	G	19m.	3893
		(1954-55)			
1300	(Mar. 15)	A World Of Beauty	G	17m.	3925
		King's Secret, The (Color)	E	16m.	3982

One Reel
VISTARAMA SPECIAL
(CinemaScope and other aspect ratios)
(Eastman Color)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
	(Nov.)	Speed Sub-Zero	G	9½m.	3874
	(Mar. 28)	Fortress Of Freedom (Tech) (SS)	E	10m.	3967

COLOR PARADES

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1381	(Feb. 28)	Dust Eaters	E	9½m.	3947
1382	(Mar. 21)	Moose Country	F	9½m.	3967
1383	(Apr. 25)	White Magic	G	9m.	3967
1385	(July 11)	King Salmon	F	9m.	4009
1386	(Aug. 1)	Swing Hi-Swing Lo	F	9m.	4009

WALTER LANTZ CARTUNES (13)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1321	(Dec. 20)	I'm Cold	G	6m.	3894
1322	(Jan. 17)	Helter Shelter	G	6m.	3894
1323	(Feb. 14)	Crazy Mixed Up Pup	G	6m.	3926
1324	(Mar. 14)	Witch Crafty	F	6m.	3926
1325	(Apr. 11)	Legend Of Rock-A-Bye Point	G	6m.	3926
1326	(May 9)	Private Eye Pooch	G	6m.	3947
1327	(June 6)	Sh-h-h-h	E	6m.	3966
1328	(July 4)	Bedtime Bedlam	G	6m.	3973
1329	(Aug. 1)	Paw's Night Out	G	6m.	3982
1330	(Aug. 29)	Flea For Two	G	6m.	4009
1331	(Sept. 26)	Square Shooting Square	G	6m.	4009

WALTER LANTZ CARTUNES
(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1351	(Feb. 21)	The Band Master	G	7m.	3946
1352	(Mar. 28)	The Mad Hatter	G	7m.	3955
1353	(Apr. 25)	Banquet Busters	G	7m.	3959
1354	(May 30)	Kiddie Koncert	G	7m.	3982
1355	(June 27)	Pixie Picnic	G	7m.	3982
1356	(July 25)	Wacky Bye Baby	G	7m.	3983

VARIETY VIEWS

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1341	(Dec. 27)	Trouble Bruin	G	9m.	3926
1342	(Jan. 31)	Little Lost Scent	F	9m.	3947
1343	(Apr. 11)	Whatever Goes Up	G	9m.	3967
1344	(June 13)	Modern Minute Men	E	9m.	3991

Warners

SPECIALS (12)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2001	(Sept. 11)	Gay Parisian	E	20m.	3841
2002	(Oct. 9)	In Fourteen Hundred Ninety-Two (WarnerColor)	G	17m.	3865
2003	(Nov. 6)	Mariners Ahoy	G	17m.	3880
2004	(Jan. 8)	Where Winter Is King	G	17m.	3918
2005	(Dec. 4)	Bill Of Rights	G	22m.	3899
2006	(Feb. 5)	Beauty And The Bull	E	17m.	3933
2007	(Mar. 5)	Mississippi Traveler (Warner Color)	E	17m.	3946
2008	(Apr. 9)	Old Hickory	E	17m.	3966
2009	(Aug. 13)	Festival Days			
2010	(May 28)	Wave Of The Flag	E	19m.	3982
2011	(June 18)	The Adventures Of Alexander Selkirk	G	17m.	4002
2012	(July 16)	Uranium Fever	G	17m.	4008

CLASSICS OF THE SCREEN (

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2101	(Sept. 25)	Wells Fargo Days	F	20m.	3342
2102	(Nov. 20)	Camera Hunting	G	19m.	3880
2103	(Jan. 22)	Three Cheers For The Girls			
2104	(Mar. 26)	When The Talkies Were Young	E	17m.	3953
2105	(May 14)	At The Stroke Of Twelve	F	20m.	3981
2106	(July 2)	The Glory Around Us	F	20m.	4008

One Reel
BLUE RIBBON HIT PARADES (13)
(Reissues)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2301	(Sept. 11)	Rhapsody In Rivets	E	7m.	3842
2302	(Oct. 16)	Inki At The Circus	F	7m.	3842
2303	(Nov. 6)	Foxy Duckling	G	7m.	3880
2304	(Nov. 27)	The Shell-Shocked Egg	F	7m.	3880
2305	(Dec. 25)	Trial of Mr. Wolf	G	7m.	3888
2306	(Feb. 5)	Back Alley Oproar	F	7m.	3939
2307	(Feb. 26)	You Were Never Duckier	G	7m.	3947
2308	(Apr. 2)	House Hunting Mice	F	7m.	3966
2309	(Apr. 23)	Crowing Pains	F	7m.	3966
2310	(June 4)	Hop, Look, And Listen	F	7m.	3982
2311	(June 25)	Tweetie Pie	E	7m.	3983
2312	(July 23)	Goofy Gophers	G	7m.	4019
2313	(Aug. 20)	What's Brewin' Bruin			

BUGS BUNNY SPECIALS (8)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2723	(Nov. 13)	Lumber Jack-Rabbit	F	7m.	3874
2724	(Dec. 18)	Baby Buggy Bunny	G	7m.	3900
2725	(Feb. 12)	Beanstalk Bunny	G	7m.	3933
2726	(Mar. 26)	Sahara Hare	G	7m.	3947
2727	(May 7)	Hare Brush	G	7m.	3982
2728	(June 11)	Rabbit Rampage	E	7m.	4002
2729	(July 9)	This Is A Life?	G	7m.	4002
2730	(Aug. 27)	Hyde And Hare			

JOE McDOAKES COMEDIES (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2401	(Oct 30)	So You're Taking In A Roomer	F	10m.	3866
2402	(Dec. 18)	So You Want To Know Your Relatives	F	10m.	3900
2403	(Jan. 29)	So You Don't Trust Your Wife	F	10m.	3919
2404	(Mar. 12)	So You Want To Be A Gladiator	F	10m.	3947
2405	(May 7)	So You Want To Be On A Jury	F	10m.	3983
2406	(Aug. 27)	So You Want A Model Railroad			

MELODY MASTER BANDS REISSUES (

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2801	(Sept. 4)	Melody Of Youth	G	10m.	3843
2802	(Oct. 23)	Skinnay Ennis and Orch.	E	10m.	3843
2803	(Jan. 1)	South American Sway	F	9m.	3880
2804	(Feb. 26)	Stan Kenton and Orch.	F	10m.	3900
2805	(June 11)	U. S. Service Bands	G	10m.	4019
2806	(Apr. 16)	The Playgirls	G	10m.	3967

MERRIE MELODIES (22)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2701	(Sept. 4)	Gone Batty	G	7m.	3842
2702	(Sept. 18)	Goo Goo Goliath	G	7m.	3866
2703	(Oct. 2)	By Word Of Mouse	F	7m.	3866
2704	(Oct. 16)	From A To Z-Z-Z	E	7m.	3880
2705	(Oct. 30)	Quack Shot	G	7m.	3880
2706	(Nov. 27)	My Little Duckaroo	G	7m.	3880
2707	(Dec. 11)	Sheep Ahoy	G	7m.	3900
2708	(Jan. 1)	Pizzicato Pussycat	E	7m.	3909
2709	(Jan. 15)	Feather Dusted	F	7m.	3909
2710	(Jan. 29)	Pests For Guests	G	7m.	3909
2711	(Feb. 19)	All Fowled Up	F	7m.	3933
2712	(Feb. 26)	Stork Naked	G	7m.	3933
2713	(Mar. 12)	Lighthouse Mouse	G	7m.	3947
2714	(Apr. 2)	Sandy Claws	G	7m.	3966
2715	(Apr. 16)	The Hole Idea	E	7m.	3966
2716	(Apr. 30)	Ready, Set, Zoom	G	7m.	3966
2717	(May 21)	Past Perfumance	E	7m.	3982
2718	(June 4)	Tweety's Circus	F	7m.	3982
2719	(June 25)	Lumber Jerks	G	7m.	4002
2720	(July 23)	Double Or Mutton	E	7m.	4009
2721	(Aug. 6)	Jumpin' Jupiter	G	7m.	4009
2722	(Aug. 20)	A Kiddie's Kitty			

THE SPORTS PARADE (10)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2501	(Sept. 18)	Circus On Ice	F	10m.	3844
2502	(Oct. 23)	Hatteras Honkers	F	10m.	3866
2503	(Dec. 11)	Rodeo Roundup	F	10m.	3900
2504	(Jan. 15)	Silver Blades	G	10m.	3919
2505	(Feb. 19)	Caribbean Playgrounds	F	10m.	3934
2506	(Mar. 19)	Football Royal	G	10m.	3967
2507	(May 21)	Riviera Revelries	G	10m.	3983
2508	(Apr. 23)	Rocky Mountain Big Game	F	10m.	3967
2509	(July 9)	Italian Holiday	G	10m.	4009
2510	(Aug. 6)	Aqua Queens			

WARNER VARIETIES (7)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2601	(Oct. 2)	This Mechanical Age	G	10m.	3866
2602	(Nov. 13)	Ski Flight	F	9m.	3888
2603	(Dec. 25)	Bit Of The Best	G	10m.	3900
2604	(Mar. 19)	Those Exciting Days	G	10m.	3947
2605	(Apr. 30)	Fire, Wind, Flood	E	9m.	3967
2606	(June 18)	Some Of The Greatest	E	10m.	4003
2607	(July 30)	Gadgets Galore	E	10m.	4009

Miscellaneous

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
		Alien Orders (COI)	F	10m.	3857
		Arabesques (Eastman Color) (Transatlantic)	G	10m.	4003
		Arizona Sheepdog (Technicolor) (BuenaVista-Disney)	E	21m.	3989
		Barber Of Seville, The (Color) (Filmeco)	G	26m.	3959
		Bare Facts (Mishkin)	F	9m.	4019
		Britain's Choice (BIS)	G	13½m.	3989
		Chevalier de Menilmontant (Burstyn)	G	14m.	3873
		Churchill, Man Of The Century (BIS)	G	20m.	3953
		Composers In Clay (United World)	G	22m.	3856
		Fiesta in Seville (Eastman Color) (Transatlantic)	E	10m.	4003
		Formosa: The Guarded Island (Film Renters)	G	18m.	3953
		Fountains of Rome (Technicolor) (IFE)	F	9m.	3926
		Grand Canyonscope (CinemaScope) (Buena Vista—Disney)	E	7m.	3900
		Henri De Toulouse Lautrec (Pictura)	F	17m.	3856
		Herman Melville's Moby Dick (Color) (Busstyn)	E	30m.	3981
		Highland Journey (Technicolor) (BIS)	E	24m.	3989
		Italian Rainbow—Masterpieces in Florence (Color) (IFE)	G	8m.	3926
		Lesson In Anatomy, A (IFE)	F	11m.	3849
		Light And Mankind (Technicolor) (Baker-Brill)	E	9m.	3982
		Lost Paradise, The (Pictura)	G	11m.	3857
		Miracle In Music, A (American)	G	8m.	3900
		Moving Spirit, The (Tech) (Kingsley-Int.)	E	17m.	3953
		Mystery Of Leonarda, The (IFE)	F	10m.	3848
		New Van Gogh, The (IFE)	G	15m.	3856
		Paul Gauguin (Pictura)	G	13m.	3848
		Peter and The Wolf (Technicolor) (Buena Vista-Disney) (Reissue)	E	15m.	4015
		Queen's Colors, The (McDonald)	E	17m.	3918
		Queen's Navy, The (BIS)	G	20m.	3989
		Rembrandt, A Self-Portrait (DCA) (Color)	E	26m.	3909
		Report on Love—(Color)—(Kingsley-International)	E	13m.	4008
		Romantic Youth (Burstyn)	F	15m.	3865
		Siam (Buena Vista) (Technicolor)	E	32m.	3918
		Story of Light, The (Color) (Bondy)	E	9m.	3866
		Switzerland (Technicolor) (CinemaScope) (Buena Vista)	E	32m.	3959
		Third Avenue El (Color) (Ardee)	F	12m.	3973
		Thursday's Children (BIS)	E	20m.	3953
		Unclad Cuties (Mishkin)	F	9m.	401

title. Holidays and special events will be found at the bottom of this page. This chart is kept as up-to-date as possible on information made available by the home office.

ALLIED ARTISTS	COLUMBIA	LIPPERT	METRO	PARAMOUNT	RKO	REPUBLIC	20th-FOX	UNITED ARTISTS	U.-INT.	WARNERS
JULY	**JULY**	**JULY**	**JULY**	**JULY**	**JULY**	**JULY**	**JULY**	**JULY**	**JULY**	**JULY**
Wichita J. McCrea, V. Miles, L. Bridges **Spy Chasers** L. Gorcey, H. Hall, L. Davis **Betrayed Women** C. Matthews, P. Knudsen, B. Michaels, T. Drake	**It Came From Beneath The Sea** K. Tobey, F. Domergue, D. Curtis **Creature With The Atom Brain** R. Denning, A. Stevens **Chicago Syndicate** D. O'Keefe, A. Lene, P. Stewart, X. Cugat & Orch.	**The Lonesome Trail** W. Morris, J. Agar, M. Dean, E. Buchanan	**Interrupted Melody** E. Parker, G. Ford (Eastman Color) (CinemaScope) **The Cobweb** L. Bacall, C. Boyer, R. Widmark (Eastman Color) (CinemaScope) **The Wizard Of Oz** Re-issue	**The Seven Little Foys** B. Hope, M. Vitale, A. Clark, G. Tobias (Technicolor) (VistaVision) **We're No Angels** H. Bogart, A. Ray, P. Ustinov, J. Bennett (Technicolor) (VistaVision)	**Pearl Of The South Pacific** V. Mayo, D. Morgan D. Farrar (Technicolor) (Superscope)	**Lay That Rifle Down** J. Canova, R. Lowery **Mystery Of The Black Jungle** L. Barker, J. Maxwell **The Green Buddha** W. Morris M. Germaine (English-made) **Cross Channel** W. Morris, Y. Furneaux	**A Life In The Balance** R. Montalban, A. Bancroft, L. Marvin (Made in Mexico) **The Living Swamp** Okenfenokee Swamp nature study (DeLuxe Color) (CinemaScope) **How To Be Very, Very Popular** B. Grable, R. Cummings, S. North (DeLuxe Color) (CinemaScope) **House Of Bamboo** R. Stack, S. Yamaguchi, R. Ryan (DeLuxe Color) (CinemaScope) (Made in Japan)	**Othello** O. Welles, S. Cloutier, M. MacLiammoir (Made in Europe) (Welles) **Not As A Stranger** R. Mitchum, O. DeHavilland, F. Sinatra, G. Grahame (Kramer) **The Man Who Loved Redheads** M. Shearer, J. Justin, R. Culver (Technicolor) (Lopert)	**Ain't Misbehavin'** R. Calhoun, P. Laurie, J. Carson (Technicolor) **Foxfire** J. Chandler, J. Russell, D. Duryea (Technicolor) **The Purple Mask** T. Curtis, C. Miller, D. O'Herlihy (Technicolor) (CinemaScope)	**Land Of The Pharaohs** J. Hawkins, J. Collins (WarnerColor) (CinemaScope) **The Dam Busters** R. Todd, M. Redgrave (English made) **Mister Roberts** H. Fonda, J. Cagney, B. Palmer (WarnerColor) (CinemaScope)
AUGUST	**AUGUST**	**AUGUST**	**AUGUST**	**AUGUST**	**AUGUST**	**AUGUST**	**AUGUST**	**AUGUST**	**AUGUST**	**AUGUST**
The Warriors E. Flynn, J. Dru, P. Finch (Technicolor) (CinemaScope) **The Phenix City Story** R. Kiley, J. McIntyre, K. Grant	**The Man From Laramie** J. Stewart, C. O'Donnell, D. Crisp (Technicolor) (CinemaScope) **Bring Your Smile Along** F. Laine, K. Braselle, C. Towers (Technicolor) **The Night Holds Terror** J. Kelly, H. Parks	**Simba** D. Bogarde (Eastman Color)	**The King's Thief** E. Purdom, A. Blyth, D. Niven (Eastman Color) (CinemaScope) **The Scarlet Coat** C. Wilde, M. Wilding, G. Sanders, A. Francis (Eastman Color) (CinemaScope)	**You're Never Too Young** D. Martin, J. Lewis, D. Lynn (Technicolor) (VistaVision	**Bengazi** R. Conte, V. McLaglen, M. Powers	**The Last Command** S. Hayden, A. M. Alberghetti, R. Carlson (Trucolor) **Flame Of The Islands** Y. DeCarlo, H. Duff, Z. Scott (Trucolor) **Twinkle In God's Eye** M. Rooney, C. Gray, H. O'Brian **Secret Venture** K. Taylor, J. Hylton **The Divided Heart** C. Borchers, Y. Mitchell, A. Dahlen	**The Virgin Queen** B. Davis, R. Todd, H. Marshall (Color by DeLuxe) (CinemaScope) **Love Is A Many Splendored Thing** W. Holden, J. Jones (CinemaScope) (Color by De Luxe)	**Shadow Of The Eagle** R. Greene, V. Cortesa, G. Gynt (English-made) (Valiant) **The Kentuckian** B. Lancaster, D. Foster, D. Lynn (Technicolor) (CinemaScope) (Hecht-Lancaster) **The Naked Street** R. Mitchum, S. Winters, L. Gish (Small)	**One Desire** A. Baxter, R. Hudson, J. Adams (Technicolor) **The Private War Of Major Benson** C. Heston, J. Adams, W. Demarest (Technicolor) **Francis In The Navy** D. O'Connor, M. Hyer	**Pete Kelly's Blues** J. Webb, P. Lee, E. O'Brien (WarnerColor) (CinemaScope)
SEPTEMBER	**SEPTEMBER**	**SEPTEMBER**	**SEPTEMBER**	**SEPTEMBER**	**SEPTEMBER**	**SEPTEMBER**	**SEPTEMBER**	**SEPTEMBER**	**SEPTEMBER**	**SEPTEMBER**
Night Freight F. Tucker, K. Larsen, B. Britton **The Body Snatchers** K. McCarthy, D. Wynter, C. Jones **Son Of Slade** J. Ericson, M. Blanchard, N. Brand	**Footsteps In The Fog** S. Granger, J. Simmons (Technicolor) (Made in England) **Special Delivery** J. Cotton, E. Bartok (Made in Germany) **The Gun That Won The West** D. Morgan, R. Denning, P. Raymond (Technicolor) **Apache Ambush** B. Williams, A. August, T. Ritter		**It's Always Fair Weather** G. Kelly, C. Charisse, D. Dailey (Eastman Color) (CinemaScope) **Svengali** H. Neff, D. Wolfit, T. Morgan (Eastman Color) (English-made) **The Bar Sinister** J. Richards, J. Lewis, E. Gwenn (Color) (CinemaScope)	**The Girl Rush** R. Russell, F. Lamas, E. Albert (VistaVision) (Technicolor) **To Catch A Thief** C. Grant, G. Kelly (VistaVision) (Technicolor) **Ulysses** K. Douglas, S. Mangano, A. Quinn (Technicolor)	**Tennessee Partner** J. Payne, R. Reagan, R. Fleming (SuperScope) (Technicolor)	**A Man Alone** R. Milland, M. Murphy, W. Bond (Trucolor) **The Vanishing American** S. Brady, A. Totter, F. Tucker (Trucolor) **Fighting Chance** R. Cameron, J. London, B. Cooper **Jaguar** Sabu, Chiquita, B. MacLane **Track The Man Down** K. Taylor, P. Clark	**The Left Hand Of God** H. Bogart, G. Tierney, L. J. Cobb (CinemaScope) (Color by De Luxe) **Seven Cities Of Gold** R. Egan, A. Quinn, R. Moreno (Color by DeLuxe) (CinemaScope) (Made in Mexico)	**The Night Of The Hunter** R. Mitchum, S. Winters, L. Gish (Gregory-Laughton) **Desert Sands** R. Meeker, M. English, J. C. Naish (Technicolor) (SuperScope) (Bel-Air)	**The Shrike** J. Ferrer, J. Allyson, K. Clark **Female On The Beach** J. Crawford, J. Chandler, J. Sterling	**The McConnell Story** A. Ladd, J. Allyson (WarnerColor) (CinemaScope)

HOLIDAYS

Sept. 4—Labor Day
Sept. 17-18—Rosh Hashanah
Sept. 26—Yom Kippur

MOON PHASES	1 Quater	2 Full	3 Last	4 New
AUGUST	25	3	10	17
SEPTEMBER	23	2	9	16

MOTION PICTURE

EXHIBITOR

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—is not new for this ruggedly independen

THEATREMAN'S

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FIRST • • • of all industry trade papers to concentrate on a true and co plete coverage of all important *Local Territorial News.*

FIRST • • • of all industry trade papers to separate *Feature and Sh Subject Reviews* from the general editorial contents, so th could be saved and filed for future reference use.

FIRST • • • *(and still the only)* industry trade paper to prepare an "ov run" of each review section—and make sets available to subscribers as *Complete Back Film Seasons.*

FIRST • • • *(and still the only)* industry trade paper to specially prepa print and warehouse for the orders of its subscribers nearly score of time-saving and system-establishing *Theatre Operating Forms and Systen*

FIRST • • • *(and still the only)* industry trade paper to specially prepa print and distribute *free* to any theatreman requesting it *all-on-one-sheet Booking Calendar.*

FIRST • • • *(and still the only)* industry trade paper to have an on-th firing-line practical theatreman, experiencing with the read every changing trend of theatre operation, as its *Publisher and Editorial Direct*

FIRST • • • *(and still the only)* industry trade paper to create *the inimital Check-Up index* of all facts about every feature and sh reviewed—including aspect ratio, available sound, one line review, tip on bidding, e

FIRST • • • *(and still the only)* industry trade paper to actually revie *ALL Features and ALL Shorts,* whether domestic or forei that are offered for booking to the nation's theatres.

FIRST • • • of all industry trade papers to introduce the *National Rele Date Chart,* marshaling the releases of all companys by mont

FIRST • • • *(and still the only)* industry trade paper to keep track of prominent features for the first few months after their natio release date, and through *The Tip-off on Business,* and its "little men", to report the business they are doing.

FIRST • • • *(and still the only)* industry trade paper to prepare and publ the reliable *Check List of T-V Features,* enabling theatremen avoid duplicating T-V bookings.

FIRST • • • of all industry trade papers to recognize the theatre importan of confection vending, and to devote a special *EXTRA PROFI DEPARTMENT* to the design, maintenance, management and equipment for su facilities.

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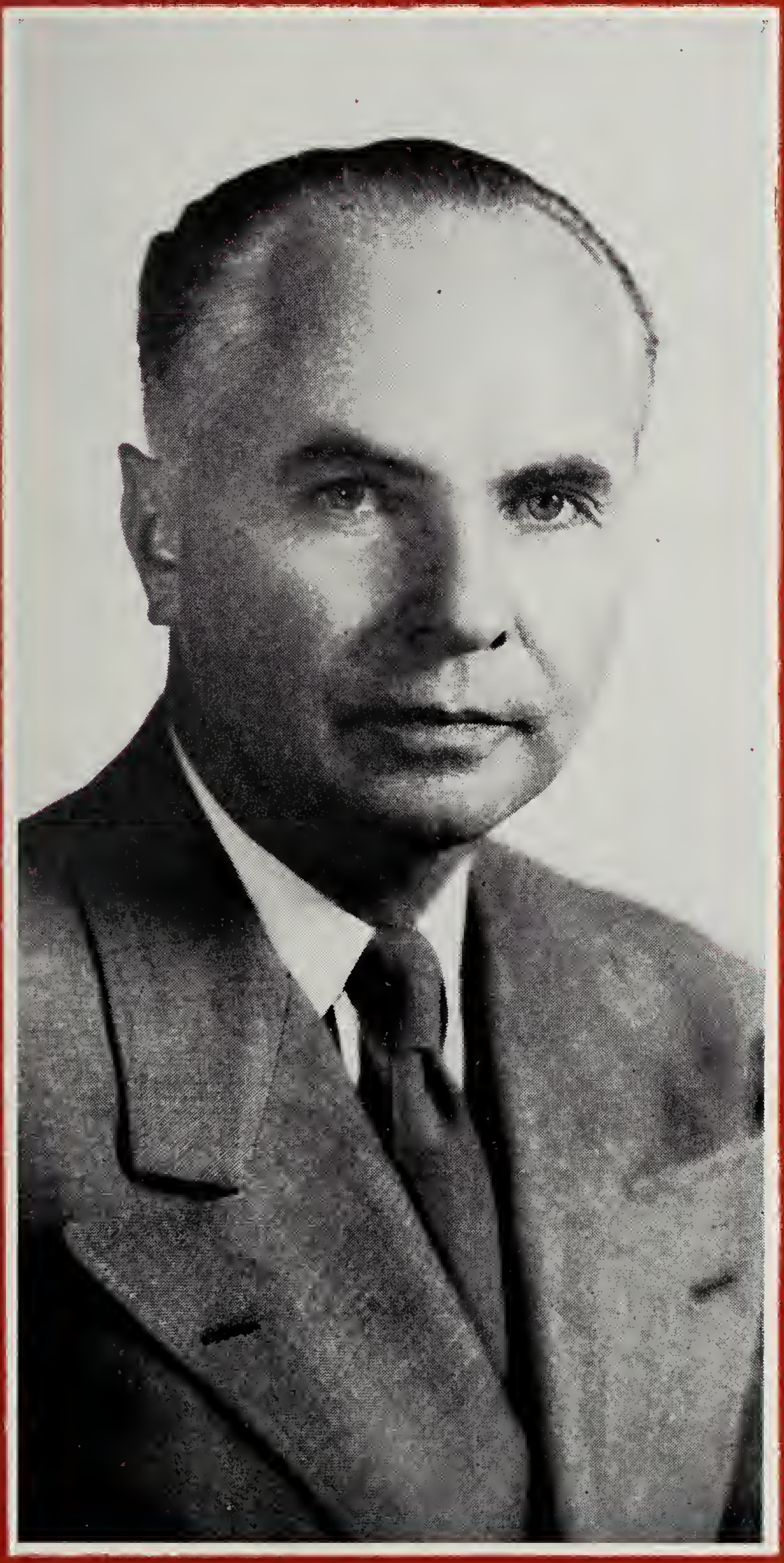
PHILADELPHIA 7, PA.

MOTION PICTURE
EXHIBITOR

SEPTEMBER 7, 1955 VOLUME 54 NUMBER 19
IN TWO SECTIONS • THIS IS SECTION ONE



Loew Protests "Blackboard" Ban

(page 13)

"The Vicious Circle Tightens"

(editorial)

AND FEATURING: THE SERVISECTION

Pat McGee, TOA executive and head, Cooper Foundation Theatres, last week took issue with Allied on federal regulation, COMPO support, and the advisability of a tax repeal campaign for complete relief.

"KEEP THIS UNDER YOUR HAT!"

Remember our prediction! The folks who are packing theatres for "Love Me Or Leave Me" have another great treat. Next at Music Hall, N. Y. Soon Everywhere! Read the trade notices below:

"Top-notch musical. Excellent boxoffice outlook." —*VARIETY (Weekly and Daily)*

"Joy at the boxoffice. Designed to please millions. Rating excellent." —*M. P. HERALD*

"High rating musical. Highly entertaining." —*M. P. EXHIBITOR*

"Fast-paced musical. Slick pic. As up-to-the-minute as tomorrow morning's newspaper." —*HOLLYWOOD REPORTER*

"Sock musical comedy entertainment. A standout musical show." —*FILM BULLETIN*

"Record-breaking destiny. Will bring customers back to see it again and again." —*M. P. DAILY*

"Lively, star-studded CinemaScope musical." —*BOXOFFICE*

"Will send audiences home happy and smiling." —*SHOWMEN'S TRADE REVIEW*

"Prize musical. Rare delight. Ushers in fall season with boxoffice sunshine." *INDEPENDENT FILM JOURNAL*

★

M-G-M presents in CinemaScope · *"IT'S ALWAYS FAIR WEATHER" starring GENE KELLY DAN DAILEY* · *CYD CHARISSE* · *DOLORES GRAY* · *MICHAEL KIDD* · (Plus Hal March, M. C. of TV's "$64,000 Question") · *Story and Screen Play by Betty Comden and Adolph Green Music by André Previn* · *Lyrics by Betty Comden and Adolph Green* · *Photographed in Eastman Color Directed by Gene Kelly and Stanley Donen* · *Produced by Arthur Freed*

EXTRA! TERRIFIC TV PROMOTION! Watch M-G-M's 98 big-stations network TV coverage through Dave Garroway's "TODAY" and Steve Allen's "TONIGHT." Also, Hal March, M. C. of TV's top "$64,000 Question" is in "It's Always Fair Weather" and he tells his 55 million viewers about it! Plus nationwide saturation radio campaign adjacent to local weather reports. Also, more than 100 million readership in M-G-M's famed national magazine "Picture of the Month" columns.

MOTION PICTURE

EXHIBITOR

Member Audit Bureau of Circulations

SEPTEMBER 7, 1955
VOLUME 54 NUMBER 19

THE VICIOUS CIRCLE TIGHTENS

If a man has been around theatre business all of his life, plus a stint at film selling and exchange management, he shouldn't need a crystal ball to recognize some storm clouds currently on the horizon that could produce wild and wooly chaos in the not too distant future. And the storm clouds to which we refer have nothing to do with taxes, COMPO dues, or censorship. They are only partly related to excessive film prices, to the scarcity of grade A features, and to the possibility of government regulation. The potential business hurricane, that could hit such a blow to the motion picture trade that all facets might be forced to sit around a council table in order to save their collective skins, is a breakdown in clearances.

Not too long ago in this department (THE OLD LEGAL "LOUSE-UP"—July 20, 1955) we pointed to the rash of lawsuits based on the shortening, or actual elimination, of established clearances between runs; and, to a certain extent, blamed the lack of show business savvy by lawyers and judges, and the greed of certain theatremen who try to get "an edge" over their contemporaries. But, to be completely fair to all concerned, these two might be considered effects, and true thinking should be carried one step further back to the cause. We believe this cause to be the wooden, dictatorial sales policies of distributors, who fail to permit price differentiation between theatres of varying sizes, admission scales, drawing potentials, and types of patronage.

To illustrate this belief, let us examine this hypothethical situation: Theatre Number 1 has 1400 seats and is well situated in City A that has a population of over a million. It can command a $1.25 adult admission and can gross $30,000 weekly. A grade A feature even if sold at 50 per cent can bring the distributor $15,000 and still leave the exhibitor $15,000. Ten miles away over high speed express highways, Theatre Number 2 has 1400 seats and is well situated in Town B that has a small town population of 8,000. It can only command a 50 cent adult admission and can gross $1500 weekly. A grade A feature, even if sold at 50 per cent, can bring the distributor $750 and still leave the exhibitor $750. Between the two houses, and five miles away from each over the same high speed express highways, Theatre Number 3 has 600 seats and is well situated in Village C that has a population of 2,500. It can only command a 35 cent adult admission and can gross $350 weekly. A grade A feature, when sold at 50 per cent, can bring the distributor $175 and the exhibitor can fold up. Even with his small concession income he can't light, heat, pay rent, and help, and advertise out of his $175 that remains.

What happened to Theatre Number 3 is undoubtedly what shuttered over 5,000 theatres in this country just a few short years ago.

So the owners of Theatre Number 2 who are just living, and the owners of Theatre Number 3 who are going broke decide to do something about it. Instead of playing pictures 21 days and 35 days respectively behind Theatre Number 1, they figure if they are paying the same percentage, why not play day-and-date? The distributors make no price concessions for their waiting, so why wait?

This they take to court. Either before a judge or before a jury they plead for the rights of the good people of Town B or Village C to see pictures at the same time as City A.

If they win, some part of the Theatre Number 1 weekly gross, at the $1.25 adult admission, will be diverted to the lower admissions of Theatre Number 2 or Theatre Number 3. If the latter move up to more closely approach the higher admission scale, their natural patronage will be chased away so that all three will be dividing the business formerly done by Theatre Number 1. In either event the grosses drop, and, as clearances disappear, the 450 prints that now suffice for national distribution purposes will fall far short of the demand from more than 50 per cent first-runs. New restraint of trade suits claiming discrimination will spring up like mushrooms.

Drive-in theatres still further complicate this condition, for, although only seasonal in nature, having basically one show per night, and subject to every vagary of the weather, their huge capacities permit grosses on a perfect evening that would exceed all but the best roofed types.

As this vicious circle tightens, exchange managers seem to be powerless to protect their territories or their future grosses. Off the record, many will agree that the price of film and percentage terms should decrease in proportion to the length of clearance; but while "New York" says 50 per cent across the board, that is their price.

And so the storm clouds get darker!

It looks as though we're in for a blow!

Jay Emanuel

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THESE GUYS KNOW WHAT GETS THE DOLLARS!

(These exhibitors came to the Coast to see a rough cut of Samuel Goldwyn's greatest attraction "Guys And Dolls.")

DAVE WALLERSTEIN, ***Balaban & Katz***
"A tender and moving love story so well portrayed by Marlon Brando and Jean Simmons makes this more than an outstanding musical, it gives it universal human appeal. Congratulations to all for a wonderful picture."

EDDIE ZABEL, ***National Theatres***
"It's a helluva good picture. It will make a lot of money. I enjoyed it very much."

SOL A. SCHWARTZ, ***RKO Theatres***
"It was well worth going 3000 miles to see 'GUYS AND DOLLS.' Brando sensational, Sinatra terrific and wait until you see Jean Simmons and Vivian Blaine. There is only one Sam Goldwyn and he has done it again."

EDDIE SILVERMAN, ***Essaness Theatres***
"The industry is indeed fortunate that it can look forward to the greatest musical ever made, 'GUYS AND DOLLS.' It doesn't seem possible that Sam Goldwyn will ever reach greater heights."

CHARLES MOSS, ***Moss Enterprises***
"One of the greatest pieces of entertainment I have ever seen. The offbeat casting resulting in superb performances demonstrates the terrific vision and genius of Mr. Samuel Goldwyn."

JERRY ZIGMOND, ***Paramount Theatres***
"An exceptional picture. It will rank as one of the major entertainment attractions for a long, long time to come."

Samuel Goldwyn's "GUYS AND DOLLS" starring MARLON BRANDO · JEAN SIMMONS FRANK SINATRA · VIVIAN BLAINE · with Robert Keith · Stubby Kaye · B. S. Pully Johnny Silver . and The Goldwyn Girls · Written for the Screen and Directed by Joseph L. Mankiewicz Music and Lyrics by Frank Loesser · Choreography by Michael Kidd · In CinemaScope · Photographed in Eastman Color · Distributed by M-G-M

BROADWAY GROSSES

(As of this Monday)

Holiday Crowds Boost Tally

New York—Hypoed by the Labor Day three-day holiday, all Broadway first runs reported satisfactory grosses for the period.

According to usually reliable sources reaching Motion Picture Exhibitor, the breakdown was as follows:

"To Catch A Thief" (Paramount). Paramount reported $60,000 for the fifth week.

"Love Is A Many-Splendored Thing" (20th-Fox). Roxy announced $55,672 for Thursday through Monday, with the third week sure to tally $65,000.

"Mister Roberts" (Warners). Radio City Music Hall, with stage show, garnered $120,000 for Thursday through Monday, with the eighth week sure to hit $152,000.

"You're Never Too Young" (Paramount). Criterion expected $29,000 for the second session.

"The Man From Laramie" (Columbia). Capitol anticipated $68,000 for the opening week.

"Ulysses" (Paramount). Globe expected the third week to tally $30,000.

"The Kentuckian" (UA). Mayfair claimed the first week would hit $31,000.

"Summertime" (UA). Astor was headtoward $24,000 on the 11th week.

"Pete Kelly's Blues" (Warners). Victoria was sure to hit $28,000 on the third week.

"The Phenix City Story" (Allied Artists). Loew's State reported that the opening week would be around $40,000.

AB-PT Stresses 'Teen Draw

New York — American Broadcasting-Paramount Theatres, Inc., will hold its annual convention for theatre affiliates at the Monmouth Hotel, Spring Lake, N. J., on Sept. 7, 8, and 9, according to an announcement by Leonard H. Goldenson, president. More than 80 participants will discuss a wide variety of subjects relating to the current problems of the motion picture industry.

Of prime importance in the discussions will be the subject of teen-agers, junior and senior admissions, kiddie shows and the relation of youngsters to the general admission structure. In this connection particular emphasis will be placed on the development of "new faces" to attract the younger element. Most of the theatre affiliates attending the meeting have recently conducted experimental special activities to bolster the attendance of youngsters. Their actual experiences on the subject will be discussed for the further development of future plans on building up the "movie habit."

Paramount's Cicero Mourned

New York—John Cicero, 54, production chief, Paramount advertising department, died last fortnight at Lawrence Hospital, Bronxville, following an illness that kept him from his duties for the past two months. He is survived by his wife.

Cicero joined Paramount in 1929 as production chief of the advertising department and held that position continuously until his death.

Jack L. Warner, second from left, hosts a luncheon to acquaint press and television executives with the "Warner Brothers Presents" television show slated to bow over ABC-TV on a coast-to-coast network on Sept. 13. He is seen with Robert Kitner, Leonard Goldenson, and Sid Markley.

NEW YORK

By Mel Konecoff

NOTHING MUCH new this week. The good pictures are still doing the biz.

Those cartoon teasers on "My Sister Eileen" doing a fine job garnering attention. Not only are they being used in trade ads but in newspapers, as well as in direct mail campaigns to exhibitors. It might even bring a smile when needed these days in some spots.

Konecoff

Then there's the press agent who would have us believe that an Indian applied for a job in the Kirk Douglas production "The Indian Fighter," which is nothing unusual in itself, but he claims he drove up in a Jaguar sports car. It seems Andrew Pritchard, 20-year old Cherokee was touring the Northwest when he heard about the movie and thought it might be fun to work therein. Director Andre de Toth and Douglas had no objection but the Jaguar was out. He had to confine himself to an ordinary old fashioned one-horsepower pinto pony.

Another bit of trivia concerns itself with some college lad who had nothing else to do all summer but pedal a bicycle from Laramie to New York as an attention-getter for "The Man From Laramie." Somebody, maybe it was Columbia, was going to pay him the equivelant of a year's college tuition. Everything was going more or less according to schedule when some cad stole the vehicle in Camden, N. J., when the lad, Bill Grant, was having lunch with the Mayor. Net result was that the newspapers gave it much space and they had to dig him up another two-wheeler to complete the journey.

We have a sneaking suspicion that if the homes of a certain company's publicity staff were searched, a certain missing object having two wheels, pedals, a seat, handle-bars, etc. might be unearthed.

(*Continued on page* 23)

CAN NEWS

(Trade Headlines Of The Issue)

Deaths

Paramount's advertising department production chief, John Cicero, dies (page 5).

Distribution

Jonas Rosenfield, Jr., quits IFE to join Columbia (page 7).

Arthur M. Loew protests to the State Department Clare Booth Luce's actions in Venice Festival leading to the withdrawal of "Blackboard Jungle" (page 13).

Exhibition

AB-PT readies for its convention with the problem of getting youth back to the theatre high on the agenda (page 5).

Showmanship is stressed as National Theatres readies its annual convention (page 13).

Loew's Theatres wins approval to acquire Florida theatre despite opposition of Wometco Circuit (page 22).

Financial

Color Corporation anticipates a profit this year after 1954 loss (page 23).

International

All J. Arthur Rank companies show increased earnings (page 20).

Valuable prizes featured in contests held by two Canadian circuits (page 20).

Legal

Associated Prudential Theatres multimillion dollar anti-trust suit nears settlement (page 10).

Legislative

Senate committee investigating juvenile behavior asks adoption of TV film code (page 10).

Hugh M. Flick, former New York censor, asks full-scale study of the effect of mass communications media (page 10).

Mel Konecoff

The life of a press agent is rather dubiously examined as are campaigns on certain forthcoming features; another morsel from an editor's mailbag is examined; and other Metropolitan tidbits are digested (pages 5 and 23).

Organizations

TOA's Pat MeGee takes issue with National Allied on such matters as federal regulation, tax repeal, and COMPO support; Allied's Trueman T. Rembusch is quick to reply (page 6).

MMPTA supports tax repeal program (page 7).

Legion of Decency head decries public support of objectionable films (page 7).

Production

Daniel T. O'Shea, president, RKO Radio Pictures, Inc., announces that David O. Selznick will produce exclusively for that company (page 6).

20th-Fox sues Frank Sinatra for walking out on "Carousel" (page 22).

TOA's Pat McGee Takes Issue With Allied

Opposes Federal Regulation; Defends COMPO & Tax Fight; Challenges Claim That Allied Alone Represents Small Exhibs

DENVER—National Allied's decision to seek government legislation regulating film rentals in the controversy between exhibition and distribution drew severe criticism last week in a statement from Theatre Owners of America vice-president Pat McGee, general manager, Cooper Foundation, who also challenged Allied's claim to represent the small theatre owner and its stand on COMPO.

McGee took issue with Texas Allied's Colonel H. A. Cole and National Allied executive Trueman Rembusch in particular for their contention that COMPO has failed to do a proper job for the exhibitor and that federal regulation is necessary for the industry. TOA, he asserted, will continue to negotiate with "the people who own the pictures, and not ask help from the Government . . . " Concerning Allied's contention that a COMPO fight for further admission tax relief at this time would benefit only the distributor, McGee maintained that elimination of the tax would mean profit for all exhibitors, and that even if film rentals increased the theatre owner would retain at least 60 per cent of the tax saving.

The Cooper executive held that it was a matter of record that he, in his capacity as an officer of TOA, made possible the tax relief obtained last year by 9,000 small exhibitors through his personal efforts, "for which Allied wishes to take the credit," and raised the question whether it might not be TOA which "truly represents" the small theatreman.

His statement, McGee said, was released on his own initiative, but was fully endorsed by TOA president E. D. Martin, board chairman Walter Reade, Jr., executive committee chairman Alfred Starr, and other TOA officials.

Rembusch Hits McGee Claim On Tax Relief Acquisition

FRANKLIN, IND.—A claim by Theatre Owners of America vice-president Pat McGee, general manager, Cooper Foundation, Denver, that his personal efforts resulted in admission tax relief for some 9,000 small exhibitors last year was sharply challenged last week by Trueman Rembusch, former National Allied president and member of the COMPO triumvirate, who asserted that it was the combined efforts of American showmen which brought about partial Congressional repeal of the excise tax.

The Indiana exhibitor referred to McGee's attack on Texas Allied's Colonel H. A. Cole as "one of the most ungrateful happenings in my memory." He asserted that it was Cole who initiated McGee in the tax fight, Cole who devoted more time than anyone else to conducting it, and Cole who resisted all efforts to effect a compromise at 10 per cent for the small exhibitors. Rembusch called McGee's position one typical of circuit operators because of his claim to retaining 60 per cent of the tax saving from distributors, inasmuch as he is backed by circuit buying power. McGee, he predicted, would agree with the National Allied plan for government regulation of film rentals if he was a small theatre owner.

Rembusch maintained that the "film problem" cannot be viewed on a national level because U. S. production is geared to foreign quotas of countries where film rentals are controlled. Clarifying his stand on COMPO, Rembusch stated that his position has been distorted by some persons with selfish ends. COMPO, he maintained, was formed to protect and promote industry relations, which it has failed to do in the last year, during which, he alleged, it has come under distributor domination.

Arbitration Draft Omits Financing Plan, Film Rental

NEW YORK—The problem of financing the proposed industry arbitration setup has been left open in the latest draft of the system now being circulated among members of the exhibition-distribution committee, it was learned last fortnight. The omission of a fiscal arrangement was the result of a desire on the part of the committee that organizations, apart from the committee delegates, pass on the new draft before assessing the cost of the system. It was also revealed that the draft does not include any provision for the arbitration of film rentals, an issue to which Allied States Association is committed.

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Selznick To Produce For RKO Release

NEW YORK—David O. Selznick will start production early this winter on a series of top-quality films for world-wide distribution by RKO Radio Pictures, Inc., Daniel T. O'Shea, president, announced last week.

Simultaneously with the RKO announcement, Selznick confirmed the termination of long-pending negotiations between his organization, the Selznick Company, Inc., and MGM

Under the terms of the long-term agreement between RKO and The Selznick Company, RKO will finance the productions and Selznick will act as either the personal producer or the executive producer. The agreement calls for Selznick's company to produce films exclusively for RKO distribution.

Associated with the Selznick executives in the RKO negotiations with Thomas F. O'Neil and O'Shea, was A. Morgan Maree, Jr.

The Selznick Company will produce at the RKO-Pathe studio in Culver City, which will again be known as the Selznick Studio. Selznick has kept his offices at that studio for 20 years, even during the seven-year period of his retirement from active production.

The announcement disclosed that the Selznick Studio will assemble its own production staff and operate in much the same manner as it did before its retirement from the production field. The principle executives of the Selznick Company are Frank I Davis, president; Victor J. Hoare, vice-president for distribution; and Earl R. Beaman, treasurer. The Selznick Company will continue to maintain its offices outside of Hollywood, including those in London and New York.

President O'Shea disclosed that under the terms of the agreement, RKO will reissue a number of previous Selznick pictures domestically and in certain countries abroad. Those to be immediately reissued in this country are "Rebecca," "The Arventures Of Tom Sawyer," "The Third Man" and, as a double bill, a pair of Gregory Peck pictures, "Spellbound" and "The Paradine Case." These films will be launched with saturation ad campaigns.

Selznick stated that he expects again to introduce and develop a group of new star personalities, in the same manner as prior to his retirement.

Anti-Trust Suit Settled

NEW YORK—The settlement and discontinuance of the anti-trust suit brought against eight major distributors, Walter Reade Theatres, Plainfield Operating Company, and others by the owners of the Court, Somerville, N. J., was announced last fortnight in New York Federal Court.

The Sompru Theatre Company, which operated the Court prior to 1943, sought $639,000 in damages, and the Brookpru Theatre Company, operator since 1943, was seeking $592,000. The amount of the settlement was not disclosed.

Rosenfield Joins Col. As Lazarus Assistant

New York—Columbia announced last week the appointment of Jonas Rosenfield, Jr., to the newly created position of executive assistant to Paul N. Lazarus, Jr., vice-president in charge of advertising, publicity, and exploitation.

Rosenfield

Rosenfield resigned as public relations vice-president of IFE Releasing Corporation, a post he has held since the formation of the company two and a half years ago.

Rosenfield started in the industry in 1936 at Warners and has been an executive in the New York advertising and publicity departments of Walt Disney and 20th Century-Fox.

IFE executive Seymour Poe revealed that Rosenfield had recently been signed to a two-year contract. However, it was felt that the Columbia offer was so attractive that IFE refused to stand in the way of Rosenfield's advancement. The former public relations vice-president will remain connected with IFE in an advisory capacity.

Legion Sees Moral Lapse

St. Paul, Minn.—Monsignor Thomas F. Little, national secretary, Legion of Decency, told delegates to the International Federation of Catholic Alumnae convention last week that the Legion is concerned about the boxoffice success of objectionable films, indicating moral laxity on the part of the public when selecting entertainment. He asserted that there has been a retrogression in motion picture moral standards in the last year, but added that this was not an indictment of the industry as a whole.

Father Little noted that only two of the eight films banned by the Legion last year were produced by members of the MPAA. The others were foreign releases or made by companies not affiliated with MPAA. The churchman claimed that many Protestants and Jews look to the Legion for guidance in discouraging objectionable films. Mrs. James F. Looram, Federation film department chairman and Legion executive board member, asserted that the Legion is concerned also about the source materials of many films.

Baumgarten Heads New Firm

New York—E. J. Baumgarten last fortnight announced the formation of a new production-distribution company under the name of Associated Film Releasing Corporation. Baumgarten, president, outlined plans for eight to 10 outdoor action pictures to be ready for release one every six weeks starting in early October with "Two Gun Lady," starring Peggy Castle, Marie Windsor, William Talman, and Joe Besser as their first offering. Second production on the AFRC schedule will be "Last Of The Desperados."

Baumgarten will continue as president, Lippert Pictures, until that company has completed the release of J. Arthur Rank's Eastman Color production of "Simba."

MMPTA Calls On COMPO For Drive For Complete Federal Tax Repeal

New York—Complete elimination of the federal admissions tax on film tickets was called for last fortnight by the Metropolitan Motion Picture Theatres Association, which asked COMPO to immediately organize a campaign along the lines outlined recently by Samuel Pinanski, American Theatres president and a member of the COMPO triumvirate. The MMPTA thus became the first COMPO unit to fully support the Pinanski proposal for the industry to take action in the January session of Congress.

The New York group, headed by Emanuel Frisch, acted on the ticket tax issue at a board meeting, at which time it pledged support and assistance to COMPO, of which it is a charter member. Circuits represented at the directors' meeting included Leo Brecher, Century, Fabian, Interboro, Loew's, Paramount, Randforce, RKO, Rugoff and Becker, and Stanley Warner. Individual theatres represented were the Radio City Music Hall and the Roxy.

With the endorsement of an affiliate, the anti-tax campaign proposal will presumably be taken up for consideration by the COMPO triumvirate or will be referred to the executive committee. Pinanski's drive also has attracted some criticism, including that of Colonel H. A. Cole, Texas Allied head, who co-chairmaned the tax campaign two years ago and who recently announced that his group would leave COMPO. Doubt in some quarters concerning the timing of the campaign was largely dispelled by the optimistic outlook for the next government fiscal year expressed by Secretary of the Treasury George M. Humphrey, who said that the federal budget could be balanced next year.

Speculation in Washington, nevertheless, was that the tax campaign would have an uphill fight requiring the dedicated participation of all branches of the industry. Many Congressmen, it was pointed out, are likely to feel that the substantial relief won last year places the industry at the end of the line for further concessions, and Congress, in an election year, will be seeking to make the largest reductions possible in individual income taxes, leaving less room for reductions in other categories. Inasmuch as both parties are talking about tax reductions, the admissions tax fight would not be operating entirely in a vacuum, but speed in action would be the essence of success in any tax legislation.

W. Va. Allied Ceases COMPO Membership

Charleston, W. Va.—The West Virginia Allied Theatres Association members voted to cease paying dues to COMPO at their annual convention last week in the Daniel Boone Hotel and moved to withdraw from the organization, although they went on record in support of the Audience Awards Poll despite the fact that the campaign kit was considered too expensive. The Allied unit was the second to pull out of COMPO, Texas Allied having taken similar action a few weeks ago.

The steps taken by the West Virginia exhibitors was based on the promise that COMPO has failed to do "right" by its members. They argued that no benefits had accrued to them from the COMPO affiliation since the admission tax fight, and cited COMPO's refusal to take part in the toll-TV controversy on the side of exhibition.

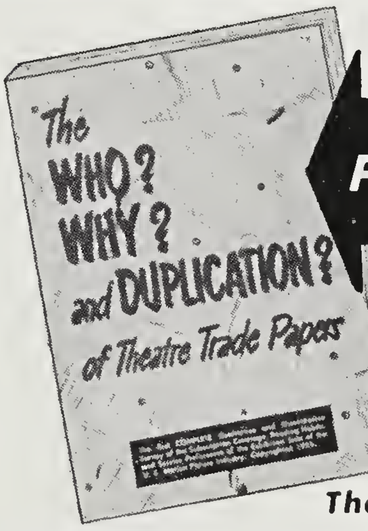
Officers elected by the convention were Don Shultz, president; Don Keesling, first vice-president; H. J. Gilbert, second vice-president; Hal Gilbert, secretary-treasurer; Max Matz, chairman of the board; and Rube Shor, national director.

Directors named were Joe Buffa, Albert Aaron, G. C. Porter, Ross Filson, Roy Letsinger, John Goodnoe, Joe Raad, L. E. Rogers, Jr., Lester Rosenfeld, Louie Shor, and Woodrow Thomas.

PCA Okehs "Tea" Script

Hollywood—MGM disclosed last week that the revised screen play of "Tea And Sympathy" has been accepted by Production Code Administrator Geoffrey Shurlock and work is going forward on the final draft.

RIGHT FROM THE MOUTHS OF THE MEN WHO BUY . . . FOR 50% OF ALL U. S. THEATRES



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A Complete and Detailed Report of this current survey, in a well-illustrated 16-page booklet, will be forwarded without obligation to any executive who requests one.

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"TO HELL A

HISTORY MAKING
OPENING DAYS
BECOME
HISTORY MAKING
RECORD WEEKS!

Universal International

EVABLE BUT TRUE story of

ND BACK"

Print by TECHNICOLOR

BIGGEST OPENING ~~DAY~~ week IN ENTIRE 37 YEAR HISTORY
OF CENTER THEATRE, ATLANTIC CITY

BIGGEST OPENING ~~DAY~~ week IN ENTIRE 32 YEAR HISTORY
OF MAJESTIC THEATRE, HOUSTON

BIGGEST OPENING ~~DAY~~ week IN ENTIRE 30 YEAR HISTORY
OF ARCADIA THEATRE, HARLINGEN

BIGGEST OPENING ~~DAY~~ week IN ENTIRE 28 YEAR HISTORY
OF WORTH THEATRE, FORT WORTH

BIGGEST OPENING ~~DAY~~ week IN ENTIRE 26 YEAR HISTORY
OF MAJESTIC THEATRE, SAN ANTONIO *

BIGGEST OPENING ~~DAY~~ week IN ENTIRE 25 YEAR HISTORY
OF TEXAS THEATRE, SAN ANGELO

BIGGEST OPENING ~~DAY~~ week IN ENTIRE 25 YEAR HISTORY
OF UPTOWN THEATRE, VICTORIA

BIGGEST OPENING ~~DAY~~ week IN ENTIRE 25 YEAR HISTORY
OF ARCADIA THEATRE, TEMPLE

BIGGEST OPENING ~~DAY~~ week IN ENTIRE 20 YEAR HISTORY
OF CENTER THEATRE, CORPUS CHRISTI

BIGGEST OPENING ~~DAY~~ week IN ENTIRE 9 YEAR HISTORY
OF VILLAGE THEATRE, PORT ARTHUR

BIGGEST OPENING ~~DAY~~ week IN ENTIRE 3 YEAR HISTORY
OF ECTOR THEATRE, ODESSA

also ALL-TIME RECORD WEEKS: Arlyne, Longview; Jefferson & Liberty, Beaumont; Brunson, Baytown; Crim, Kilgore; Texan, Greenville; Morley, Borger; State, Galveston; Plaza, Laredo; Yucca, Midland.

**Biggest non-holiday week*

Senate Juvenile Behavior Group Asks Adoption Of TV Film Code

New York—A code to govern the content of television films similar to the seal of approval granted satisfactory motion pictures by the Production Code Administration of the MPAA was suggested last fortnight in a report on the influence of TV on juvenile behavior, made public by the Senate Subcommittee to Investigate Juvenile Delinquency.

Television films, the subcommittee stated, should measure up to specified standards, noting that the MPAA has undertaken to protect the public from undesirable exploitation of certain themes of crime and violence which, in TV, come mainly from film programs. The report said that "there is reason to believe" that TV crime programs are more injurious to youngsters than the same content in other media.

Apart from the code recommendation, the subcommittee made other suggestions. The legislators called on civic groups to keep a watch on the video programming received locally and said the Federal Communications Commission should use its authority to insure stricter control of programming and to levy fines and revoke licenses in cases of violation of an established code. The FCC, instead of remaining aloof from program content, should pay more attention to it, the senators asserted, but not to such an extent that it becomes a censoring body. As the NARTB proposed, TV station managers should take on "collective" responsibility for programming and more research should be conducted on the effects of TV on children's behavior by public and private sources, the subcommittee further suggested. Finally, a Presidential Commission should be established at once to study the mass media and to report periodically on practices which might dement youth.

Television film executives indicated that they felt the recommendations of the subcommittee were "confused," and one asserted that TV producers are obliged to follow the NARTB code closely. The Senators charged that the NARTB code contains weaknesses which, if remedied, by administration through the proposed telefilm distributors organization, would achieve results only if subscribed to in letter and spirit by the industry.

The report also contained correspondence between subcommittee members and the MPAA concerning a composite film used during the investigation, consisting of sections from five theatrical films shown subsequently on television. MPAA vice-president Kenneth Clark said that four of the pictures had been approved by his organization between 1937 and 1946 and that subsequent changes in the PCA code would probably have no effect on approval for them at this time. However, Clark indicated that recent campaigns by the PCA to reduce crime and violence in films, with the assistance of producers, make it unlikely that clips such as the senators saw would be incorporated in product today.

The concentration on TV followed a similar study of motion pictures and film advertising.

House Committee Opposes Dropping Treble Damages

WASHINGTON—A resolution opposing a change in the mandatory treble damages provision of the federal anti-trust laws was adopted by the House Small Business Committee last fortnight, it was announced by committee chairman Wright Patman (D., Tex.) in an insertion in the Congressional Record.

Patman testified against the proposed change recently at hearings conducted by the House Judiciary Anti-Monopoly Subcommittee during the last session of Congress. The subcommittee was considering a bill, on which it took no action before adjournment, to allow judges discretion to award less than treble damages when violations are not willful.

Flick Urges Study Of Mass Media Effect

New York—A full-scale study by trained experts of the effect of mass media of communication on society was urged last week in the Sunday New York Times by Hugh M. Flick, executive assistant to the New York State Commissioner of Education, and formerly head of the state film licensing bureau, who has previously expressed the same opinion to the trade press. Flick's emphasis on the imperative need for such an undertaking followed on the heels of a report from the Senate Subcommittee to Investigate Juvenile Delinquency making recommendations to control the content of television films.

In spite of all that has been written concerning the impact of communication and the dangerous effects films, comic books, and television on youth in particular, Flick pointed out that there is no single study aimed at objective examination of all media. A soundly financed investigation, with the highest priority of talent, he asserted, would profoundly influence every phase of modern life, and reveal the folly or wisdom of censorship laws.

The former censor went on to express his conviction that there must always be some form of control by the state, the organized industry, special interest or pressure groups, and the police until "workable legal safeguards are established." To end the evils of censorship, he advised that the industry as a whole should insist that the best possible personnel be charged with processing motion pictures. Concluding, Flick drew a parallel between the fear of people toward the first impact of printing and the initial impact of films. Pictures which ran into trouble many years ago are exhibited today "without a ripple of criticism," he noted, adding that this does not represent a lowering of standards or a raising of appreciation, but a change in both.

Weiner To Continental As Sales Manager

New York—Sanford "Sandy" Weiner has been appointed general sales manager, Continental Distributing, Inc., it was announced last week in a joint statement by president Frank Kassler and chairman of the board Walter Reade, Jr. Weiner, who joined the industry a decade ago as producer's representative, will assume his new duties immediately.

Weiner

Weiner will spend the next two months at Continental's New York office and then take off for a cross country trip to develop the existing sales outlet and to establish new ones. Weiner entered motion picture distribution in 1948 as vice-president in charge of sales, Crest Films, importers of French and Italian language films. Shortly thereafter he formed his own company, Canton-Weiner Films, acting in the same capacity.

In 1951, Weiner was one of the founders of the Independent Motion Picture Distributors Association of America, organized to fight censorship and develop new outlets for specialized films in the United States. He was also elected its first secretary.

In 1952, in association with Herman Starr, Weiner organized Manor Films, Inc., producers and distributors of foreign art features.

Prudential Suit Near Settlement

New York—The $2,664,000 Associated Prudential Theatres' action against Loew's, Inc., its subsidiaries, and other major distributors has been settled with all but two of the majors, it was learned last week. The anti-trust suit charged unreasonable restraint and monopoly, and negotiations are in progress with Columbia and United Artists for settlement. Stipulations have been signed with the other defendants, but not yet submitted to Federal Court.

Under the terms of the agreement, Prudential's Bayshore and Patchogue, both on Long Island, will be able to buy a film 14 days after its Broadway opening, and three other Long Island locations, the Babylon, Amityville, and Lindenhurst, will secure them seven days after the Bayshore opening.

The plaintiff charged in the action that a 1945 settlement agreement with Associated Playhouses, under which the theatres were to receive product 14 days after Broadway, had been violated and ignored after 1951, with the result that Prudential operations were not receiving films until as much as a month after they had played Loew's situations in Brooklyn and Jamaica.

AB-PT Granted Extension

New York—An extension of three months in the divestiture of 38 theatres by American Broadcasting-Paramount Theatres has been granted by the Department of Justice, it was reported last week. The situations are the only ones remaining to be disposed of by AB-PT.

Never forget.....
when a man
is close
enough to
KISS
YOU.....
he is
close
enough
to KILL
YOU!....
FOOTSTEPS
IN THE FOG

In the tradition of the industry's greatest thrillers!

STEWART GRANGER · JEAN SIMMONS

FOOTSTEPS IN THE FOG

with

BILL TRAVERS · RONALD SQUIRE
FINLAY CURRIE · BELINDA LEE

Screen Play by DOROTHY REID and LENORE COFFEE
A FRANKOVICH Production · Executive Producer M. J. FRANKOVICH
Produced by MAXWELL SETTON · Directed by ARTHUR LUBIN

Color by TECHNICOLOR

FOR SEPTEMBER FROM Columbia

Printed in U.S.A.

Showmanship Stressed As NT Readies Meet

Los Angeles—With emphasis on exploitation, promotion, and research spotlighting the agenda, a three-day convention of National Theatres, Inc., presided over by Elmer C. Rhoden, president, will get underway next week at the Broadmoor Hotel in Colorado Springs, Colo.

The seven divisions will be represented with over 100 of the circuit's presidents, film buyers, bookers, district managers, legal, real estate, advertising-publicity, public relations, insurance, merchandising, labor relations, treasurers and purchasing-maintenance department heads in attendance from the 20 states served by National Theatres.

Toppers from Los Angeles will include, besides Rhoden, John B. Bertero, president, Fox West Coast Theatres; Edwin F. Zabel, general manager, National Theatres' Pacific Coast operations; Alan May, National Theatres treasurer; and Bert Pirosh, National Theatres' head film buyer.

Other executives will be Frank H. Ricketson, Jr., Denver, vice-president, National Theatres, and president, Fox Inter-Mountain Theatres, official host to the visiting delegates, and Richard P. Brous, president, Fox Midwest Theatres, Kansas City.

Also theatre operating heads M. Spencer Leve, Los Angeles; James Runte, San Francisco; Robert W. Selig, Denver; William Thedford, Seattle; Senn Lawler, Kansas City; and Gordon Hewitt, Milwaukee. From the eastern states will be William Moclair, New York; Dave Idzal, Detroit; and Harold Seidenberg, Philadelphia.

National Theatres' directors making the Colorado Springs journey will include Gen. Benjamin F. Giles, Richard W. Millar, Willard W. Keith, Earle G. Hines, Gregson Bautzer, and Graham L. Sterling, Jr.

An analysis and round table discussion calling for increased showmanship techniques as adopted at the National Theatres convention last year will highlight the agenda which will include the status of the company, treasurer's report, forthcoming product, research, promotions, merchandising, real estate, taxes, admission prices, children's shows, manpower, expense control, art houses, money bookings, advertising, audience poll, and attendance trends.

Tax Take Bared

Washington—Sales and gross receipt taxes amounting to $12,678,000 were paid by amusement enterprises to 32 states in the 1955 fiscal year ended June 30, according to the Census Bureau last fortnight. Another $4,496,000 was paid in license taxes to 34 states, the Bureau further revealed. There was no breakdown of the various kinds of amusements involved.

In the preceding fiscal year, amusement sales and gross receipts tax remittances amounted to $11,338,000 to 31 states. The license tax payments for 1954 totaled $4,845,000 to 36 states. According to the figures, one additional state collected the amusement sales and receipts tax last year, while two states dropped the license tax in the same period.

New Mass. Sunday Law Would Exclude Movies

BOSTON—The Massachusetts Senate last fortnight gave initial approval to an amended bill which would restore the state law providing licensing of Sunday entertainment, with the exception of motion pictures.

The recent decision of the Supreme Judicial Court to the effect that prior censorship of films is unconstitutional forced the legislators to substitute the amended bill, which was introduced by Senator Hastings Keith, Bridgewater. He said that the bill will not affect censorship, but that it is an effort to retain licensing fees for cities and towns from juke boxes, bowling alleys, beach concessions, and the like.

Toll-TV Opposition Expressed In Survey

New York—Opposition to the proposed subscription television system now pending before the Federal Communications Commission was expressed by readers of the Houston Post by odds of approximately seven to one, it was announced last fortnight by Organizations For Free-TV. The Texas newspaper conducted a survey in its circulation area by using questionnaires requesting opinions on the controversial issue. Of 1,092 replies, 865 citizens opposed toll-TV, it was reported.

"The Divided Heart"

I have never been a particular fan of English films, feeling that in many cases they lack the wide appeal that would suit them for exhibition in all but certain specialized American theatres. Therefore, when Norman Silverman, Republic branch manager in Philadelphia, screened the J. Arthur Rank film, "The Divided Heart," for me, I was prepared for more of the same.

Seldom have I been more pleasantly surprised.

Here is a film that can stand on its own in any playdate, with a tender story and superlative performances from an excellent international cast. The names for the most part mean little on this side of the Atlantic, but sold properly, "The Divided Heart" should prove a boxoffice winner.

Its theme of mother-love is universal, direction and production are excellent, and the sensitively realistic script never lags. Applause following the screening and excellent comment indicate that word-of-mouth will mean a lot in any engagement.

This English film should be an American success.

—JAY EMANUEL

Loew Protests Luce Venice Action Causing "Blackboard" Withdrawal

New York—A hornet's nest was stirred up last week by American Ambassador to Italy Clare Booth Luce when she asked officials of the Venice Film Festival to withdraw from exhibition MGM's "The Blackboard Jungle." It was reported that Mrs. Luce, if her request was not granted, threatened to leave the Festival, at which she was the guest of the Italian Government.

In a statment commenting on the incident, Loew's International president Arthur M. Loew disclaimed willingness to believe reports that the Ambassador had "uttered a ukase" to authorities "commanding" that the "Jungle" invitation be withdrawn, but said that the resulting situation raised important questions apart from the merits of the film itself. MGM, Loew said, is proud of the picture, noting that it was passed without cuts by every censor board in the country, with the exception of one which deleted three words.

"The basic question," according to Loew, "is whether any American representative abroad may enforce censorship by threat and . . . the power of his political office." The executive opined that censorship is most dangerous when exercised "through usurpation of power . . . which leads inevitably to the curbing of freedom . . . "

Loew revealed that he had lodged a strong protest with Secretary of State John Foster Dulles and asserted that MGM will never confine its production to "stories of smiling, happy peasants." He expressed sympathy with the predicament in which Festival authorities found themselves, stating that he was gratified that an equally worthy MGM film, "Interrupted Melody," would be shown instead.

Propper Joins Todd-AO

New York—The appointment of Phillip Propper to the post of advertising, publicity, and press relations assistant to L. Douglas Netter, Jr., vice-president, Todd-AO corporation theatre equipment division, was announced last fortnight. Propper will have headquarters in the New York office and will immediately take over duties in connection with the world premiere of "Oklahoma!" at the Rivoli, Oct. 11.

Propper joined Skouras Theatres-Circuit Construction Company in January, 1954, following his graduation from the Harvard Business School. Later he went to Hollywood to remain there during the production of "Oklahoma!" by Todd-AO, and came to the company's New York office last January.

Warners' Herbel Dies

Chatsworth, Cal.—Funeral services were held last week at the Church of the Recessional, Forest Lawn, Glendale, Cal., for Henry Meritt Herbel, Warners' western district sales manager, who died at his home here of a heart ailment.

Herbel assumed the west coast executive position with Warners in 1940.

$HOWMAN$HIP $WEEP$TAKE$

1955-56 SERIES Finalists In Contest No. 10

WINNING ENTRY

Extensive Gratis "Itch" Ballyhoo Reaps Harvest Of SWEEPS Cash

PHILADELPHIA—One of the requisites for any SWEEPSTAKES campaign, if it is to be of value to the majority of exhibitors, is that it must be effective at a cost that won't prohibit smaller situations from taking advantage of its value.

Going one step further, W. H. Decker, Butler, Butler, Pa., promoted, at no cost whatever, a newspaper, radio, and window display campaign for 20th-Fox's "The Seven Year Itch" that won the comedy considerable attention and did much to insure a successful engagement.

His enterprise also impressed our judges, resulting in a victory in this, SWEEPSTAKES contest 10.

"SEVEN YEAR ITCH" FOR FREE

Submitted by W. H. Decker
Butler, Butler, Pa.
1535 seats • 50 cents top adult admission general patronage.

Here is how to get over "The Seven Year Itch"—FOR NOTHING!

A cut-out of Marilyn Monroe was reported "missing" from in front of the theatre several days before opening. The local paper, the Butler Eagle, picked it up from the police blotter and ran the story humorously tinged. Both radio stations carried the item on news broadcasts. The stunt created city-wide interest, with many humorous mouth-to-mouth comments. This was topped off by an ad offering a reward for return of the cut-out. All gratis, except small charge for the classified ad.

All restaurants, hotels, five and 10 cent stores, and department stores plugged the attraction with strips at the bottom of their menus, one week in advance. This was gratis.

Window displays made up from art in the pressbooks were placed in eight downtown stores. Gratis.

Displays were arranged at six downtown drug store fountains. Gratis.

Art displays were planted at all book counters. Gratis.

Radio Station WBUT ran a contest on the longest list of words made up from the film title. Passes were awarded winners. This was held one week in advance. Gratis.

Both radio stations used platter with 23 free spots daily, three days in advance.

The entire front of the town's other theatre, SW Majestic, was devoted to displays of "Seven Year Iitch."

Displays were arranged at music stores. Gratis.

Cards were placed on juke boxes by local handler. Gratis.

Plugs for the film were made by the emcee at the leading local night spot a week in advance. Gratis.

The only extra newspaper advertising used were teaser ads a week in advance.

RUNNER-UP NUMBER 1

BEAUTIFUL BABY CONTEST

Submitted by Jim Cameron
Capitol, Fort William, Ont., Canada
998 seats • 75 cents top admission General patronage.

Here's another stunt for which the entrant thumbed 'way back into the dusty pages of the encyclopedia of exploitation "know how."

Tried many times and always proven sure-fire, it is the baby contest. and here's how Cameron worked it.

Fort William has a population of 38,000; and, naturally, many beautiful babies. When it was decided by the theatre to hold the contest it was in the nature of a sales promotional tie-up with Bryan's Department Store. Great care was used in all copy to suggest that "all babies are beautiful, of course!" and that the winning baby was selected on the basis of greatest number of votes cast. This, plus placing the judging in competent hands, removes whatever jealousies, charges of favoritism, or other onus from the sponsoring theatre.

This is a portion of the lobby display of the 101 beautiful babies in the recent contest held by Jim Cameron, Capitol, Fort William, Ont., Canada, and the panel of judges. Seated on the right is His Worship, Mayor Bert Badaini, with Alderman Dorothy Pickup scrutinizing the contest ballots. The winning baby is being is being pointed out to the Times-Journal Women's page editor Violet Walker by Famous Players Lakehead supervisor Cameron.

Prior to the judging of the contest, over 2,000 votes were cast by patrons in the week it was presented as a special foyer attraction, and the results certainly showed at the boxoffice. Ballots were supplied for this purpose.

Equally important, Bryan's Department Store, which went along all the way with large co-operative newspaper ads, were highly delighted with the results, reporting an increase in sales in their Baby Wear Department of eight per cent over the same period last year.

Age limit for contestants was set at from six months to two years. Winner received a complete wardrobe from Bryans valued at $50; an 8x10 portrait in color by Fryer's Studio; with the parents becoming theatre guests for three months.

The judges were the Mayor, an Alderman, and a female reporter on the Daily Times-Journal staff. A story on the judging and the contest and running over five columns, along with the photo of the winner, Barbara Goodfellow, made the front page of the second section of the newspaper.

An after-feature of the contest and an added good-will builder was the return of all photographs entered, attractively mounted, in the Baby Wear Department of the store. Over 100 beautiful babies were entered in the contest.

RUNNER-UP NUMBER 2

COST: $3.19—WORTH MORE!

Submitted by Wendell Jones
Lee, Bristol, Va.
754 seats • 50 cents top adult admission General admission.

This Jones boy comes in with about the cheapest, home-made atmospheric campaign yet on Republic's "Timberjack."

Heralds were not only distributed to homes, door to door; but placed in bags at the Supermarket four days before playdate.

One week before playdate he posted a cutout of an ax with lettered copy on front of one of the theatre's glass doors along with the cover from the press book, which was also pasted on the door.

The boxoffice and part of the front was covered with bark slabs of lumber.

A moonshine still was placed in front of the theatre during playdate with a sign reading "Manufactured from genuine TIMBERJACK juice." The still was loaned through the courtesy of the local Veterans of Foreign Wars.

No window cards were available, so I made up a weekly program card by using some old window cards, and from various press books I cut out the large proof mats and pasted them on the window cards and dated them with pen. I posted these

at various locations in town and at several stores. This was done at no cost.

The usher and the doorman wore blue jeans and plaid woodsman's shirts during the playdate.

The total cost of the campaign came to $3.19.

RUNNER-UP NUMBER 3

INEXPENSIVE STREET BALLY

Submitted by Bruce K. Young
Saenger Theatre, Pine Bluff, Ark.
1500 seats • 50 cents top admission
General patronage.

On "Ma And Pa Kettle At Waikiki," the interest wasn't running as high as in the past on "Kettle" pictures; so I got three of my male employes, dressed one up as "Ma Kettle," in a real grass hula skirt and falsies, using a regular mop for his hair, with flowers on each side of the mop, and print material for his blouse. He went barefooted and danced the hula all over town for hours. The second doorman in imitation "Pa Kettle" wardrobe, consisting of farmer's straw hat, a loud shirt, a lei around his neck, sneakers and red flannel underwear pants. He played a yuke to furnish the music for the first boy to dance to. The third boy wore "A" board sign over his shoulders plugging the film and walked a few feet behind the two "comics" and gave out handbills on the show.

They said they had lots of fun and the town sure knew the theatre was still going after business. We did more than usual business on the picture with a bit of good old, street bally that cost practically nothing.

They love "Ma And Pa Kettle" in Pine Bluff, Ark., but that didn't stop Bruce K. Young, Saenger, from spreading the word about the newest film in the series by means of three theatre aides, two of whom were decked out as Hawaiian editions of the Kettles.

RUNNER-UP NUMBER 4

IT'S A DANCING WORLD

Submitted by Alfred Loewenthal, manager
Skouras' Ward, Bronx, New York
1800 seats • 78 cents top admission
Working class patronage.

And so with this entry we "go into our old soft shoe." Tieups with dance studios and dance contests have for many years been one of the standards in the advertising, exploitation, publicity bag of tricks. However, this contestant is evidently first under the wire with an entry of this nature.

At no cost to the theatre he made a tieup on "Daddy Long Legs," certaintly, a dancing picture, with the Fred Astaire Dance Studios, Fordham Road, Bronx. Astairs is starred in the film, you know.

The dance studio presented a free give-away of gift certificates worth $15 for dance lessons at the studio. The certificates were given out by a representative of the studios in the lobby of the theatre for three evenings during a three hour period —seven to 10 p.m.

The give-away was co-operatively advertised two weeks in advance in the Bronx Press Review and in the theatre lobby.

The stunt is applicable with any "dance type" film and with practically any dance studio with whom you can make contact.

See ALL THE BIG
FRED ASTAIRE DANCE STUDIOS
GIFT CERTIFICATES WORTH $15 DANCE LESSONS
DADDY LONG LEGS
Fred Astaire Leslie Caron
Daddy Long Legs
COMING

COMPO Ad Tells Newspaper Of Audience Award Benefits

NEW YORK—The 49th in the series of COMPO ads in Editor and Publisher tells newspapers how their readers may participate in the Audience Awards election. The ad, which features a sketch of a long line of voters depositing their votes in a ballot box in a theatre lobby, carries the caption, "These Are Your Readers! They're Voting with ballots cut from your paper!

"Millions of votes will be cast—and among them could be many thousands of ballots clipped from your newspaper. We expect a landslide. There's room on the bandwagon for you. If you are interested in an inexpensive, popular promotion, your papers can participate easily and pleasantly in the Audience Awards. Talk it over with your local Audience Awards committee of local theatre owners. Or write us for a complete campaign book, giving details of this promotion feature."

Kiddie Pet Parade Boosts "Lady" Bow

BOSTON—A kiddy pet show was staged by Alex Francis-Smith, manager, Lockwood and Gordon's Satuit, Scituate, Mass., in connection with the opening of "Lady And The Tramp." Fifty children brought pets to the patio in front of the theatre on Saturday morning and an array of animals was lined up, including a woodchuck, duck, lizard, turtle, monkey, and a variety of cats and dogs.

Each child entering an animal received a free pass and eight lucky ones received prizes. The judges were three prominent local ladies, and the prizes were donated by local merchants. The Dick Miller Kennel Mart gave four parakeets in cages, the Welch Drug Company donated three $5 orders for pet equipment, and Hood's Ice Cream gave a $5 ice-cream cake.

The project was arvertised in separate ads in the local weekly paper and a trailer was used on the screen announcing the contest.

$1600.00 IN SHOWMANSHIP PRIZE MONEY THIS WEEK

While $100.00-per-week will be awarded each and every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors will post from time to time additional CASH PRIZES to focus attention on a particular picture. Such CASH PRIZES must be posted until won, during a maximum period of 13 weekly issues, and if not won during that time will be withdrawn. To win these CASH PRIZES, the entrant must *first* win the $100.00 SHOWMANSHIP SWEEPSTAKES Award. Should the winning promotional effort involve a picture that has a CASH PRIZE posted, the winner gets this latter prize from the Film Distributor *as an added bonus*.

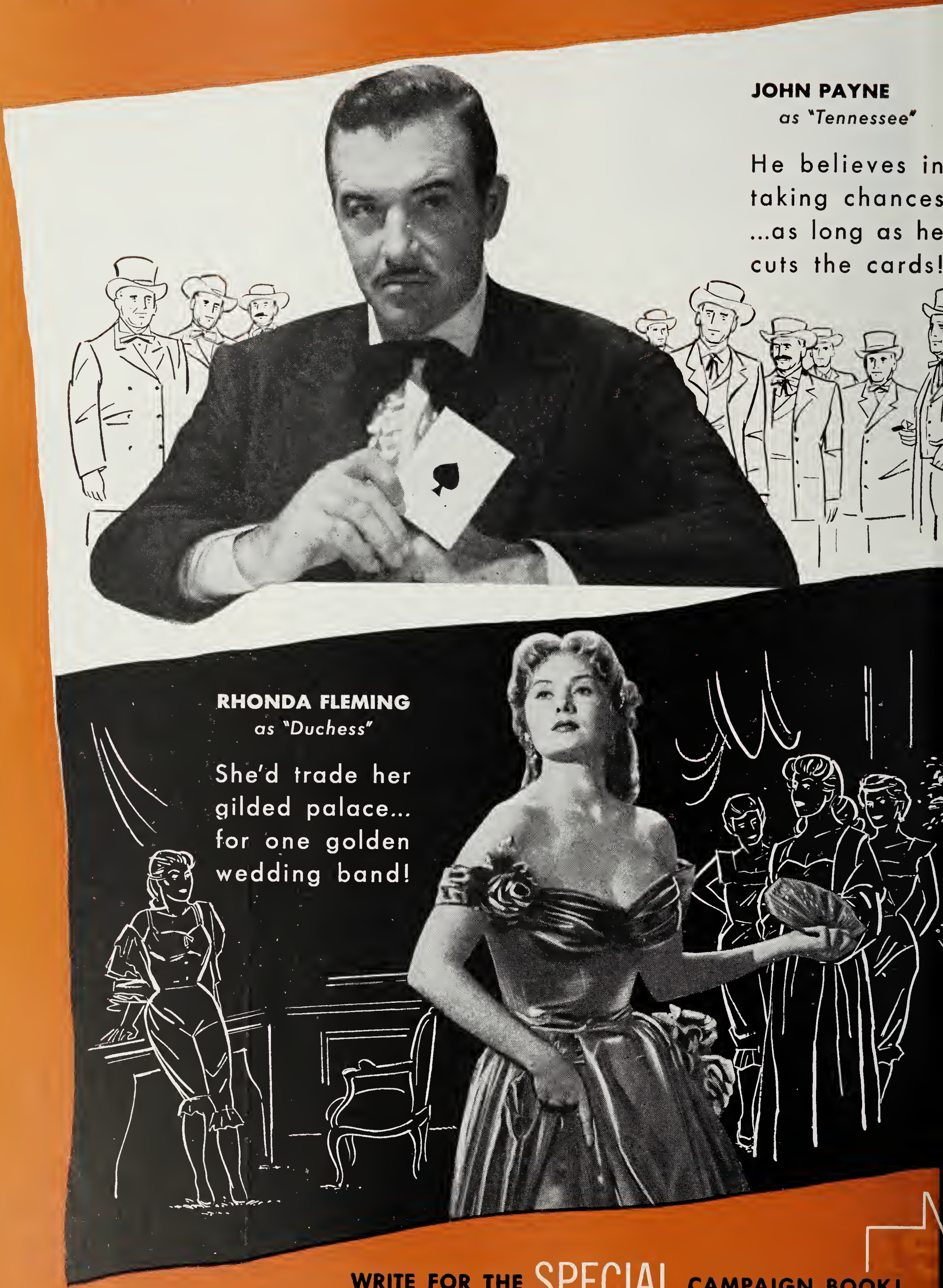
PARAMOUNT PICTURES
$500.00 on—
"WE'RE NO ANGELS"
(This Prize Offer expires Oct. 12)

UNIVERSAL-INTERNATIONAL
$500.00 on—
"THE PRIVATE WAR OF MAJOR BENSON"
(This Prize Offer expires Oct. 19)

REPUBLIC PICTURES CORP.
$500.00 on—
"THE LAST COMMAND"
(This Prize Offer expires Nov. 23)

FOUR OF THE WEST'S MOST FAMOUS CHARACTE

from Bret Harte's immortal story



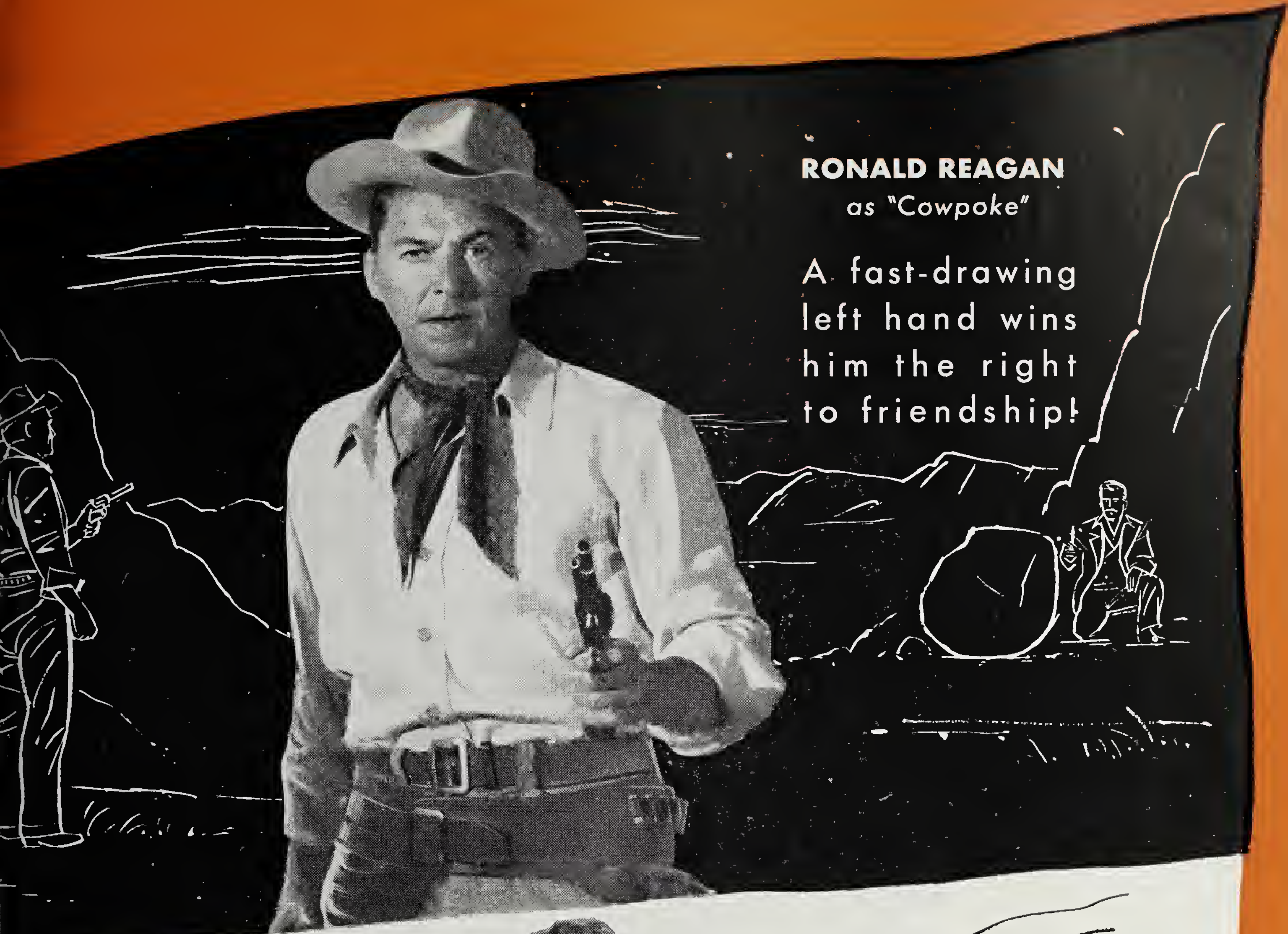
JOHN PAYNE
as "Tennessee"

He believes in
taking chances
...as long as he
cuts the cards!

RHONDA FLEMING
as "Duchess"

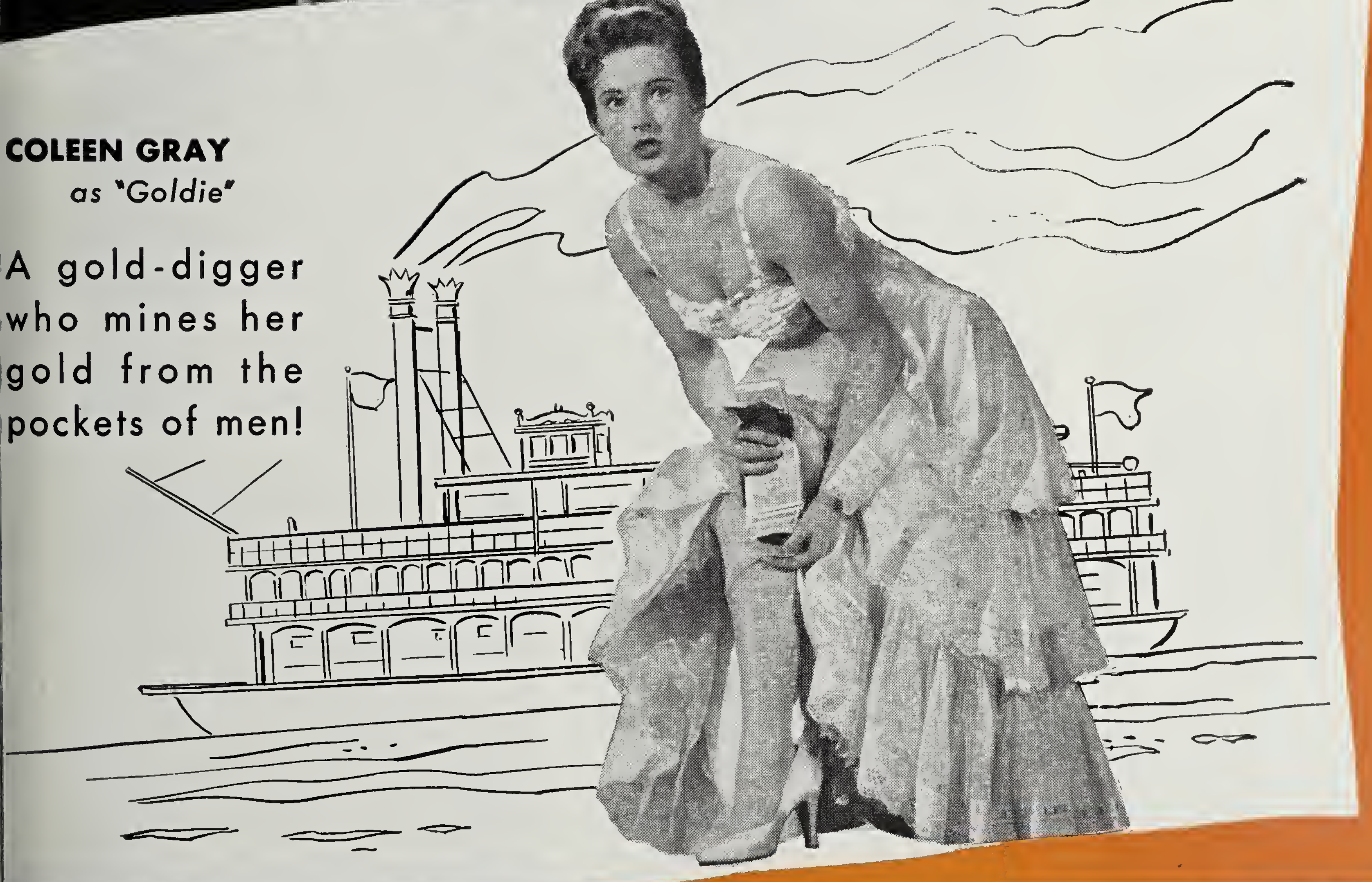
She'd trade her
gilded palace...
for one golden
wedding band!

WRITE FOR THE SPECIAL **CAMPAIGN BOOK!**



RONALD REAGAN
as "Cowpoke"

A fast-drawing left hand wins him the right to friendship!



COLEEN GRAY
as "Goldie"

A gold-digger who mines her gold from the pockets of men!

BENEDICT BOGEAUS presents

IN PAYNE · RONALD REAGAN · RHONDA FLEMING · COLEEN GRAY

in *Bret Harte's*

ennessee's Partner

with
TONY CARUSO · MORRIS ANKRUM

Screenplay by
N · MILTON KRIMS, D. D. BEAUCHAMP and GRAHAM BAKER & TEDDI SHERMAN · Produced by BENEDICT BOGEAUS

SUPERSCOPE

Distributed by
RKO
RADIO

Big Bally For "Command" Brings Kudos

Republic Launches Alamo Film Saga With Texan Bang

"The Last Command Wagon Train," consisting of more than 200 people, rolled 135 miles across Texas from Brackettville to San Antonio to highlight the world premiere of the film.

DESPITE a cloudburst which rained out part of a parade, a swift pace was set in connection with the world premiere in San Antonio of Republic's "The Last Command," at the Majestic. Members of the "Last Command Wagon Train," consisting of more than 200 people, who rode by horse and wagon train 135 miles, were enthusiastic over the reception received from people who lined the streets to greet the travelers. They had started from Brackettville, Tex., where portions of the film were made, and spent five days on the trail to publicize the picture.

Arc lights blazed in front of the theatre, and on a specially constructed platform the Texas National Guard, 36th Infantry Band, played. The film's stars, Anna Maria Alberghetti, Sterling Hayden, Richard Carlson, and Ben Cooper made appearances, together with Frank Lloyd, associate producer-director, and Herbert J. Yates, Republic president. San Antonio's Mayor J. Edwin Kuykendall expressed the city's appreciation for choosing the Alamo city for the world premiere, which was the climax of a series of events which began with the departure of the wagon train from Brackettville.

Trail boss of the caravan was James T. Shahan, Mayor, Brackettville, and beside him was Ben Cooper, who stayed with the wagon train for the entire trek. Each evening they were greeted by committees from the nearest town, made welcome, and entertained. In Uvalde, the caravan paused in front of the home of John N. Garner, former vice-president of the United States, to present him with an imported malacca umbrella-cane. Erle Stanley Gardner, famous crime author, and John Ben Sheppard, Texas' Attorney General, participated in the ceremony. In San Antonio, Mayor Kuykendall proclaimed August 3 as Heritage of Feedom Day.

At Brackettville, on the set where "The Last Command" was filmed, are found James T. Shahan, Brackettville mayor and wagon train leader; Republic's Milton Watt; J. Edwin Kuykendall, Mayor, San Antonio, and George Watson, Interstate Theatres, Dallas.

William Saal, Republic vice-president, and Walter Compton, independent public relations director, arrived in San Antonio to prepare the groundwork for the premiere. Clay impressions were taken of the right hands of Yates, Lloyd, Hayden, and Carlson, to be cast in concrete for the first in a new "Hall of Fame Floor" at San Antonio's International Airport.

Among those on hand to host the group was Mrs. Barclay Megarity, president, Daughters of the Republic of Texas, and Republic gave a formal dinner at the St. Anthony Hotel for her association, which included state, civic, and military leaders. Yates presented Mrs. Megarity with two $1000 checks, one from Republic and one from his personal account, to aid in the reconstruction and perpetuation of Texas shrines of liberty.

Interstate Theatres manager George Watson, with seven premieres in eight months behind him, called the promotion the "greatest showmanship feat I have ever seen."

The circuit gave a cocktail party for members of the wagon train and visitors on the day of the premiere, preceding which the Chamber of Commerce, through its president, Leslie Neal, gave Yates an especially painted picture of the Alamo, done by J. Warren Hunter, a well-known artist of western scenes, in recognition of Yates' philanthropies and in observance of Texas' historical standing.

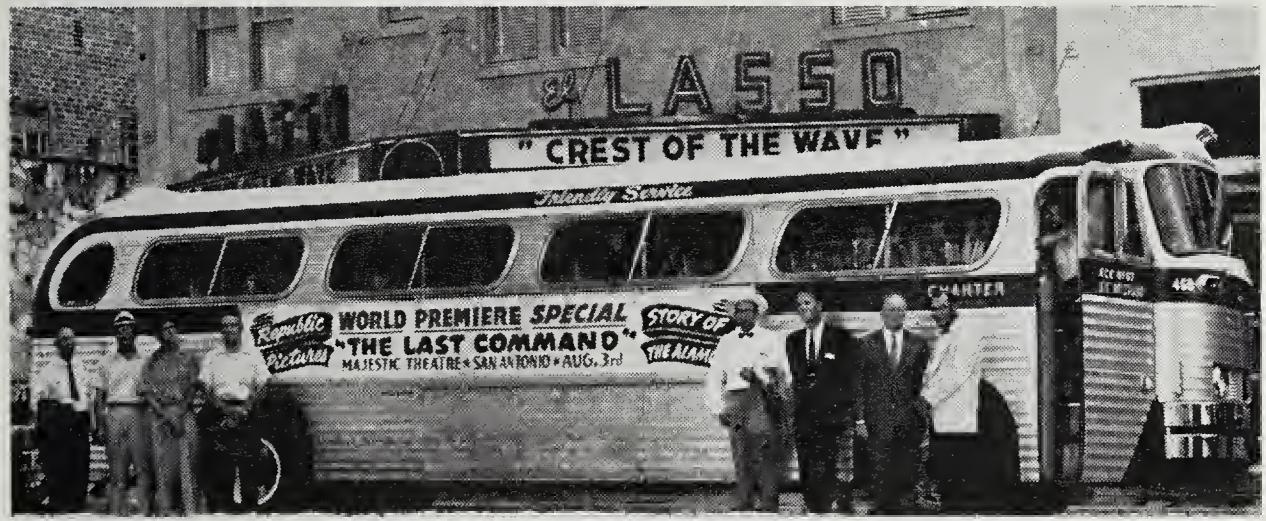
Republic branch managers in attendance included Nat Wyse, Memphis; Jake Guiles, Oklahoma City; H. E. Laird, Tampa, Fla.; J. H. Dillon, Charlotte; E. H. Brauer, Atlanta; L. V. Seicshnaydre, New Orleans; and Claude Atkinson, Dallas.

An oil painting of the Alamo, a gift of the city of San Antonio, is presented to Republic president Herbert J. Yates, second from left. Looking on are Anna Maria Alberghetti, Richard Carlson, Sterling Hayden, Leslie Neal, San Antonio Chamber of Commerce, and Ben Cooper.

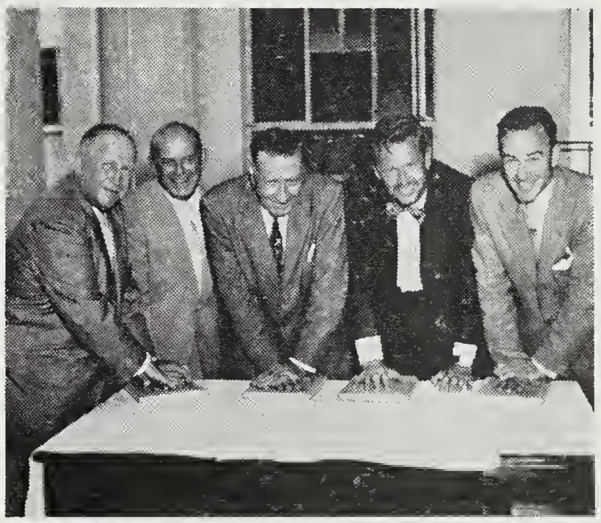
Yates, center, is the victim of a mock holdup by Ben Cooper during premiere festivities.

Republic president Herbert J. Yates presents Mrs. Barclay Megarity, president, Daughters of the Republic of Texas, with a contribution.

A highlight of the overland trek was the stop in Uvalde at the home of former Vice-President of the United States John Nance Garner. On hand to witness Ben Cooper's presentation of an alcalde cane were three young descendants of an Alamo hero.

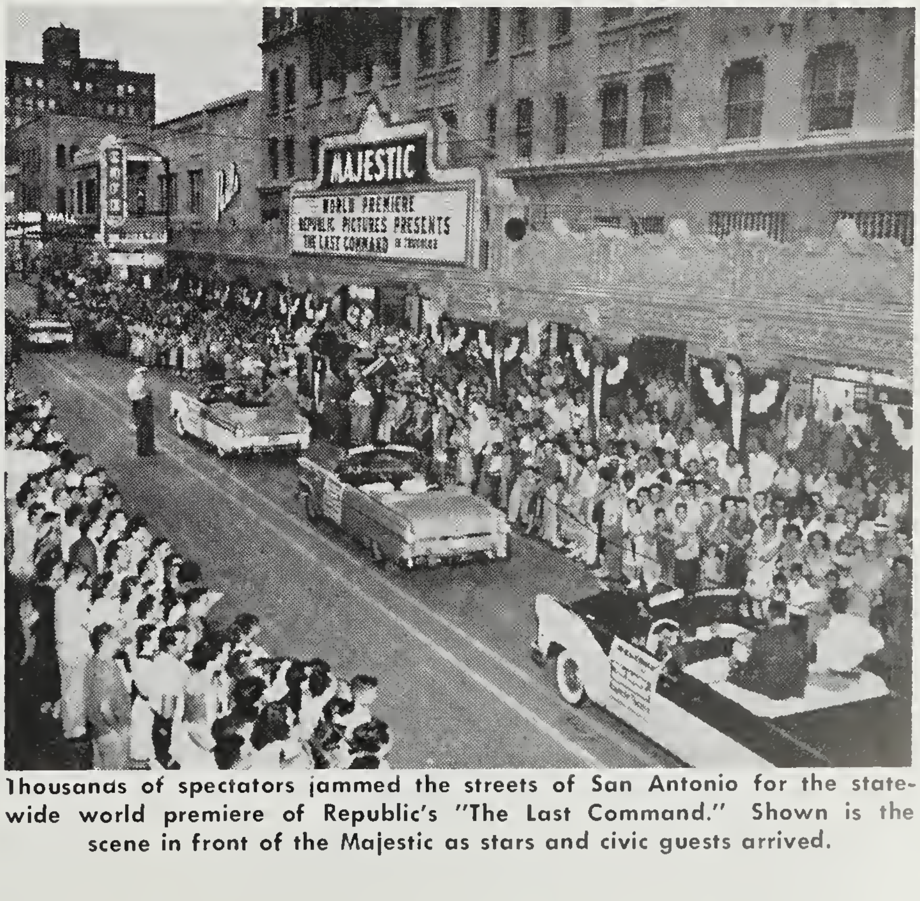


Dick Evans, city manager, Leroy Alberts, Chamber of Commerce, and Eugene Haubner, theatre owner, Uvalde; Dr. Woodrow Sharp, Mayor of Castroville; Roy Bains, Councilman, and Mayor Kuykendall, San Antonio, and Pat Lafferty, Alderman, Castroville, on the road to Brackettville.



President Yates and stars are honored to be the first notables to have their hands imprinted in concrete as a permanent record of the event.

Mayor Kuykendall, right, presents Yates with a proclamation heralding Heritage of Freedom Day. Looking on are Claude Adkinson, Dallas branch manager, Frank Lloyd, Sterling Hayden, Mrs. Megarity, and Richard Carlson.



Thousands of spectators jammed the streets of San Antonio for the statewide world premiere of Republic's "The Last Command." Shown is the scene in front of the Majestic as stars and civic guests arrived.

The International Scene.........

Canada

Circuit Managers Vie For Valuable Prizes

TORONTO—Unlimited prizes are the feature of the newest showmanship contest introduced among theatre managers of the Odeon Theatre Circuit. Objective of the new contest, offering unlimited prizes to every manager on a sliding scale, is to chase away the boxoffice blues.

The greater the boxoffice receipts over the quota, the bigger the prize, thus the title of the contest, "The Odeon 'Live Like A King' Ticket SELLebration." It kicks off Labor Day week, running for a 13-week period ending Dec. 3. Each theatre competes only with its own past performance, is not in competition with any other theatre in the circuit, and has been set a quota adjusted to allow for the current trend.

Points during the first week of the drive will be awarded for every dollar taken in at the boxoffice; in the second and subsequent weeks, each theatre will have a quota and points will be awarded for the excess over this quota.

The average theatre is expected to earn 20,000 prize points in the first week equivalent to approximately $10,000 worth of prizes across the circuit. Each manager is supplied with a 50-page catalogue containing over 1,000 name brand prizes, each of which is shown with a prize point value.

Meanwhile, managers of the Famous Players are girding for their "Blitz For Fitz" Contest with its total prizes of nearly $15,000.

Canadian Comment

Although there was no skill required on the part of the selected person in a Foto-Nite Contest, Magistrate B. M. Wakeling dismissed charges of operating a lottery against two Saskatoon theatres. In a written judgment, he gave as his main reason for dismissal of the charges against Vince Pasternick and Ray Resky, managers, Victory and Broadway, the manner in which the Foto-Nite scheme was conducted after selection of the party to whom a contract was offered. In the plan, the selected person was given the right to have his photo taken and offer it for sale to the theatre. This sale, decided the jurist, involved a contract between the theatre and the selected person, and both parties had the right to refuse to enter into the contract. In the case before him, there was no evidence to show if the selected person himself had paid to have the photo taken or if the theatre had paid for it.

Continental film star Cornel Borchers is seen with the British Film Academy Award recently presented her as the best foreign actress of 1954. She recently completed "Oasis" for 20th-Fox.

CINE CHATTER: Yet another casualty of TV was the closure of the Savoy, Hamilton, operated by Odeon Theatres. Falling attendance by moviegoers, unaccompanied by any decrease in expenses was given as the reason for the closure. The house, approximately 75 years old, was originally opened as a burlesque house and began showing films in 1915. . . . "Pete Kelly's Blues" was on the screen when a holdup man threatened to kill cashier Mrs. Pauline Platz, who rang the alarm button. . . . The Globe and Mail is using a film, "Churchill—Man Of The Century," produced by the J. Arthur Rank Organization, in its CNE promotion. . . . Elmwood, London, has been acquired by Odeon, reopening in September as the Hyland. It will operate on an art policy after complete redecoration, new marquee sign and a gala premiere of "Above Us Waves." . . . Manager of the Tivoli, Hamilton, Don Edwards is soon to join the ranks of the married. . . . A summer revival of its Show of the Week series was held by eight Famous Players houses in Toronto with an all-CinemaScope program. . . . A feature of the four drive-ins in the Greater Toronto area was the "Golden Age Club Night," a special treat for senior citizens of 50 years and older.

In from Australia on a combination business and vacation trip around the world was A. D. Frost, Jr., extreme right, director and head buyer, Wollongong Theatres, one of the largest circuits in New South Wales. Shown with him are William E. Osborne, assistant export manager, Allied Artists International Corporation; Norton V. Ritchey, president; and Mrs. Frost.

Rank Upsurge Seen In Earnings Report

LONDON—Tentative earnings figures for all the J. Arthur Rank Companies released last week revealed increased profits for the fiscal year ended June 25. Cash dividends were authorized and the issuance of new shares in Odeon Theatres was announced. The net profit for Odeon was 1,582,904 pounds sterling, compared with 1,383,226 for the preceding year.

The reported Gaumont British earnings were 1,124,813 pounds, against 753,742 for the previous year; British and Dominions 178,089 against 106,114; Cinema Television 428,764 against 305,650; and Odeon Associated Theatres, 112,804 against 105,709.

The key Odeon company declared a dividend of 25 per cent on the ordinaries, compared with 15 per cent last year. The Gaumont dividend is 15 per cent against 12½ per cent the preceding year; British and Dominions, 6½ per cent, against 5 per cent; and Cinema Television, 45 per cent against 30 per cent. Odeon's consolidated balance sheet will reveal a reduction in bank indebtedness of 977,284 pounds during the fiscal year which, with earlier reductions, brings the total for the past six years to 12,096,066 pounds. Other capital repaid amounted to 184,334 pounds. Transferring one million pounds from its profit and loss account to general reserve, Odeon built up the reserve account to two million during the year.

The Gaumont-British balance sheet will show transfer from profit and loss account to general reserve of 578,000 pounds, thereby bringing the latter to two million, Cinema Television intends to transfer 690,000 to general reserve to bring that account to 750,000.

England

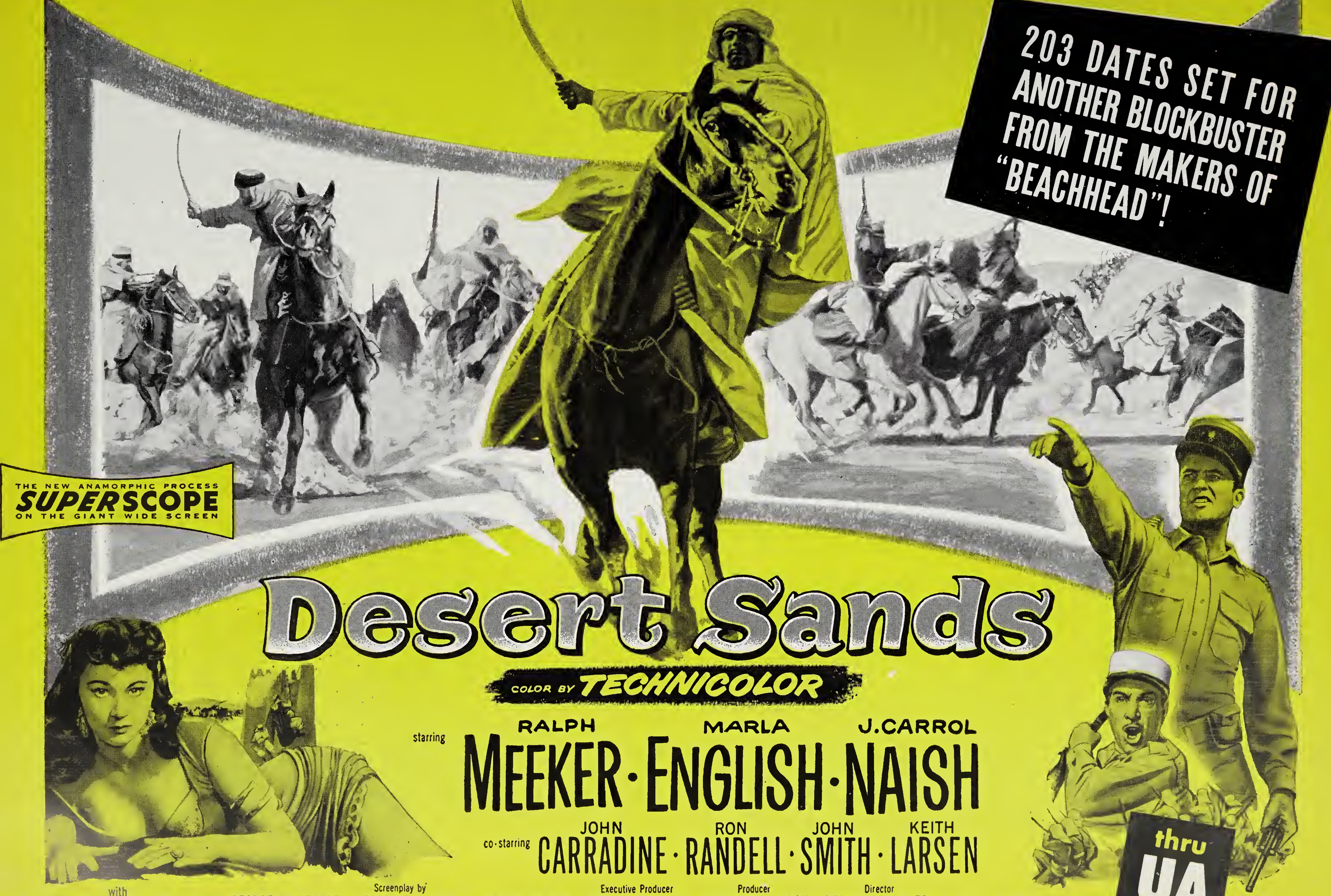
LONDON—At the end of this month, M. J. Frankovich will take up his new duties as Columbia managing director in Great Britain, following the termination of his activities as an independent producer. Currently, he is supervising the completion of "Joe Macbeth," which is in the cutting rooms, and "44, Soho Square," which is in the final weeks of shooting at the Nettlefold Studios.

Frankovich will also maintain a loose affiliation with Michael Todd, for whose second Todd-AO feature, "Around The World In 80 Days," he has functioned as local agent, and for which he has made location facilities available to the unit headed by John Farrow.

Japan

TOKYO—CinemaScope installations in Japan have put 20th-Fox in first place in earning figures for July with 130 million yen, followed by Warners with 76 million, and MGM and Paramount with 74 million.

STORMING THE SOUTH AND SOUTHWEST WITH A SATURATION BOOKING - SEPT. 22



203 DATES SET FOR ANOTHER BLOCKBUSTER FROM THE MAKERS OF "BEACHHEAD"!

THE NEW ANAMORPHIC PROCESS
SUPERSCOPE
ON THE GIANT WIDE SCREEN

Desert Sands

COLOR BY **TECHNICOLOR**

starring RALPH **MEEKER** · MARLA **ENGLISH** · J.CARROL **NAISH**

co-starring JOHN **CARRADINE** · RON **RANDELL** · JOHN **SMITH** · KEITH **LARSEN**

with Lita Milan · Philip Tonge · Otto Waldis · Screenplay by GEORGE W. GEORGE · GEORGE F. SLAVIN and DANNY ARNOLD · Executive Producer AUBREY SCHENCK · Producer HOWARD W. KOCH · Director LESLEY SELANDER · A BEL-AIR Production

thru **UA**

100 Theatre Bookings Seen For Title Fight

New York—Theatre bookings for the telecast of the Marciano-Moore title fight reached an all-time high last week. The final total will be at least 100 theatres, according to Theatre Network Television president Nathan L. Halpern. Theatres are joining the net daily, as technical details are ironed out.

Previous high was 83, for the Marciano-Cockell title bout out of San Francisco last May 16, a peak for the 13 boxing contests telecast by TNT up to that date.

Achievement of a 100-theatre network when Marciano meets Moore at Yankee Stadium on Sept. 20 will have been made possible through the use of more than 50 of TNT's largescreen mobile projectors, which have been made available to exhibitors.

The profit potential of the match, which can bring a million-dollar "gate" to theatre boxoffices for the first time, has brought in nearly 300 requests from exhibitors for rights to the telecast. Main stumbling block for many of them has been AT and T's inability to arrange line clearances because of prior commitments or the remoteness of the area.

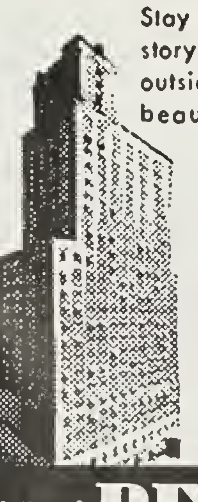
With New York blacked out within a 50-mile radius of Yankee Stadium, Los Angeles and Chicago are leading in the number of fight sites. Each city will have eight. Next largest is Detroit, with four.

Plagiarism Suit Dismissed

New York—Judge Edmond Palmieri, U. S. District Court for the Southern District of New York, recently dismissed the plagiarism complaint of Edna Buckler against Paramount and granted Paramount's motion for summary judgment. The complaint alleged that "Sunset Boulevard" was a "complete steal" of plaintiff's play, "The Fifth Freedom." Damages of $2,000,000 were claimed.

Judge Palmieri heard the argument of lawyers for both sides, read the script of the play and viewed the motion picture. He ruled that there was no similarity and that therefore there was no genuine issue of fact requiring a trial. He decided the litigation in Paramount's favor, thus avoiding the cost and expense of a trial.

COMING TO NEW YORK?



Stay at this modern 25-story hotel. All rooms outside exposure. Large, beautifully furnished rooms with kitchenette, private bath, from $5.50 daily. Two room suites from $8.50

SPECIAL MONTHLY RATES!

Air-conditioning & television available

Hotel BEACON

Broadway at 75th St., New York
Oscar Wintrab, Managing Director

Hospital Inspection Tour Elections Set For Sept.

NEW YORK—The annual and belated inspection trip of Will Rogers Memorial Hospital officers, directors, and stockholders will be made to the Lake Saranac sanitarium the second week this month, it was announced recently by A. Montague, Columbia vice-president and sales head, who is hospital president. Following the practice of the last few years, the delegation will spend one day at the hospital and the remainder of the weekend will the guest of National Screen Service board chairman Herman Robbins and his three sons, Allan, Burton, and Norman, at the Edgewater Motel, Schroon Lake, N. Y.

The Hospital board's annual meeting will be held at the Robbins estate on Sept. 10, which will be the first full meeting of the directors in 16 months. It will be marked by the election of officers, submission of officers' reports, and a report from Si H. Fabian, national campaign chairman, on the results of the Hospital theatre collection drive. The party will leave New York the evening of Sept. 8 by train, and will return by train the evening of Sept. 11.

Tax Break Ignores Industry

Washington—New Treasury Department proposals for a more favorable tax treatment on income from foreign operations of U. S. companies evidently exclude the film industry, it was learned last week from Administration recommendations made public by the House Ways and Means Committee.

Provisions for a better tax deal were first introduced last year as part of the tax revision bill, but were dropped pending further study. Motion pictures would not have qualified under the 1954 proposal, although industry witnesses before Congress asserted that the inclusion of films would further the aim of the legislation, which seeks to encourage the investment of American capital abroad as an aid to foreign economic development.

Loew's Receives Approval For Florida Acquisition

NEW YORK—Loew's Theatres last week won approval from Federal Judge Lawrence E. Walsh to acquire a 1300-seat theatre now under construction in Coral Gables, Fla., which will operate on a first-run policy.

The Wometco circuit, represented by Robert Wright, protested the acquisition and asked that the house be forbidden to show first-run, pointing out that Wometco has a 600-seat location only four blocks away for which it has never been able to secure first-run films. He also charged that the acquisition would restrain competition.

Government attorney Maurice Silverman argued that, on the contrary, the new theatre would increase competition, and that if it were not allowed to operate as a first-run, the court would be giving preference to the four existing first-run houses in Coral Gables.

20th-Fox Sues Sinatra For "Carousel" Walkout

New York—Twentieth-Fox last week filed suit for $1,000,000 against Frank Sinatra for breach of contract resulting from his refusal to perform in the Rogers and Hammerstein musical, "Carousel." The suit was filed in the Supreme Court of New York by the firm of Dwight, Royall, Harris, Koegel, and Caskey.

According to a 20th-Fox spokesman, "An agreement was made whereby Sinatra would be paid $150,000 for 15 weeks' work in the picture. For anything over that period he would receive additional salary on a pro rata basis.

"According to reports, Sinatra has stated that he was being required to act in two pictures for the price of one; the studio refutes this as contrary to fact. 'Carousel' is the only picture in which Sinatra was to appear, although two types of cameras are being used—the standard CinemaScope camera and a revolutionary new 55-millimeter CinemaScope camera. The new 55 mm. film is intended for road show engagements."

The studio further explained that the use of varying types of cameras is not unprecedented, as it has been used by other studios as well as 20th-Fox.

Makelim Names Parmenter

Hollywood—Hal R. Makelim, president, Makelim Pictures, Inc., announced last week that Frank Parmenter has been assigned as general production manager of the Makelim pictures scheduled to roll on location and at RKO-Pathe Studios Sept. 15.

The first in the series of 12 pictures which Makelim is producing for the 4,000 exhibitors signed under The Makelim Plan and for general release to all other exhibitors is "The Peacemaker." It will be made for wide screen in Eastman Color Deluxe Process.

Parsons Goes Indie

Hollywood—Harriet Parsons has optioned several story properties and is forming her own organization for independent production, it was learned last week. Miss Parsons was an RKO contract producer for 12 years.

One of the properties acquired by Miss Parsons is Douglas Morrow's story of Mickey Walker, a great ring fighter and now a painter of distinction. Morrow will also write the screen play, and there is a possibility that the film would be made at RKO, although no deal has been set.

Raue Joins Buena Vista

New York—Philip B. Raue has joined the legal department of Buena Vista, it was announced last week by Leo F. Samuels, president. For the past two years, Raue has been with the law firm of Donovan, Leisure, Newton and Irvine. He will now devote all his time to Buena Vista.

Goldwurm, Siodmak Join

New York—Jean Goldwurm, leading independent distributor of foreign pictures, and Robert Siodmak, who has directed many films in Europe and in Hollywood, have agreed to join forces for the co-production of two films in Europe within the next year.

This Was The Week When........

Columbia's UPA cartoon "Fudget's Budget" won first international prize in the Venice Film Festival's animated short subject category. . . . 20th-Fox announced the availability of a free teaser trailer on "The Tall Men." . . . Marge and Gower Champion announced the formation of Champion Enterprises, Inc., for independent production and other activities. . . . Humphrey Bogart was slated to attend a special preview of 20th-Fox's "The Left Hand Of God" at New York's Roxy, Sept. 21, for the benefit of the Boy's Town of Italy. . . . Paramount announced "White Christmas" as a re-release for the Holiday season, beginning in October. . . . A Broadway world premiere was scheduled for MGM's "Guys And Dolls" at the Capitol, Nov. 4. . . . Seymour Poe announced that IFE has acquired U. S. distribution rights to "Madame Butterfly."

Allied Artists revealed that it has eight exploiteers in the field handling the campaign for "The Phenix City Story." . . . New York's Victoria was selected for the premiere of Columbia's "My Sister Eileen," following the current "Pete Kelly's Blues." . . . Visual Drama, Inc., appointed Exploitation Productions, Inc., as exclusive distributor of "Sins Of Pompeii," with EPI chief Jack Harris planning a saturation September premiere in the Philadelphia area. . . . Columbia directors declared a regular quarterly dividend of 30 cents a share on common stock, payable Oct. 31 to holders of record Sept. 30. . . . Fine Arts Films announced that it will release "Samurai" in the fall. . . . Five dolls from MGM's "Guys And Dolls" were set for a 30-city promotion tour for the film, starting in Philadelphia. . . . Buena Vista named Sept. 15 for the bow of "The African Lion" at New York's Trans-Lux Normandie. . . . 20th-Fox declared a quarterly dividend of 40 cents on common stock, payable Sept. 30 to holders of record Sept. 16.

Konecoff

(Continued from page 5)

CORRESPONDENCE: Dear Mel:

Charley Simonelli thought you would like to see the outline of our Texas "To Hell And Back" campaign which produced some prodigious results.

MILT LIVINGSTON
Trade Press Contact
Universal-International

Dear Milt:

There is nothing I like better. What means prodigious?

MEL KONECOFF
Press Agents' Patsy
MOTION PICTURE EXHIBITOR

THE METROPOLITAN SCENE: September 16th marks the second anniversary of CinemaScope. . . . Gino Prado, the $32,000 shoemaker, bought a ticket to the premiere of the world premiere-benefit for "The Left Hand Of God," the proceeds from which go to Boys Town in Italy. . . . Columbia Pictures gains some fine manpower in Jonas Rosenfield, Jr., who will assist vee pee Paul Lazarus, Jr. in ad-pub-exploitation matters. IFE graciously released him from a newly-signed two-year contract as vee pee in charge of their advertising and publicity. At the moment it looks as though Fred Goldberg, present IFE publicity manager, will hold down the fort until topper Seymour Poe makes the final announcement. . . . Doggy note: Films are really going to the canines when it's noted that MGM recently scheduled a special screening for mutt critics of its latest release "The Bar Sinister" (it's about dogs, naturally). How many barks it got, we know not, as the final results were never announced. . . . RKO Palace held over a film for a second week which makes it the third time in recent years. Which? Joan Crawford's "Female On The Beach," . . . Okeh pressbooks out on "We're No Angels," "The Kentuckian," "The Naked Street," "To Catch A Thief," "You're Never Too Young," "How To Be Very, Very Popular," "Virgin Queen" "The Night Of The Hunter," "Footsteps In The Fog," "Desert Sands," and "Love Is A Many-Splendored Thing."

"Opera Under Stars" Launched

NEW YORK—A new showmanship experiment was launched by IFE last week as "Aida" opened its first engagement at an ozoner at the Kingston Drive-In Kingston, Mass. The new exploitation method was called "Opera Under The Stars," and the record-breaking S. Hurok color film was presented with musical short subjects creating a balanced and popular program tying-in with the presentation.

Mexfilms Formed

NEW YORK—Sam Seidelman, formerly head of foreign operations, Eagle Lion Films, has formed Mexfilms, Inc., to handle distribution of Mexican-made features in Spanish-language theatres throughout the United States and Canada.

Color Corp. Expects Profit After '54 Loss

NEW YORK—The Color Corporation anticipates a net profit of $700,000 this year, it was reported last fortnight by Martin Stone, vice-president, who said that sales for 1955 are expected to total from $4 million to $6 million. This compares with a deficit of $140,000 for last year, and $331,000 in 1953.

The California Commission of Corporations has approved Color Corporation's proposal to exchange 631,638 of its outstanding 1,312,375 common shares for stock of the Houston Color Film Laboratories, Burbank, Cal., on a share for share basis. Stockholder approval is assured, and the integration will be completed by the end of September. The basic reason for the move is to provide the company's TV film equipment division with facilities to test its products, which will realize a saving of between $50,000 and $100,000 annually. Houston had a gross business of approximately $1 million in 1954, specializing in commercial rather than theatrical film processing.

No income tax will be paid by the Color Corporation this year inasmuch as four years of unprofitable operation have given it a tax loss carry-over of about $1 million. Activities of the firm have centered in the movie-equipment making division which earned $400,000 in the first half of the year. About half of Houston is owned by Color Corporation principals R. C. Wilcox and B. B. Smith, and various other executives. The rest of the stock is held by 450 persons.

Lardner Suit Dismissed

HOLLYWOOD—The Ring Lardner, Jr., breach of contract suit against 20th-Fox was dismissed last week with prejudice by Federal Judge Ben Harrison, on stipulation by counsel for both sides.

The action was originally filed in February, 1948, and resulted in a judgment for plaintiff which was later reversed.

Today more theatres use Altec Lansing stereophonic speakers and amplifiers than all other makes combined. Proof enough that Altec "Voice of the Theatre" speaker systems and Altec amplifiers and controls are the best for quality, dependability and economical operation. More films than ever have stereo sound. See your theatre supply dealer now for early delivery of the finest stereophonic equipment, Altec Lansing.

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"Specialists in Motion Picture Sound"

NEWS OF THE TERRITORIES . . .

UA Leases Quarters In Theatre Building

ALBANY—United Artist became the second distributing company to sign a lease away from Film Row. It reached an agreement recently with the Stanley Warner Corporation for occupancy of a section of the offices which the latter maintained, as zone headquarters, on second floor of the Strand Theatre Building which had been up for rent since January.

UA opened a small office on Pearl Street, off Film Row, in 1953. It was partitioned from larger space which National Screen Service had occupied and the other half of building continued to be utilized by Albany Theatre Supply Company. Booker Ray Powers and a salesman, Burt Toppal, comprised the staff. A secretary will be hired for the downtown spot, it was reported. The Albany branch is operated as part of the Buffalo exchange, Stanley Kositsky being in charge of both.

Drive-In Seeks $100,000 From Exhibs, Three Distribs

ATLANTA—The Filmland Drive-In, Lakeland, Fla., has charged, in a $100,000 damage suit filed in Federal Court, Tampa, Fla., that two competing drive-ins conspired with three distributors to force it out of business.

The complaint declared that the Hi-Way Amusement Company, Inc., operator, Silver Moon Drive-In, and Clyde W. Murrell, operator, Lakeland Drive-In, were permitted to show the same motion picture at the same time and on the same dates, to the exclusion of the Filmland. Distributors named were Warners, 20th-Fox, and U-I.

Storm Damage Tally Follows "Diane's" Fury

BOSTON—The first reports of the storm and flood damage to drive-ins in southern New England fortunately were not as serious as anticipated. The Quaker Drive-In, Uxbridge, Mass., reported out of commission for at least a year, opened again on Sept. 2. Some of the equipment was salvaged and after the mud had dried out it was advisable to reopen. The new Meadows Drive-In, Hartford, Conn., was assumed through for the remainder of the season, but it was discovered that the theatre could reopen a week following the floods. The Sundown Drive-In, Westfield, Mass., owned by Joseph E. Levine and Barnet Yanofsky, which had serious floods and loss of power, reopened on Aug. 26.

When the floods hit Canton, Mass., Ernie Warren was playing "The Sea Around Us" at his Strand. As the waters rose to within three feet of the marquee during the storm, it was a grim reminder to the citizens fighting to save the town. But Ernie had advertised the next program, which was "Underwater." The film never played the Strand. It was cancelled due to the storm.

Albany

The Paramount exchange began its Barney Balaban Drive with a record number of bookings expected for Paramount Week, Sept. 4-10. Branch manager Daniel R. Houlihan is slated to spend the last week of September at the home office to get a first hand impression of the main office operation and to promote closer relations with the branch. . . . Rosalind Russell was slated to arrive last week for promotion of "The Girl Rush." Paramount field representative E. J. Wall arranged a series of public appearances for she and her husband, Frederick Brisson, producer of the musical. . . . Elias Schlanger, Fabian Staten Island supervisor, has replaced division manager Saul J. Ullman here temporarily. Ullman is on a six month leave of absence because of illness. Area Fabian managers had their first opportunity to become acquainted with Schlanger at a luncheon shortly after he arrived held at Keeler's Restaurant. Lou Golding, general manager, Fabian's Wilmer and Vincent circuit, introduced him to an assemblage including Bill With, Palace, and Stanton Patterson, Leland; Dick Murphy, Proctor's, Troy, N. Y.; George Seed, Cohoes, Cohoes, N. Y.; Guy Graves, Schenectady city manager; Irene Econome, division booker, and others.

Atlanta

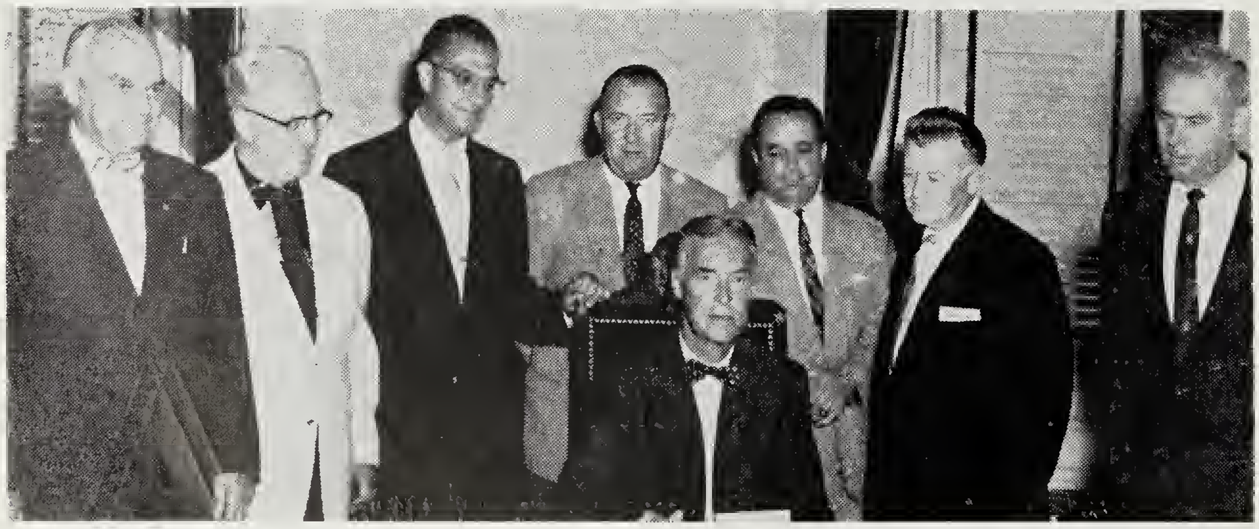
The Ochs Management Company, Cleveland, recent purchasers of several Florida drive-in will open Florida headquarters in Dania, to be operated by James S. Ochs, a member of the corporation. The company is contemplating the purchase of other Florida theatres. . . . President Ed Stevens, Stevens Pictures, is back in his office after a trip to New York. . . . Hubert Mitchell, Mitchell Industries, installed new projection equipment and went all out to celebrate the third anniversary of his Ranch Drive-In, Hartselle, Ala.

Boston

Mrs. Roy D. Brown, wife of the owner, Park, Richford, Vt., is in Krebs Hospital, St. Albans, for major surgery. The Park has been closed permanently, while Brown devotes his full time to the operation of the Richford Drive-In. . . . Eugene Major will reopen his Roxy, Island Pond, Vt., after Labor Day and will handle his own buying and booking. . . . Carroll Rowell, owner, Idle Hour, Hardwick, Vt., has been appointed treasurer, Hardwick Trust Company. . . . In an unusual booking situation, U-I's "To Hell And Back" played one night only at the Keith Memorial, Aug. 30. The date was set to coincide with the national convention of the Veterans of Foreign Wars, with star Audie Murphy honored as the most decorated soldier of World War II. But 20th-Fox's "Love Is A Many-Splendored Thing" had such a successful engagement that the management was reluctant to let it go. . . . The state senate has given initial approval to an amended bill which would restore the state law covering the licensing of Sunday entertainment, with the exception of motion pictures.

Funeral services for Herman Konowitz, Brookline, Mass., were held Aug. 26 at Levine Chapel. He had been a salesman for U-I and Monogram, but left the industry ten years ago to enter the furniture business. . . . There were 6,699 television sets sold in the Boston area during July, making a grand total of 1,320,000 sets sold in this territory, according to a joint survey conducted by WBZ-TV and WNAC-TV. . . . Charlie Wilson, head booker, Allied Artists, is resting at Beth Israel Hospital on doctor's orders, and will be away from his office for another month. . . . The regional meeting of Rhode Island exhibitors, conducted by Independent Exhibitors, Inc., of New England, which was to be held on Aug. 23, was postponed indefinitely because of the flood damage. No date has been set for the next meeting. . . . Arthur Lockwood, L and G Enterprises, returned from a summer spent abroad. . . . The Louis Gordons, L. and G, celebrated their 24th wedding anniversary on Sept. 1.

PROVIDENCE, R. I., NEWS—William J. Trambukis, Loew's State manager, recently suffered a severely wrenched shoulder in a collision of two cars. Trambukis was recently appointed chairman, theatre division, 1955 Jimmy Fund Drive, a post to which he was also elected in the United Charity Appeal. . . . Anthony Andrueswski has been promoted to first assistant manager, Loew's State, while Edward Stokes, former chief-of-service, becomes student assistant manager. . . . Robert F. Walker, former assistant man-

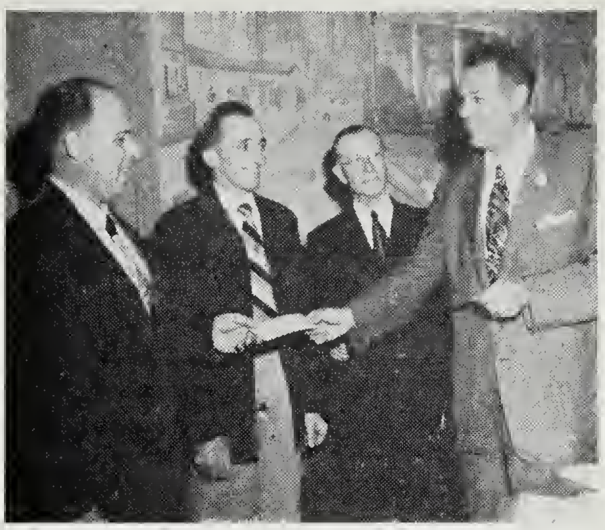

Officials of the Boston Red Sox, the industry, and trustees of the Children's Cancer Research Foundation watch Governor Christian A. Herter of Massachusetts, seated, proclaim Sept. 1-15 as "Jimmy Fund Time" for the state. Left to right, Rudolph F. King, Bob Emery, Theodore Fleisher, Walter A. Brown, Joe McKinney, Michael Redstone, and Dick O'Connell.

Concession Operator Sued By Coca-Cola

BUFFALO—The Coca-Cola Company is seeking an injunction in Federal Court here enjoining Philip Kates, doing business as Theatre Confections of Rochester, from dispensing a different beverage when customers ask for Coca-Cola. The suit, filed through a Buffalo attorney, says Kates operates the food and drink concession at some 32 drive-ins around Batavia, Auburn, Troy, and a number of other localities in New York as well as in Pennsylvania.

The complaint contends that "in response to orders for Coca-Cola and 'Coke,' the defendant passes off in the above-mentioned business places without explanation or comment a beverage similar in appearance to the plaintiff's beverage which is not the plaintiff's beverage." Claiming this constitutes "unfair competition," the company asks an injunction to restrain the alleged practice, for "general relief," and for "profits and damages."

Kates business headquarters are located at 17 Pitkin Street, Rochester, N. Y. The company has been awarded the food and drink concession at the new Community War Memorial in that city for two years.



This was the recent scene at Mayfair House, the Oakhurst, N. J., headquarters of Walter Reade Theatres, as Walter Reade, Jr., circuit president, presented checks to the first three employes to win awards on the circuit's new employe suggestion program. Left to right are Frank Deane, manager, Woodbridge Drive-In, Woodbridge, N. J.; Frank P. Perretto, aide, Strand, Freehold, N. J.; David Rogers, manager, Strand, Freehold, N. J., and Reade.

B-K Fight Telecast Price Policy Set Up

CHICAGO—Balaban and Katz is taking no chances on a mob scramble for seats at the State-Lake Marciano-Moore fight telecast. All seats are reserved at $5.50. When it was first-come-first-served for the Robinson-Turpin telecast three years ago, a rushing crowd broke through the glass in the entrance doors and also entered through rear exits. Many got in free with police, managers, and ushers unable to hold them back. At three other B and K houses, the Tivoli, Marbro, and Uptown, all seats will be unreserved at $3.60. Essaness is selling reserved seats at the Crown for $4.80 and $5.50, and at its Halsted Out Door for $3.30, with a minimum of two persons in a car.

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ager, Loew's, was recently appointed manager, Castle, a neighborhood house operated by the Lockwood and Gordon interests. . . . The Avon Cinema was the locale of the Rhode Island premiere of "The Wayward Wife." . . . E. M. Loew's Drive-In baseball team succeeded in landing a play-off berth in this State's fastest amateur league. The Loew-men captured the coveted spot by playing some of the most sensational baseball in local record books. Needless to say, their achievments are keeping the open-airer's name in the forefront of local papers. . . . Adding to the woes of downtown first-runs, a series of heavy rainstorms following on the heels of two hurricane threats all but inundated the city. While no serious damage was reported, for almost two days the heavy rains prevented would-be moviegoers from reaching their chosen theatres.

Bill Hart, manager, Waldorf, Lynn, Mass., has resigned to enter the leather business. Phil Sorensen leaves the jewelry retail trade to take his place. Louis Skedas is the new manager, Uptown, Lynn.

Shelburne Graves, manager, Plymouth, Plymouth, N. H., displayed paintings and his wife her handmade ceramic jewelry at the 175th anniversary celebration of the town of Sugar Hill, N. H. . . . Members of orphanages, in Nashua, N. H., were guests of a local merchant at the recent showing of "Lady And The Tramp" at the Daniel Webster, according to Armand Popin, manager. . . . Mel Morrison, manager, Stand, Dover, N. H., was chairman of the entertainment committee for that town's recent centennial celebration.

Buffalo

Billy Keaton, past chief barker, Tent 7, Variety Club of Buffalo, and his wife both left radio station WGR on Sept. 2. They were associated with WGR for many years and have been featured in many different programs. . . . Rosalind Russell was in last week to help promote "The Girl Rush." She was met by Edward J. Wall, Paramount field representative, and UPT executives. . . . A 1,500-pound safe in a second-floor office of the Seneca, a UPT house, resisted the efforts of burglars to smash it open. The strongbox contained tickets and business records but no money, according to manager Charles A. McKernan. . . . Barbara Bennett Wilson, daughter of Harold Bennett, branch manager, National Screen Service, who graduated from the University of Buffalo last June, has accepted an offer from the university to head Vocational Aptitude Testing and also do psychological clinic work as an assistant to Dr. Barnett, under whom she studied. Her dad, Harold, is now back on the job at National Screen hale and hearty after his recent hospital sojourn. . . . There are now 476,062 television receivers in the Buffalo area capable of receiving VHF programs, and 94,591 sets capable of receiving VHF and UHF, according to figures supplied by the Niagara Mohawk Power Corporation. . . . William Brett, former Shea's Buffalo manager, now Kenmore manager, has had his hands full in the suburban location with teen-age hoodlums and delinquents, whose vandalism and bad behavior has driven away a large percentage of business.

Chicago

Alert-stepping fellows with smoothed-down pockets are movie managers taking deposits to the banks. Employes of Brink's Express Company, which makes collections at the houses, still are on strike. . . . A $50 reward is being offered by Mrs. Harry Hogg, Momence owner, Momence, Ill., for information leading to the arrest of vandals who slashed 25 seats costing $150 to repair. . . . Paul Mason is now operating the Lions, Troy, Ill., owned by the Troy Lions Club. . . . Mr. and Mrs. Harold Ramage leased the Lamar, Arthur, Ill., owned by Mr. and Mrs. W. H. Hoffman. . . . Ralph Boice opened the new Boice, Warsaw, Ind., a 550-seater, built at a cost of around $100,000. . . . John Marlow is engaged in plans for the rebuilding of his annex, with offices in the building, recently destroyed by fire. . . . Larry Laws was named Roosevelt co-manager.

Gerald Kennedy, 47, America's youngest Methodist bishop, criticised "unelevated movies" before 5,000 young people attending the National Convocation of Methodist Youth at Purdue University, Lafayette, Ind. . . . Nate Barger, theatre owner, returned from a European trip. . . . Theatres in about 25 additional downstate municipalities will observe extended daylight saving time through vote decisions by their communities. Clocks will be ahead an hour to Oct. 30, instead of to the last Sunday in September. More than 600 municipalities went on daylight time this year.

Advance ticket sales at the State-Lake for the Marciano-Moore bout indicate a new boxoffice record will be set for TV fight broadcasts. . . . Theatre attorney Sheldon O. Collen, representing the Lyceum, Minneapolis, in its $600,000 suit pending in Federal Court, went to that city to confere with Lee Loevinger, co-counsel, on deposition arrangements. The suit alleges that the Minnesota Amusement Company and distributors deprived the Lyceum of first-runs from 1945 to 1949.

Cincinnati

The Hyde Park Art, closed several weeks for overhauling of the air-conditioning system, reopened with Associated Artists' "The Green Scarf." . . . The suburban Montgomery Drive-In, owned by Smith Management Company, Ann Poff, manager, which is the oldest ozoner in this area, observed its 16th anniversary with a week-long program of special events. . . . New drive-ins in this area include the Highland, Manchester, Ky., G. D. Saylor, owner; Mack, Irwin, Ky., Ralph McClanahan, owner; and Lake, Mt. Orab, O., Jerry Jackson, owner. . . . Charles Williams has reopened the Palace, Davy, W. Va. . . . Dorman Law has dismantled the Perry, New Lexington, O. . . . Dick Martin is extensively remodeling the Capitol, Ashland, Ky. . . . New Shea circuit managers in this area include William Kibridge, State and Strand, Cambridge, O.; Dale Tysinger, Liberty and State, Zanesville, O.; and Dale McCoy, Marietta, Marietta, O.

Two Theatre Suits Reach Settlement

CHICAGO — Two long-pending theatre suits were settled out-of-court. Simon and Collen, theatre attorneys, acted for plaintiffs. One was the $300,000 anti-trust suit brought by Plato Panagotacos, owner, Park, Johnston, Pa., who had contended in Federal Court, Pittsburgh, that his theatre had been deprived of second-runs, from 1933 to 1951.

The Vogue, Chicago, owned by Howard Lambert and Dick Felix, had filed an injunction in Federal Court asking that defendants be compelled to give them product for their outlying runs. In this case, as in that of the Park, undisclosed sums were paid.

Audie Murphy, second from right, stops in Dallas in connection with the Texas territorial premiere of U-I's "To Hell And Back." He is seen with James Cherry, Interstate city manager, Dallas; Robert Wilkinson, U-I branch manager; and Henry H. Martin, U-I district manager.

Saucers, Spacemen Debunked By Exhib.

CINCINNATI—The flying saucers and little green men which folks all over the country have reported seeing could be aerial reflections of drive-in screens, in the opinion of Nat Kaplan, owner, Woodlawn Drive-In. His theory is supported by A. W. Walstrom, meteorologist, U. S. Weather Bureau.

On a recent night, when Paramount's "Conquest Of Space" was being screened at the Woodlawn, numerous neighborhood residents reported seeing "flickering red, green, and white lights" in the sky overhead.

Kaplan pointed out that outdoor movie screens are built to reflect light skyward and that light bounces from screens. Walstrom said Kaplan has a "plausible explanation," because "it's perfectly feasible that low clouds, strategically located, could reflect light from an object, such as an outdoor theatre screen."

COLUMBUS, O., NEWS—Manager Edward McGlone, RKO Palace, announced reserved seat prices of $4.60 and $3.50 for the telecast of the Marciano-Moore fight, Sept. 20. . . . Manager Walter Kessler, Loew's Ohio, was chosen by general manager Sam Cashman, Ohio State Fair, to produce and direct the Youth Talent Revue in the fair grandstand. . . . Rudd Weatherwax, trainer of Lassie, accompanied the canine screen star to Columbus for appearances at the Ohio State Fair. . . . C. Harry Schreiber, promotion manager, Franklin County Veterans' Memorial, announced the signing of singer Roberta Peters as the first concert attraction in the new auditorium. It is reported that film equipment of the Ohio censor board may be acquired by the new Veterans' Memorial.

Cleveland

Two local theatres are celebrating their 18th birthdays. The East Side Drive-In, the first in this area and built by Phil Smith, Boston, is having a week of special events to commemorate the occasion. The Beach Cliff is inviting as its guests all who appear in a picture taken on the theatre's opening night. . . . In Toledo, the price war at eight drive-ins continues. In addition to the cut rate of 50 cents, several of the theatres are now offering Buck Nite, admitting a car full for one dollar and a free gift as well. . . . George Manos, president, Manos Amusement Company, Toronto, is in the process of building a new drive-in for about 500 cars in Malvern, O. The circuit now owns and operates some twelve situations in the area. . . . Exhibitors have been notified of a meeting to be held Sept. 12 at 2.30 p. m. in the assembly room, Cleveland Motion Picture Exhibitors Association, to make active plans for participation in the Audience Awards Poll. A new exhibitor chairman will be named to succeed Horace Adams, who resigned. The distributor chairman is Danny Rosenthal, United Artists branch manager. . . . Toledo exhibitors met Sept. 1 in the Town and Country Room, Secor Hotel, for luncheon and to formulate plans for local participation in the Audience Awards.

Mr. and Mrs. Walter Gruzinski, formerly of Toledo, celebrated their 50th wedding anniversary at the home of their daughter, Mrs. Eugene Walinski, Santa Monica, Cal. Grudzinski, in association with his brother, Steve, built the White Eagle, Toledo, in 1910. Some years later he built the Ohio, in association with Edward Bialoruski, a house now operated by Edward Bialoruski, Jr. . . . "Lights, Camera, Questions," the only known weekly TV show regularly sponsored by theatres, opens its fourth year on a new station. The program will be heard Saturday, from 7 p. m. to 7:30 p. m., over NEWS-TV, with Phil McLean as emcee. The panelists are Frank Murphy, Loew's division manager; Dick Wright, Stanley Warner district manager; Jack Silverthorne, Hippodrome manager, and Max Mink, manager, RKO Palace. . . . Film Row was devoid of district and branch managers when all were guests of Nate and Sam Schultz, Allied Artists, for luncheon, golf, and dinner at the Beechmont Country Club. . . . The Tiffin, Tiffin, O., re-opened Sept. 2. . . . The Circle is back on full-time schedule, after a summer of weekend operation.

Denver

Republic will film "Back Of Beyond" in the Canon City, Colo., area, with production to start about Sept. 26, according to William O'Sullivan, producer, who has been here looking over locations. With him were William Whitney, who will direct, Virgil Hart, unit manager, and Frank Arago, art director. . . . John Allen, MGM division manager, was in from his Dallas headquarters and held a sales meeting attended by Henry Friedel, branch manager, Mike Cramer, assistant branch manager, and James Micheletti and Jerry Banta, salesmen. . . . Clarence Calland has opened his new Atomic Drive-In, Edgemont, S. D., where he also owns the Iris.

Lester Zucker, U-I district manager, was in calling on accounts and conferring with Mayer Monsky, branch manager. . . . C. A. Hill, branch operations, 20th-Fox, was in from New York conferring with V. J. Dugan, branch manager. . . . F. M. Peterson and Q. Lamar have opened their new Valley Drive-In, Hotchkiss, Colo. . . . Forty played golf in the Variety Tent 37 tournament, with the winners being Jack Felix, Pat McGee, and George Allan. Nearly 200 sat down at dinner, preceding an evening of dancing.

Blank To Be Honored At Testimonial Dinner

DES MOINES—A. H. Blank, president, Tri-States Theatre Corporation, and veteran Iowa circuit owner, will be honored at a testimonial dinner Sept. 15 by the Des Moines Bonds-For-Israel Committee. Dr. Abraham Birn, Israel counsel-general, Los Angeles, a noted archeologist, will speak.

Blank has been outstanding in his philanthropic deeds, including the donation of funds for the Raymond Blank Memorial Hospital For Children, in memory of his elder son. In 1950 he was one of three members named to the Methodist Hall of Fame.

Detroit

William H. Green, divisional director of advertising and publicity, Cinerama, was appointed a Kentucky Colonel by Governor Lawrence W. Wetherby. . . . Barbara Brooks, daughter of Bernard Samuels, veteran theatre operator, is now on the Affiliated Theatres staff. . . . Almond Sears opened his new Silver Drive-In, Linden, Mich. . . . The Van Dyke Drive-In, Warren Township, opened recently, under ownership of the Cohen Circuit. . . . Butterfield Theatres of Michigan opened their new Vista Drive-In, Grand Rapids.

An anti-trust case has been filed by Chicago attorney Thomas McConnell against W. S. Butterfield Theatres. Jack Loeks Enterprises, operator, Midtown, Grand Rapids, Mich., and the Beltline Drive-In, is asking $700,000 damages against Butterfield and six leading film distributors. No date has been set for the hearing. . . .Kim Novak has been chosen by the nation's home builders as Miss National Home Week of 1955, it was announced by the Builders Association of Metropolitan Detroit. . . . During a recent Rose Festival, Roseville, Mich., IATSE Local 735, covering southeastern Michigan north of Wayne County with headquarters in Mt. Clemens, entered a float in the parade. The float was equipped with a complete projector and with local members on the job to make it look realistic. Business agent Roy Suckling and Bert Penzien, Shores Theatres, set up the float. National Theatre Supply Company furnished the truck.

TESS of the West...

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Hollywood 38, Calif.

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

Employment Hassle Brings Court Action

New Haven—An action seeking $50,000 damages from Edward P. Lord and the E. L. Realty Corporation, Norwich, Conn., owners of two drive-ins, was filed in Superior Court recently by Elmer Hirth, Milford, Conn., who claims that the defendants led him to resign his position with Stanley Warner with the promise of a position in their organization, on which they have reneged.

The plaintiff alleges that the exhibitors offered him a choice of two propositions if he went into business with them. One was an offer to lease him a certain theatre property for 10 years, from which he would receive a guaranteed annual percentage; the other was employment as buyer and booker for the owners on a five-year contract, which included a substantial commission on profits. Hirth further asserts that the Norwich firm "forgot" the previous offers and tried to hire him at a much reduced price.

Jacksonville

The King's Bay Drive-In, St. Mary's, Ga., was being rushed to completion for a CinemaScope opening early in September. . . . Other new CinemaScope houses in the vicinity are J. H. Robinson's Bronx, Broxton, Ga., H. C. Preston's Star, Crescent City, Fla., and Sam Strathos' Park, Starke, Fla. . . . Attending a sales meeting here of the Roy Smith Company, expanding theatre supply house, was William Knight, manager, Tampa branch. . . . Announcements were made of opening for business of two new concerns serving Florida exhibitors. One is a booking and theatre service firm launched by veteran booker Bob Morales, Tampa. The other is the Gold Coast Pictures Company owned by Arthur Davis, an independent film exchange doing business in Miami. . . . New concessions equipment has been added to the 41 Drive-In, Brooksville, Fla., by owner Howard Smith. . . . Ted Chapeau, president, Variety Club's Jacksonville Fair Association, left for Indianapolis to select the attractions of the Cetlin-Wilson Shows, which are to be sponsored here by Variety at the Gator Bowl, Nov. 10-19.

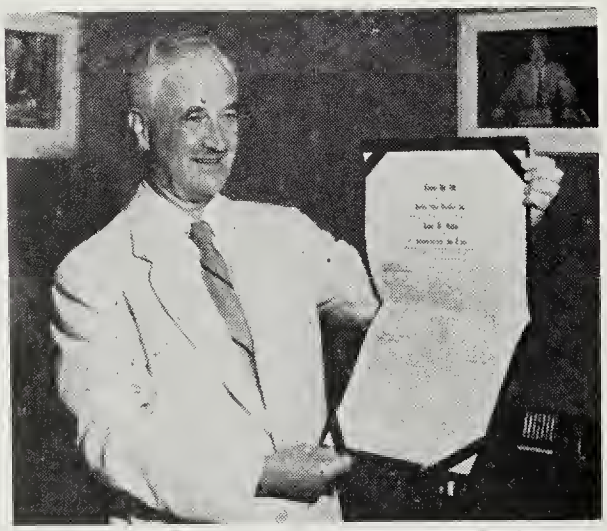
Memphis

L. R. Wintker, office manager, 20th-Fox, attended the funeral of his father last week at Clarendon, Ark. . . . Jep Singleton, owner of theatres in Marked Tree, Tyronza, Trumann, and Walnut Ridge, Ark., has now added Pocahontas, Ark., to his growing list. He recently purchased the Imperial and the Skylark Drive-In from Henley Smith. . . . Etah Jarvis, former contract clerk, Columbia, returned to Memphis to make her home. She is hopeful of again getting into the film business. . . . Lois Carroll, office manager, Kay Film, invited Film Row people to warm the house of son, George Little, Paramount assistant shipper and recent newlywed. . . . Film Row was saddened recently by the death of Florence Richards, 24, the daughter of Fordyce and Evelyn Kaiser, he a salesman, Allied Artists, and she with National Screen service. . . . Newly installed officers of the WOMPI are Lois Evans, Strand Enterprises, president; Helen Van Vulpen, Warners, first vice-president; Shirley Kilmore, Malco Theatres, second vice-president; Genevieve Monks, Columbia, recording secretary; Vivien Wahlquist, Allied Artists, corresponding secretary; and Margaret Irby, Paramount, treasurer.

Mala Powers, star of RKO's "Bengazi," recently entered the political arena by announcing her candidacy for honorary mayor of Hollywood. Votes are determined by the solicitation of voluntary contributions to the Childrens Hospital of Los Angeles. Drive was sponsored by Kiwanis.

Milwaukee

L. Howard, who once managed the Wisconsin and Princess for Fox-Wisconsin Amusement Corporation, was a visitor from Los Angeles, where he is managing the Boulevard. He conferred with Milt Harmon, manager, Fox's Uptown. . . . Al Jahncke, booker, United Artists, is recuperating from surgery. . . . Gene Arnstein, Allied Artists' Hollywood home office, was visiting here. Arnstein formerly was booker, Warners Theatres, and manager, Garfield. He is now studio manager, Allied Artists. . . . Estelle Steinback, manager, Garfield, received an award for her theatre being the most courteous at the National Theatres Corporation meeting of managers and main office personnel. . . . The Black Creek, Black Creek, Wis., is closed. It was run by the community. . . . Shara Drive-In, Wautoma, Wis., is now being operated by Vic Manhardt. Booking and buying will be handled by Joe Woodward. . . . Jack Richards is now handling the booking of the Donna and the Door, Sturgeon Bay, Wis., operated by Donna Borchert. . . . Due to polio, theatres at Kewaskum, Menasha, and Kaukauna, Wis., are closed indefinitely.



Leon Netter, Florida State Theatres retired president, is shown with scroll presented to him recently by FST employees through Harry Botwick in ceremonies held in the FST Miami office. The employees also presented a Chevrolet Bel Air to the Netters, who are residing in Coral Gables, Fla., for the present.

Minneapolis

Charles Benko, 26, the sad-sack bandit who held up the Radio City and then "lost face" in Omaha when three theatre cashiers laughed at him, was sentenced to serve a 2-to-15 year term in the St. Cloud, Minn., reformatory. He surrendered to Omaha police after the cashiers humiliated him by refusing to take him seriously as a stick-up man. . . . Mrs. Chick Eberhardt, wife of the Walker, Minn., exhibitor, is in Swedish hospital for an operation. . . . Harlan Blake, manager, neighborhood Paradise, is back on the job after being hospitalized. . . . Variety Club will hold its annual golf tournament Sept. 9 at Oak Ridge Country Club. Gil Nathanson, Cloquet Amusement Company, and Harry Levy, 20th-Fox salesman, are in charge of reservations. . . . Ralph Maw, MGM district manager, is chairman of the COMPO drive. . . . Hollywood visitors included Gene Autry, Jack Webb, and Jose Ferrar.

New Haven

There were approximately 30 theatres in Connecticut closed because of the flood disaster, the majority in the Naugatuck Valley. Among those re-opening were the Lido, Waterbury; Ville Waterville; Capitol, Waterbury; Luxor, Unionville; Mayfair, Terryville; and the Carberry, Bristol. The Watertown Drive-In had only the large screen remaining, with a tremendous amount of damage. The Tower, Waterbury, was also in the path of the storm, and the remains were being surveyed for possibilities. The Center Drive-In, Derby,

Drive-In And Theatre Added To Marcus Circuit

MILWAUKEE—The Capitol, Madison, Wis., was purchased last week by Ben Marcus, Marcus Theatre circuit, which operates 28 theatres and drive-ins in Wisconsin, including some in Milwaukee. The Capitol, on State Street, has a seating capacity of 2,250.

Marcus advises that Madison's new Starlite Drive-In, Highway 145, five miles north of Capitol Drive on West Fond du Lac Avenue, will be open in a few weeks. The ozoner covers 38 acres and one of the innovations is the installation of heaters, distributed by ushers, allowing the theatre to operate almost on a year-around basis.

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WANTED: Top Quality Theatre Manager for first run Minneapolis situation.
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WOMPI Prepares New Orleans Meet

New Orleanss—Every member of the WOMPI is pitching in to help convention chairman Loraine Cass make the second annual convention a colossal one. The conclave will be held here at the Roosevelt Hotel. Sept. 30-Oct. 2.

For her co-chairmen, Mrs. Cass drafted Elizabeth Bacon, Marie Burglund, and Lillian Sherick. Among the sub chairmen are Vivian Marlborough, in charge of souvenirs and door prizes, and Jane McDonnell, floral decorations. Anna Balencia and Helen Simonson created the headresses which will be worn by the maids at the Carnival Ball on Oct. 1. Many reservations are coming in from large groups of ladies from the other 10 chapters.

At the recent convention meeting at the New Orleans Hotel, a ballot from NOLA chapter for new association officers was presented to the members at large, which included Loraine Cass, for president; Ann Dufour, vice-president; Lee Nickolaus, corresponding secretary; Leona Schmitt, recording secretary; and Emelda Geissinger, treasurer.

Mary Keene Murphy, daughter of Floyd P. Murphy, operator, Exhibitors' Service, Alexandria, La., and Mrs. Murphy, was in Washington recently as the official Louisiana representative for Girl Nation, sponsored by the American Legion Auxiliary. She was awarded the state's most outstanding citizen trophy.

Second Week Winners Named In Reade Test

Oakhurst, N. J.—Managers of four Walter Reade theatres received cash and bond awards for the second week of the "Jack Harris Drive," it was announced last week by Walter Reade, Jr., circuit president.

Ken Bottino, Strand, Perth Amboy, N. J., won first prize and the main weekly cash award, and Bob Hynes, Strand, Plainfield, N. J., took second place. Special awards in the form of Savings Bonds were presented to Joe Sommers, Paramount, Long Branch, N. J., and Mike Dorso, Community, Kingston, N. Y., for outstanding achievement in theatre operation and exploitation.

Managers of all Reade theatres in New York and New Jersey are participating in the drive, which ends this week.

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may re-open about Sept. 15. Theatres throughout the state were responding with special shows to help the Red Cross Flood Relief Fund. The Pike Drive-In, Newington, donated over $600, the total receipts of a show, according to Paul Amodeo, manager. In New Haven, a group of leading citizens was planning a large variety show for Sept. 14, at a place to be announced. Parson's, Hartford, scheduled a special Red Cross preview showing of "I Am A Camera," with total receipts to go to the flood fund.

HARTFORD, CONN., NEWS—Mrs. Edward Frascadore, daughter-in-law of Hector Frascadore, Farmington Drive-In, gave birth to a baby boy, Damian. . . . Dennis Rich, Stanley Warner Cameo, Bristol, Conn., hosted 200 children from Bristol's seven playgrounds at a matinee screening. Youngsters were winners of various competitions conducted during the season at playgrounds. . . . Pat Johnson is the new assistant manager, Bridge Drive-In, Groton, Conn. . . . The State reopens with the regular film-vaudeville weekend policy, Sept. 10-11. . . . Lou Cohen, Loew's Poli, and Jack Sanson, Strand, were among the entertainers at the annual outing of the Retail Trade Board, Hartford Chamber of Commerce.

New Orleans

Milton Dureau, president, Masterpiece Pictures Exchange, is back from Dallas, where he attended a conclave of the National Releasing Association. He advised that they acquired "Apache Woman," in color, a product of the American Releasing Corporation, Hollywood. Other Independent southern exchange owners interested in the association who attended the meeting were Harold Schwarz, Dallas and Oklahoma City, Bob Pinson, Charlotte, William Richardson, Atlanta and Jacksonville, and Fred Meyers, Memphis. The prime purpose of the meeting was the screening and a unified agreement to take on the distribution of several independent pictures. . . . The Star, Natchez, Miss., a subsequent-run, which catered both to white and colored audiences, shuttered. Reports are that it will be dismantled to give way to a mercantile establishment. For the past few months operation was handled by N. Solomon Theatres, McComb, Miss. . . . Loraine Cass, previously secretary to Paramount manager William Holliday, is now secretary to UA district manager George Pabst. . . . Reverend C. T. Wethers shuttered the East End, Baton Rouge, La. . . . Frank Zigler, Dixie Film Exchange, is back after two weeks' training at Camp Polk, La. . . . Hodges Theatre Supply handled the sale and installation of wide-screen, stereophonic sound, and CinemaScope equipment in Henry Heiderich's Lyceum, St. Charles Avenue house. . . . A. L.. Morgan advised that the Starvue Drive-In, McKenzie, Ala., closed. It is a Fred T. McLendon unit. . . . M. A. Connet, new owner-operator, the Pix and Strand, Kosciusko, Miss., transferred all buying and booking from Memphis to New Orleans. Transway is providing the transportation service, effective Aug. 21.

New York

Sympathy is being extended to Edith Gill, Stanley Warner sound and maintenance department, on the loss of her father. . . . The new Troy Hills Drive-In, Route 46, Parsippany, N. J., was opened on Aug. 17.

On September 24, the Fabian, Paterson, N. J., and DeWitt, Bayonne, N. J., will conduct a special Kiddie Show in connection with National Kids Day. . . . The Oritani, Hackensack, N. J., will present a dog show on its stage Sept. 17 in honor of National Dog Week. The manager, Miss Diane, has arranged to have it in conjunction with a street parade in which Boy Scouts, Drum and Bugle Corp, floats, etc., will participate.

The Comet, Brooklyn, closed down. . . . A sales drive is being held the week of Sept. 4-10 in honor of Bill Gehring, 20th-Fox executive assistant general sales manager. . . . Joan Jacobs has joined 20th-Fox as an assistant-booker.

The Motor Vehicle Division of New Jersey has contracted for the morning use of two drive-ins for use in the checking and inspection of autos and trucks in Mercer and Middlsex counties. If the plan is a success, the Division will lease other drive-ins throughout the state.

Weldon Waters, general manager, Dipson Circuit, Batavia, N. Y., recently announced his resignation from that post. It was reported that Waters is returning to 20th-Fox, where he was formerly employed as a district manager. . . . Walter Reade Theatres headquarters in Oakhurst, N. J., announced that two circuit theatres in the Trenton, N. J., area, the Trenton Drive-In and the Lawrence Drive-In, ran special midnight performances last week for the benefit of the American Red Cross Trenton Disaster Relief Fund. The area was hard hit by flood waters in the wake of the recent disastrous hurricane.

MGM collected nine canine critics for a special screening of "The Bar Sinister," which deals with the life of a bull terrier. They are seen in the home office projection room and they gave the film the highest of awards, four woofs.

Philadelphia

William Goldman Theatres declared an "extra" holiday in town with previews at the Randolph, Goldman, and Midtown on Warners' "Pete Kelly's Blues" and "The McConnell Story," and United Artists' "The Night Of The Hunter." . . . The Troc, the town's burley, reopened Sept. 4 for the season. Meanwhile, the Carman is still doing great under Ben Zimmerman with its combo burlesque and film policy. . . . This city will be the first stop on the tour of the Goldwyn Girls ballyhooing "Guys And Dolls," with which release Goldwyn returns to the MGM fold.

TWO ALL-TIME GREATS
NOW BROUGHT BACK
BY POPULAR DEMAND

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Standby Electric Power Urged By N. J. Solon

TRENTON, N. J.—State Senator Nate C. Smith, Cape May, offered legislation in the New Jersey Senate last fortnight to safe-guard patrons in theatres and other places of amusement having electrically-lighted signs indicating exits.

The Smith bill requires owners of amusement places to install a stand-by generator of sufficient capacity to be ready for use in the event of a break in the electrical light system. Violations of the Act subject the owner of the premises to a fine of not less than $50 or more than $200 in a municipal court of jurisdiction.

Comerford Denies Part In Anti-Trust Action

SCRANTON, PA.—The Comerford-Publix Theatres Corporation last week denied that it had preferential booking or clearance over theatres of the Buckley Amusement Enterprises. Comerford is one of several defendants in a civil action filed in Federal Court in June in which damages of $2,400,000 are sought by plaintiff. Other defendants are Paramount, American Broadcasting-Paramount Theatres, Penn Paramount Corporation. Warners, 20th-Fox, Loew's, RKO, Columbia, United Artists and U-I.

The plaintiffs operate in the Shamokin, Mount Carmel, and Mahanoy City, Pa., areas, and charge that since 1937 they have been deprived unreasonably of a free and open access to the films of the distributor defendants and have been foreclosed from the right to negotiate for the exhibition of features on the same run as the Paramount-Penn and Comerford theatres in the area. Unlawful conspiracies are blamed for forcing the plaintiff to close the State, Mahanoy City, in 1946, and the Elks, Mahanoy City, in 1952.

Comerford, in its answer denies it has violated statutes, that it is liable to the plaintiffs, and that the plaintiff's theatres were in substantial competition with defendants, asking that the complaint be dismissed and plaintiff assessed with costs.

READING, PA., NEWS—Kenhorst Borough, a suburb of Reading, has adopted a curfew ordinance regulating the night movements of boys and girls under 17 years. This may affect to some extent night patronage of juveniles in nearby Shillington and in Reading theatres.

SCRANTON, PA., NEWS — Manager Tom Jones, Strand, was host to 75 youngsters, the champions of the several city playgrounds in their various activities. . . . Tony Howley, formerly of the Comerford accounting department, has joined the employ of the Federal Pacific Electric Company here. . . . When the Lackawanna County Medical Society swung into action last fortnight to prevent a typhoid outbreak, Dr. Joseph Comerford, was appointed chairman, disaster committee. . . . Anna Beeda, Riviera, was one of the many Scrantonians whose home and possessions were destroyed by the recent floods.

Audie Murphy Visit Hypos "Hell" Premiere

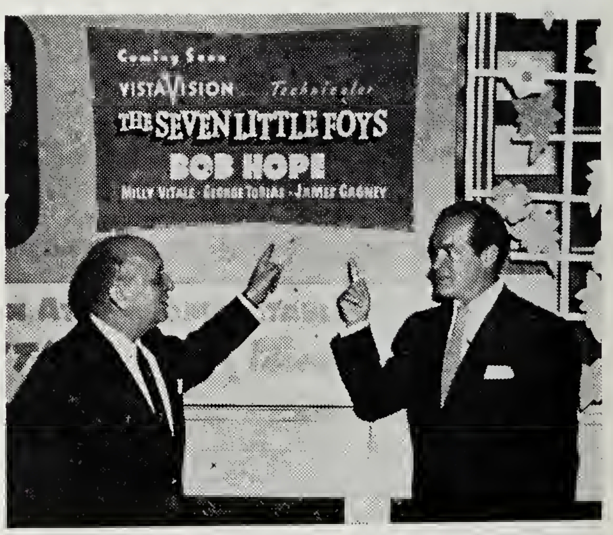
PHILADELPHIA—Three days of special events, preceding the opening of U-I's "To Hell And Back" at the Mastbaum, honored the film's star, Audie Murphy. The most decorated war hero was met at 30th Street Station by a U. S. Army Color Guard and escorted by motorcade to City Hall, where Mayor Joseph S. Clark, Jr., welcomed him at a reception.

A committee of prominent industry figures, chairmaned by Lester Krieger, steered Murphy through tributes from the American Legion, appearances on behalf of the Red Cross Emergency Disaster Fund, and parades around the city to such points as Independence Square and the Betsy Ross House. At his headquarters in the Warwick Hotel Murphy welcomed the press, and radio and television personalities.

The crowded schedule included tape recordings by the star for Fire Prevention Week, the presentation of a plaque by the Jewish War Veterans and a "Good Guy" medal by Third Infantry Division veterans, and a visit to the U-I exchange.

St. Louis

The Fanchon and Marco-St. Louis Amusement Company had a delegation at the Missouri State Fair, Sedalia, which included James H. Arthur, president, Fanchon and Marco Service Corporation; David G. Arthur, head booker and chief barker, St. Louis Variety Club; and Bobby Arthur, Emil Karches, Frank Stern, and George Woegand. Among other film folks at the Fair were Tommy James, owner, Comet, Douglas, Strand, and West End, and Myra Stroud, managing secretary, Missouri-Illinois Theatre Owners. State Senator Edward V. Long, who owns the Trojan, Troy, Mo., and the Orpheum, Elsberry, Mo., attended with his daughter, Ann Garner Long. . . . The territory is working up quite a delegation for the Theatre Owners of America annual gathering at Los Angeles in October. Among those who have already signified their intention of attending are Mr. and Mrs. Tom Bloomer, Belleville, Ill.; Mr. and Mrs. Lester R. Kropp, St. Louis; Tom James, St. Louis; Mr. and Mrs. A. J. Williams, Union, Mo., and Mr. and Mrs. Ted Lending, Kirkwood, Mo.



Pittsburgh Stanley Warner zone manager Moe Silver and Bob Hope are seen admiring promotional material for Paramount's "The Seven Little Foys" during Hope's recent personal appearance visit at the Stanley.

Injunction Is Denied In Anti-Trust Case

San Antonio—The request of I. B. Adelman, Houston, Tex., for an injunction to force major film distributors to permit him to compete for an exclusive run on all their first-run movies in Houston was denied in Federal Court, Beaumont, Tex., by Judge Lamar Cecil. Adelman is owner of the Delman, Houston.

Judge Cecil held that Adelman is entitled to compete for any film offered to the Kirby, or any other theatre in the same neighborhood or zone with the Delman, but that Adelman is not entitled to equitable relief in his request to be allowed to bid on any film offered to three major first-run theatres in downtown Houston, Loew's, the Metropolitan, and the Majestic.

A Federal Court jury recently awarded $20,000 damages to Adelman in an anti-trust suit against the film distributor and exhibitor defendants. As provided by law, the damages for an anti-trust violation will be trebled to $60,000, it was pointed out in court.

Jo Ann Sharp, Fanchon and Marco-St. Louis Amusement Company cashier, was due to head somewhere overseas last week for the State Department, but she couldn't reveal her destination. . . . In the Williams versus Paramount anti-trust case pending in U. S. District Court, motion of defendant, Allied Artists, to dismiss has been passed to the next motion day. . . . Lyndell Fondaw, new manager, Palace, Johnson City, Ill., formerly managed the Cluster, Drive-In, Salem, Ill. . . . The local popularity of Archie Moore, light heavyweight champion, and a St. Louisian, promises a fine turnout for the world championship heavyweight fight with Rocky Marciano over TV at Loew's State the night of Sept. 20. All of the 100 loge seats at $5 have been snapped up, and the remaining 3100 unreserved seats at $3.65 all may be sold two weeks before the fight, Frank Henson, Loew's State manager, indicated. . . . The Shelby, Shelbyville, Mo., has been reopened, operating on week ends.

Private funeral services for Julius Raabe, 60, owner, Longwood, were conducted at the Fendler Mortuary last fortnight. Cremation followed at the Missouri Crematory. Raabe, who died at the Cochran Veterans Hospital had been in ill health for some time. . . . John Hammock, son-in-law of W. Harry Dillon, owner, Dillon, Morehouse, Mo., has taken over the management of the theatre, including the booking and buying of films. . . . Stanley Boryska, former manager, East St. Louis, Ill., Drive-In, a Publix Great States unit, is back on the job again after trying his hand at other enterprises. . . . Sept. 27 is the tentative date for the grand opening of the Bloomer Amusement Company's $400,000 Cahokia Drive-In, Alorton, Ill. . . . The Lyric, Farina, Ill., which has been dark since June, will be reopened by Mrs. Fay Madden this month. . . . The Cameo, Mountain Grove, Mo., and the 60 Drive-In have been sold by William Dean Davis, West Plains, Mo., to John Castner, who has been manager of the drive-in.

Charninsky, Veteran Exhibitor, Retires After 50 Years

SAN ANTONIO—Eph Charninsky, head, Southern Theatres Company, operators of the Arts, Prince, Highland, and Harlandale, after 50 years in show business has announced his retirement. Charninsky said he would devote most of his time to his religious work.

Bordertown Theatres, Inc., headed by E. L. Pack, El Paso, Tex., which recently took over the C. C. Ezell and Associates drive-ins, has taken over the Charninsky holdings. The Arts, which has been operating on a three-day week policy, will now go on a seven-day basis.

Salt Lake City

The world premiere of Allied Artists' Technicolor-CinemaScope production "The Warriors" is being held here and in Provo, Utah, with the picture opening at the Gem, Hyland, and Redwood, Salt Lake City, and the Geneva Drive-In, Provo, on Aug. 31 for a week's run. . . . A savage whip battle in United Artists' "The Kentuckian" has inspired a contest to publicize the film's forthcoming engagement at the Lyric and Motor Vu. Everyone will be given one try at breaking a balloon with a whip. First to accomplish the feat will receive $10, the second $5, and theatre passes will be given to others.

San Antonio

Charles Simonelli, U-I exploitation and publicity director, Herman Kass, exploitation, Robert Wilkinson, Dallas branch manager, H. H. Martin, district manager, and Frank McCarthy, southern and Canadian district manager, were here for the premiere of "To Hell And Back," starring Audie Murphy. Paul Ross was in charge of the Houston and Galveston premiere, Julian Bowes, the Dallas and Forth Worth premiere, and Duke Hickeye, the local premiere. Frank Startz, Interstate publicity director, and Raymond Willie, assistant general manager, were here representing the circuit. Willie is credited with encouraging Murphy on his motion picture career. . . . Harvey J. Kemp has been made manager, Sundown, Sundown, Tex. He has had 26 years experience in theatre business. . . . Otwell and Company, San Marcos, Tex., has opened the new Starlight, Schertz, Tex. Pop Elgin, who was manager, Kings Drive-In, San Marcos, has been named manager. His wife will be in charge of the snack bar. . . . Clarence McNeil has opened the new Chief Drive-In, Abilene, Tex. . . . Joe Valenti, manager, Iris, Houston, has taken over managing the Uptown, Houston.

Plans to construct a modern drive-in at Plano, Tex., have been announced by C. E. Barnes and Ray Smith. Barnes owns the Palace, Plano; Smith is a native of Abilene, Tex. . . . Millard Jones and Maurice Kleinman, operators, Pyramid Drive-In, Beaumont, Tex., recently observed the fifth birthday of the ozoner. . . . Jack Arthur, owner, Majestic, Stephenville, Tex., has announced that a remodeling project is expected to start next month at an estimated cost of $15,000. . . . H. L. Youngblood, theatre executive and ranchman, San Angelo, Tex., was under treatment at Shannon Hospital, San Marcos, after suffering a stroke. Paralysis developed in his left leg and arm. . . . B. G. Chapell is the new manager, Venus, Houston, succeeding Henry Harrell, who resigned and left for California. . . . Pat Kennedy, 39, former theatre operator, Coleman, Tex., died from injuries he received when his car was struck by an

Washington Variety Launches Its Annual Welfare Drive

WASHINGTON—The Variety Club held a luncheon last fortnight for the ladies, at the Shorham Hotel, to serve as a kick-off for the annual Welfare Awards Drive. Heading the committee of women were Mrs. Sara S. Young and Mrs. Mannie E. Lipskey, co-chairmen, Women's Committee; and Mrs. Frank M. Boucher and Mrs. Clark M. Davis, co-chairmen, special committee, handling outside organizations.

Others attending the luncheon included Alvin Q. Ehrlich, chief barker; Morton Gerber, chairman, welfare committee; George A. Crouch and Nathan Golden, vice-chairmen, welfare committee; and Frank M. Boucher, Jack Fruchtman, and Phil Isaacs, co-chairmen, ways and means committee.

Seattle Golf Tourney Adds To VC Fete

Seattle—Theatremen from all over the state came in to attend the Variety Club charter dinner and the annual Film Row Golf Tournament held last fortnight. The tournament was sponsored this year by the newly-formed Variety Club of the Pacific Northwest, Tent No. 46.

The charter was presented by George Hoover, international chief barker, Miami, at the dinner, which was attended by 102 charter members and their guests in the New Washington Hotel. Addresses by Hoover and other speakers were well-received, evoking much favorable comment.

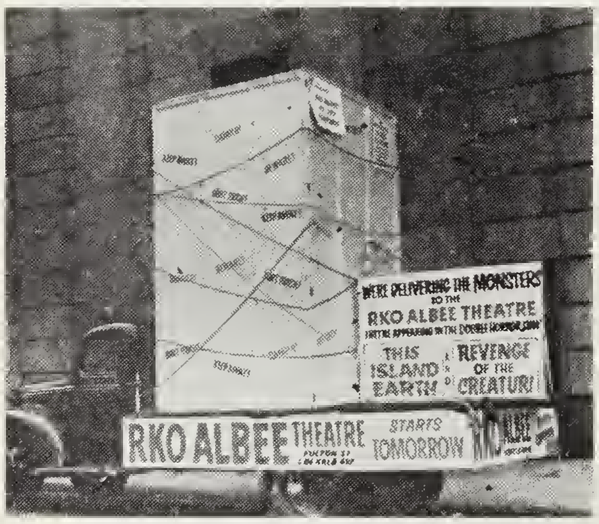
The annual golf and bridge tournament was held the next day at the Sand Point Golf and Country Club. Entertainment in the evening included dancing to the tunes of Jack Engerman's band, with Film Row personnel behind the instruments. A September meeting of the Club has been scheduled to discuss the selection of a charity, plus the nomination of officers for the election to be held in October. Bud Saffle, temporary chief barker, will be in charge.

The prize winners in the golf tournament were Jack Kloepper, low gross; Ben Shearer, second low gross; and Ed Cruea, high gross. The Ed Lamb Championship Cup was won by Kloepper, and the Sheffield Cup by John Hamrick. Chet Astrop won the long drive award, and M. Saffle the prize for closest to pin. The first in flights were Saffle, division 1, Jack Engerman, division 2, and Fred Mercy, Jr., division 3. Among the women, Mrs. Hamrick won low gross; high gross went to Mrs. Mercy; closest to pin, Mrs. Shearer; longest drive, Mrs. Hendrickson; and leading low net, Mrs. Williams. The Sabottka Cup for women's low gross went to Mrs. Hamrick.

PICTURE PEOPLE IN PICTURES

Republic president Herbert J. Yates, center, was honored by studio executives and department heads with a birthday luncheon last fortnight, held at Eaton's Rancho Restaurant, North Hollywood. Seen congratulating Yates are James R. Grainger, at one time Republic sales chief, and Jack E. Baker, vice-president in charge of studio operations.

Mori Krushen, second from right, United Artists' exploitation manager, recently outlined exploitation phase of company's $6,000,000 promotion program at the Los Angeles conference with National Theatres and Fox West Coast Theatres officials. Seen, left to right, are Dick Carnegie, UA Los Angeles branch manager; Everett Sharpe, FWC head booker; Bert Pirosh, National head film buyer; Pete Lundgren, FWC film department; Ed Zabel, vice-president, National; Krushen; and John Lavery, assistant to Zabel.



The RKO Theatres New York Circuit developed a very unusual attention getting stunt recently in connection with U-I's "This Island Earth" and "Revenge Of The Creature." Securing a crate 10 feet high and 6 feet wide and deep, the circuit promotion men put a loud speaker in the crate and appropriately labeled it. For three weeks in advance of the opening at the RKO Albee, the crate was toured on a truck through the streets and emitted weird noises to attract attention. Close to playdates the crates were placed in the lobby of the theatre. It was one of the most successful stunts developed by Harry Mandel's crew.

Jarma Lewis, center, currently touring key cities to promote initial engagements of MGM's "The Bar Sinister," recently took time out from her busy schedule in the nation's capital to visit the company's Washington exchange and chat with the staff and several exhibitors, all of whom were pleased to meet her.

Walter Reade, Jr., president, Walter Reade Theatres, was host recently to Fred Schwartz, president, Distributors Corporation of America, vice-president-general manager Irving Wormser, and DCA general sales manager Arthur Sachson, at the world premiere of "I Am A Camera," Mayfair, Asbury Park, N. J.

airplane. . . . Jack Arthur, owner and operator, Majestic, Ritz, and Starlite Drive-In, Stephenville, Tex., has been elected a director, Stephenville State Bank.

A value of $750 an acre, with no damages, has been placed by a jury on 8,605 acres of land, part of a new drive-in being built at Abilene, Tex., by E. L. Williamson and Tom Griffin, All-State Theatres. The acreage is needed for a new bypass around the city. The condemned property is more than one-half of the total acreage of the theatre, on which construction started in May. . . . Mr. and Mrs. Jack Needham have opened the new Bluff-Vue Drive-In, Brownwood, Tex. It is equipped for CinemaScope, Superscope, and VistaVision, with four-channel magnetic sound. . . . A careless masked robber held up the Gulf Drive-In, Corpus Christi, Tex., and made off with $50, overlooking most of the evening's receipts, according to Jeff Wolf, manager. . . . The Plains Drive-In, Borger, Tex., now is offering 10 free round trip educational tours to Amarillo Air Force Base as a give-a-way. Youths from eight to 18 are eligible to join the tours. . . . Emmett Passmore, manager, Bronco Drive-In, Wellington, Tex., recently reopened the ozoner after remodeling. The old screen was destroyed during a tornado.

Seattle

Henry Haustein, Paramount branch manager, went to New York for a week to confer with Paramount executives. . . . Walter Hoffman, Paramount publicist, is in Portland and southern Oregon working on "To Catch A Thief." . . . Dick Colbert, U-I branch manager, was up from his Portland, Ore., headquarters.

Washington

Mike Weiss, publicity representative, Paramount, was a visitor last week in connection with the personal appearance of Rosalind Russell, starring in "The Girl Rush," playing at RKO Keith's. . . . Fred McMillan, managing director, Warner, revealed that the long awaited "Cinerama Holiday" premiere will be Sept. 28, at the end of the 99-week run of "This Is Cinerama," which has played to nearly three-quarters of a million patrons locally.

BALTIMORE, MD., NEWS — Stanley Stern is the new manager, Playhouse, succeeding James Gladfelter, who gave up theatre business after more than 20 years to enter the insurance field. Stern received his original training at the Hippodrome and later became manager, Governor Ritchie Drive-In, where he has been succeeded by William Teed, Boston. . . . Harry Welch, assistant manager, Graumann's, Hollywood, was visiting here. He was a former resident here connected with the Hicks-Baker Theatres.

Morris Mechanic bought Loew's Century here and Jack Fruchtman will operate the theatre. Mechanic currently has Keith's and the New, with the former due to close in December for conversion to a parking center. . . . O. D. Weems, 69, charter member of the Baltimore Variety Club and, for many years, Columbia city representative, died last week. He is survived by an uncle and a cousin.

MOTION PICTURE

EXHIBITOR

SERVISECTION

The original Pink Section evaluations of features and shorts

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SECTION TWO
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SEPTEMBER 7, 1955

COLUMBIA

Apache Ambush (804)

Melodrama
68m.

Estimate: For lower half.

Cast: Bill Williams, Richard Jaeckel, Alex Montoya, Movita, Adele August, Tex Ritter, Ray "Crash" Corrigan, Ray Teal, Don C. Harvey, James Griffith, James Flavin, George Chandler. Produced by Wallace MacDonald; directed by Fred F. Sears.

Story: With the Civil War over, President Lincoln has the task of merging the two sections of the country together, and one way of helping is to try and get a large herd of cattle from Texas up to the north, where there is a shortage of meat. He orders Indian scout Bill Williams, soldier Ray Teal, and former Confederate officer Don Harvey to work out a plan to get the cattle to Abilene, and gives Williams a letter directing the cooperation of the Army unit commanded by James Flavin. Harvey heads for Texas to start the cattle rolling. Williams and Teal join a wagon train of settlers which also includes a wagon owned by profiteer Ray Corrigan, who is carrying a shipment of new repeating rifles along with Movita, a Mexican girl he picked up, and Richard Jaeckel, a former rebel soldier, who lost an arm and spent two years in a prison camp. Movita informs bandit Alex Montoya, of the cargo and he attacks with his band. Corrigan is forced to use the rifles to drive them off, and is killed. The rifles disappear with Jaeckel refusing to talk. Williams and the others search for the rifles while Jaeckel slips off to make a deal with Montoya. Montoya agrees not to harm any southerner and to send the Apaches to stop the cattle. As he attacks the town killing wantonly, Williams and the others find the guns and beat them off, killing Montoya. Before Jaeckel dies of a gunshot wound, he tells of the Apache ambush and Williams and some men arrive in time to reverse a stampede and drive off the Indians.

X-Ray: There's lots of plot crammed into this short running time which tends to be slightly confusing, but there is also lots of action, intrigue, fighting, shooting, noise and all the other ingredients that go into a western and satisfies fans of this type of release. The acting, direction, and production are average. The story and screen play are by David Lang.

Tip On Bidding: Western price.

Ad Lines: "Blazing Thrills Sear The Screen"; "The Wildest Indian Raid Of The Wild Frontier"; "Renegades vs. Soldiers . . . Bandits vs. Cattlemen . . . And The Apache Nation Rode Against Them All."

Bring Your Smile Along (803)

Musical
83m.

(Technicolor)

Estimate: Entertaining programmer

Cast: Frankie Laine, Keefe Brasselle, Constance Towers, Lucy Marlowe, William Leslie, Mario Siletti, Ruth Warren, Jack Albertson, Bobby Clark, Murray Leonard, Ida Smeraldo. Produced by Jonie Taps; directed by Blake Edwards.

Story: High school teacher Constance Towers leaves her biology-teacher sweetheart Bill Leslie to go to New York, where she will give herself a trial period to see if she can be a successful songwriter. She obtains a room in the boarding house where Frankie Laine and Keefe Brasselle are lodging. Brasselle is a piano player, hopeful of some day being a successful song writer, and Laine is an insignificant singer. They have just been fired from a job in a cheap burlesque house. Brasselle composes a tune and Towers overhears it and writes lyrics to fit the melody. When Brasselle finally learns that Towers is the lyric writer, they join forces and produce another hit tune. Laine, who has recorded their songs, becomes a top singing star. Brasselle confesses his love for Towers, but Leslie arrives in town, and Towers, after fighting with Brasselle, returns to the high school. Laine is asked to sing at the high school dance and he does, accompanied by girlfriend Lucy Marlow and the reluctant Brasselle. When the trio arrive, Towers realizes her love for Brasselle.

X-Ray: This entry presents light and tuneful entertainment graced with moments of humor. Acting and direction are satisfactory. The singing of Laine and Towers aids. Screen play is by Blake Edwards. Songs include "Bring Your Smile Along," "If Spring Never Comes," "Gandy Dancer's Ball," "Don't Blame Me," "Side By Side," "When A Girl Is Beautiful," "Every Baby Needs A Da Da Daddy," "Italian Mother Song."

Tip On Bidding: Fair program rates.

Ad Lines: "See Frankie Laine In His Latest Tune-filled Hit"; "Alone In The Big City—She Found A Career And Lost Her Heart"; "Guaranteed To Warm Your Heart And Put A Tune On Your Lips."

Devil Goddess (805)

Melodrama
70m.

Estimate: Mediocre entry for the action spots.

Cast: Johnny Weissmuller, Angela Stevens, Selmer Jackson, William Tannen, Ed Hinton, William M. Griffith, Abel M. Fernandez, Frank Lackteen, Vera M. Francis, George Berkely. Produced by Sam Katzman; directed by Spencer G. Bennet.

Story: Professor Selmer Jackson and his daughter, Angela Stevens, come to the land of the Kirundis seeking an associate who disappeared during an African trip. They enlist the aid of Johnny Weissmuller. A gang of villains, headed by Ed Hinton, is also headed for the Kirundi village. The gangsters are after a hidden treasure of priceless gems. As Weissmuller's party approaches the village, one of the natives, Abel Fernandez, enlists their support in rescuing his bride-to-be, about to be sacrificed to the fire demon. Hinton's men dig up the gems. When the natives pusue Hinton, they run into Weissmuller's party, and Stevens, Fernandez, and Fernandez's girl friend are captured. The native girl is thrown into the cave of the fire demon. Weissmuller and Jackson discover the fire demon to be William M. Griffith, long lost associate of Jackson. Griffith has masqueraded as the fire demon in order to save sacrificial victims from death. They are hidden in the cave. Hinton's men are overtaken by the natives and the gems recovered. Stevens and Fernandez are about to be tortured by the natives, when they are rescued by Weissmuller, with the help of Griffith and an exploding volcano. Stevens, Jackson, and Griffith return to civilization, and Weissmuller returns to the jungle.

X-Ray: This series-entry can only be appreciated by juvenile audiences. An unbelievable story is not helped by substandard performances and production. The screen play is by George Plympton, based on a story by Dwight Babcock. It's for the lower half.

Tip On Bidding: Low program rates.

Ad Lines: "See Johnny Weissmuller In His Latest Action Hit"; "What Was The Secret Of The Fire Demon That Ruled A Tribe Of Primitive Savages"; "A Fortune In Precious Gems . . . And The Curse Of A Fire Demon."

IMPORTANT . . .

THIS PARTICULAR ISSUE of the Pink **SERVISECTION** marks the start of a new 1955-56 film season (always the first issue of September). For 19 consecutive seasons, **MOTION PICTURE EXHIBITOR** has arranged its annual "Theatre-Wise" Reviews of all features and short subjects in this separate, consecutively numbered, and easy-to-save section, as a handy reference for its theatre subscribers. New indexing for the new season will start with this issue and end with the last issue of August, 1956.

MAY THE COMING SEASON record many a profitable booking for you!

AND INCIDENTALLY: As a further service to our theatre subscribers, we print an over-supply of all Pink **SERVISECTIONS** that is warehoused for your order should your copies become lost or stolen. Individual back sections will cost you two cents, and complete back seasons of 26 consecutive sections (out of stock prior to September, 1948) will cost you 52 cents.

SORRY! But we will only serve subscribers!

Footsteps In The Fog (802)

Drama 90m.

(Filmed in England)
(Color by Technicolor)

Estimate: Average programmer.

Cast: Stewart Granger, Jean Simmons, Bill Travers, Finlay Currie, Ronald Squire, Belinda Lee, William Hartnell, Frederick Leister, Percy Marmont. Produced by M. J. Frankovich and Maxwell Setton; directed by Arthur Lubin.

Story: Apparently heartbroken by his wife's death, Stewart Granger takes leave of friend Ronald Squires, his lovely daughter, Belinda Lee, and her friend, William Travers, to go home to his lonely house. Servant Jean Simmons reveals that she knows he's poisoned his wife and blackmails him into naming her housekeeper. He accepts a partnership with Travers, and Lee shows she is in love with him. He decides to do away with Simmons, following her during a foggy night and apparently slaying her, only to find after dodging pursuit that it was another woman, the wife of the police constable on his beat. His club is found at the scene of the crime, and he is arrested and tried, but acquitted on Simmons' false testimony. She sends a letter detailing the evidence against him to her sister in a sealed envelope as a protective measure. He decides to frame her for his wife's murder by taking small doses of poison and eventually blaming the attempt on his life to her and cunningly prevails upon her to have the letter destroyed by promising to take her away and marry her. Simmons' brother-in-law gets the letter and plans to blackmail Granger, but he mistakes Travers for Granger and the police are called. Granger sends Simmons for the doctor, planning to take a big dose and accuse her upon her return, but the police pick her up for questioning. After Granger's death Simmons is led away.

X-Ray: Containing a number of moments of interest, this entry has some angles which can be sold—mystery, murder, suspenseful atmosphere, title, Granger and Simmons, etc. The story is average and contains a number of unpleasant angles and scenes. The cast is efficient, while direction and production are average. The release can be used effectively as part of the program. The screen play is by Dorothy Reid and Lenore Coffee, adapted by Arthur Pierson from the short story, "The Interruption," by W. W. Jacobs.

Tip On Bidding: Program rates.

Ad Lines: "In The Tradition Of The Industry's Great Thrillers"; "Terror On The Streets Of London"; "A Suspense Drama Of A Man Who Had A Way With Women And Of 'Footsteps In The Fog'."

The Gun That Won The West (809)

Western 71m.

(Technicolor)

Estimate: Satisfactory action programmer.

Cast: Dennis Morgan, Paula Raymond, Richard Denning, Chris O'Brien, Robert Bice, Michael Morgan, Roy Gordon, Howard Wright, Dick Cutting, Howard Negley, Kenneth MacDonald. Produced by Sam Katzman; directed by William Castle.

Story: In the late 1800's, Colonel Roy Gordon and his troops are assigned the job of constructing a chain of forts in the Sioux Indian territory of Wyoming. Gordon recruits former cavalry scouts Dennis Morgan and Richard Denning. Morgan and Denning are friendly with Sioux chief Robert Bice, and it is felt that a peace treaty with the Indians can be made. If war with the Indians should ensue, a new type of Springfield rifle is being manufactured. Morgan, Denning, and Denning's wife, Paula Raymond, arrive at the fort where the troops are stationed. Chief Bice and his braves arrive at the fort for a conference with Gordon. Gordon and Morgan try to pacify the Indian chief, but Denning, in a drunken fit, attempts to scare the Indians into submission. Chief Bice threatens war if his territory is invaded. Gordon, Morgan, and Raymond accompany a military expedition into the Indian country and are attacked. A dispatch is sent back to the fort telling of the need for the new rifles. Denning, in an attempt to prevent an Indian attack, goes to Bice and shows him the potency of the new Springfield. Bice realizes that it will be futile to fight against the new guns, but he thinks he can attack Gordon's troops before the guns arrive. Denning escapes from the Indians and warns the troops of the attack. Morgan risks his life to intercept the reinforcements, armed with the guns, and lead them to the troops now under attack. The reinforcements arrive in the nick of time, and the Indians are routed by the Springfields.

X-Ray: Containing abundant action in the form of gunplay, Indian attacks, and heroics by Morgan and Denning, this entry will serve as an okeh programmer. The story is somewhat routine with the direction, acting, and production being fair. Story and screen play by James B. Gordon.

Tip On Bidding: Low program rates.

Ad Lines: "Outnumbered By A Band Of Savage Indians, They Had Only An Untried Weapon To Protect Them"; "The Mighty Sioux Nation In A Battle For Survival"; "They Had To Defeat A Mighty Indian Tribe . . . With An Untried Weapon."

The Man From Laramie (801)

Western 104m.

(CinemaScope)
(Color by Technicolor)

Estimate: High rating western.

Cast: James Stewart, Arthur Kennedy, Donald Crisp, Cathy O'Donnell, Alex Nicol, Aline MacMahon, Wallace Ford, Jack Elam, John War Eagle, James Millican, Gregg Barton, Boyd Stockman, Frank de Kova. Directed by Anthony Mann; a William Goetz production.

Story: James Stewart arrives in New Mexico because he has a load of supplies in his wagon for Cathy O'Donnell and her store, and secondly he is after the man who sold guns to the Apaches, who, in turn, killed his brother, a young cavalryman. On leave from the Army, he plans to kill the man when he finds him. Accompanying him is Wallace Ford, who has taken a fancy to Stewart. When he tries to load his empty wagons with salt, he is attacked by a force of men led by Alex Nicol and whipped and warned to get off the property owned by Nicol's father, Donald Crisp. He catches up with Nicol and gives him a deserved beating. Crisp offers to pay the damage. Stewart is befriended by Aline MacMahon, rival ranch owner and one-time sweetheart of Crisp, who helps get him out of jail when he is framed for a killing. He goes to work as foreman for her. Crisp warns his foreman, Arthur Kennedy, to keep an eye on Nicol and keep him out of trouble. Stewart is attacked by Nicol and his men, and when he wounds Nicol in the hand, the latter has Stewart held and wounds him similarly. Nicol tries to advise the Apaches to come get the guns he and Kennedy have gotten for them. Kennedy tries to argue him out of it, and when he fails, he kills him. Stewart is suspected. The half-blind Crisp tries to shoot Stewart but fails. A check of the accounts convinces Crisp that Nicol may have been involved in running guns to the Indians. When he tries to find the cache with Kennedy, the latter is forced to shove him over a cliff. He survives the fall but is blinded. He tells Stewart that Kennedy tried to kill him and that he is probably responsible for Nicol's death as well as for supplying the guns to the Indians. Kennedy tries to summon the Apaches. Stewart forces him to destroy the weapons and leaves him to the Indians who kill him. He bids O'Donnell farewell and asks her to look him up at Fort Laramie on her way east, MacMahon gets a chance to care for Crisp, whom she has loved all along.

X-Ray: Lots of action, some shots that will cause the squeamish to look elsewhere, an interesting yarn that holds up well throughout, colorful settings, good performances, particularly by Stewart, and better direction and production seem to insure better results for this entry. With a little selling it could give a good account for itself. It has many interesting facets, and fans who like action as well as taut drama should be satisfied with the result. The screen play is by Philip Yordan and Frank Burt, based on the Saturday Evening Post story by Thomas T. Flynn. A song, "The Man From Laramie," can be heard as background music.

Tip On Bidding: Higher bracket.

Ad Lines: "He Came One Thousand Miles To Kill Someone He Had Never Met"; "One Of The Most Powerful Stories The Saturday Evening Post Ever Printed"; "The Man You'll Never Forget In An Action-Packed Adventure Yarn."

The Night Holds Terror (807)

Melodrama 86m.

Estimate: Well-made suspenseful entry.

Cast: Jack Kelly, Hildy Parks, Vince Edwards, John Cassavetes, David Cross, Edward Marr, Jack Kruschen, Joyce McCluskey, Jonathan Hale, Barney Phillips, Charles Herbert. Written, produced, and directed by Andrew Stone.

Story: Driving home across the desert, aircraft worker Jack Kelly picks up hitchhiker Vince Edwards, who robs him of $10.00. He is told to drive to a rendezvous where they are met by John Cassavetes and David Cross, who are enraged over the small haul and are about to kill him when he suggests that he can sell his car and turn over the proceeds to them. Since the dealer can supply only half the cash with the balance to come from the bank the next morning, the trio decides to spend the night with Kelly at his home and take over to the dismay of wife Hildy Parks and their two youngsters. After a night of terror, he gets the money, but they are reluctant to let him get away alive for fear of being arrested. They hold him as a kidnap hostage hoping for really big money from his wealthy father. Parks notifies the police, who strive to capture the trio without any fuss or news announcements. They are thwarted until the telephone company is able to provide enough clues as to their whereabouts when they phone. This permits their capture with Kelly unhurt.

X-Ray: Ingrained with suspense from start to finish, this entry should prove immensely entertaining to those who like to view their pictures from the edge of their seats. It is the sort of film that is short on names but long on all other phases of entertainment, and there is a good chance that word-of-mouth can start this off and help it at the boxoffice. The story told in matter-of-fact fashion starts out fast and winds up in a faster climax, while the cast is good as is the direction and production by Stone, who can also take a bow for the screen play which is based on a true incident. A song, "Every Now And Then," is heard.

Tip On Bidding: Fair program rates.

Ad Lines: "Nightmare In An Easy Chair"; "The Guests Had Loaded Guns"; "With Snub-Nosed Guns And Hard Smiles . . . They Moved In . . . To Spend A Night Of Terror."

Special Delivery (806)

Comedy Drama
86m.

(Made in Germany)

Estimate: Okeh program entry.

Cast: Joseph Cotton, Eva Bartok, Niall MacGinnis, Rene Deltgen, Robert Cunningham, Bruni Loebel, Don Hanmer, Bert Froebe, Lexford Richards, Ursula Herking. Produced by Stuart Schulberg and Gilbert de Goldschmidt; directed by John Brahm. An N. Peter Rathvon Production.

Story: The yard of the U. S. Embassy in a Soviet satellite country is often used as a mailbox in the dead of night by those who would get messages to the free world, provide information, or seek assistance. An abandoned baby is found among other items "delivered" with a request that he grow up an American. Embassy charge d'affairs Joseph Cotton resists the advice of counselor Niall MacGinnis to hand him over to local Communist bigwig Rene Deltgen and, instead, grants the youngster asylum. Deltgen offers the services of a trained nurse, Eva Bartok, which Cotton accepts, fully aware that she may be a spy. She makes the baby happy and also manages to cook some edible meals for the staff. On her day off, she is questioned by Deltgen and reveals the baby has a birthmark. He shows up with a woman claiming to be the mother and wanting her child, with the birthmark correctly identified. Bartok, realizing what she has done, manages to hide the mark with some special cream. At a Washington's Birthday party, Deltgen tries again, even offering to make a deal which is recorded and can be used against him if necessary. Cotton and Bartok realize they are in love with each other. Deltgen shows up with former embassy maid Bruni Loebel and claims she is the real mother, and she and the child are reunited. Before Deltgen can cart them off it develops that she and embassy cook Bert Froebe had been married and separated. Since he is a Swede, Deltgen can do nothing and retreats.

X-Ray: There are a few chuckles to be found in this entry and a fairly interesting yarn, okeh performances, and average direction and production with the whole shaping up as satisfactory program fare. The fact that this was made abroad carries little significance as most of the action is interior. The screen play is by Phil Reisman, Jr., and Dwight Taylor, based on an idea by Geva Radvanyi.

Tip On Bidding: Program rates.

Ad Lines: "Little Sam Was The Cause Of An International Incident And Loved Every Minute Of It"; "He Was A Smooth Diplomat . . . She Was A Lovely Nurse . . . Between Them They Took Good Care Of A Baby . . . Not Theirs."

IFE

Maddalena

Drama
90m.

(Italian-made) (English titles)

Estimate: For art and specialty houses.

Cast: Marta Toren, Gino Cervi, Charles Vanel, Jacques Sernas, Folco Lulli, Angiola Faranda. Directed by Augusto Genina.

Story: Prostitute Marta Toren has been recruited by Charles Vanel to portray the Virgin Mary in a small Italian village's annual religious pageant. Vanel's hatred of town priest Gino Cervi has resulted in the trick. Due to bickering among the townspeople, Cervi has been unable to select a local girl to play the Virgin. Thus when Toren comes to the priest with falsified credentials from a monastery, he gladly welcomes her. The townspeople, led by Angiola Faranda, resent the appearance of the outsider in their pageant.. They protest in vain to Cervi. At a dress rehearsal of the pageant, Toren feels faint and retires into the chapel. A woman, who is praying for her critically ill son, sees Toren, and thinking she is a vision, pleads to her for the boy's life. Toren nods her head and the mother rushes into the street crying that she has seen the Virgin. The boy is dying, but Toren says a prayer at his bedside and the child miraculously regains his health. The townspeople now think that Toren has performed a miracle. Toren, in a fit of conscience, confesses to Cervi that she is a prostitute. The priest absolves her of her sin and states that she must appear in the pageant since the townspeople cannot be told the truth. However, Vanel reveals Toren's true identity, and the people turn on her, finally stoning her to death.

X-Ray: This import is best suited for art spots. Due to the nature of the film, careful exploitation is required. The heavily dramatic entry moves along at a good pace and the tricky roles are well handled, as is direction and production. The authentic Italian-village background adds interest and plausibility to the story. Screen play by Genina, Alianello, Stefani, and Prosperi, from the play, "Servant Of God," by Madeleine Masson de Belavalle. This bears a Legion of Decency "B" rating.

Ad Lines: "A Struggle Between Love And Hate In The Mind Of A Prostitute"; "She Knew She Was Doing Wrong . . . But She Could Not Turn Back"; "She Tried To Conceal A Past That Could Never Be Hidden."

LIPPERT

Air Strike—(5413)

Melodrama
67m.

Estimate: Fair lower half entry.

Cast: Richard Denning, Gloria Jean, Don Haggerty, Bill Hudson, Alan Wells, John Kirby, William Halop, James Courtney, Stanley Clements. Produced and directed by Cy Roth.

Story: Navy commander Richard Denning tries to mold a jet fighter attack squadron into an efficient fighting machine, hindered by a feud between Ensign James Courtney, who thinks he knows it all, and Lieutenant Don Haggerty, who is troubled by his wife, Gloria Jean's demands that he be assigned to shore duty closer to her and her job as a night club singer. Friction continues to mount with Haggerty refusing a transfer. During a training flight, the group runs into trouble with the weather and Haggerty gets lost. With the others landing safely, Courtney winds up in the water; but is rescued and realizes that he has been wrong all along about teamplay. He volunteers to locate Haggerty and leads him in with the help of radar. The unit has finally become a team.

X-Ray: Bolstered by official Navy footage and some authentic background film, this entry with a familiar yarn, some action, average performances, and fair directions, as well as some fair editing will find its niche as filler in the lower half slot. The original story and screen play are by Cy Roth and a song, "Each Time You Leave Me," is heard.

Ad Lines: "Jet-Hot Action Blasts The Skies"; "Excitement . . . Action . . . Thrills In The Air And On Board The Aircraft Carrier Essex"; "An Exciting Story Of Navy Jets In Action."

The Lonesome Trail (5416)

Western
73m.

Estimate: Lower half filler.

Cast: Wayne Morris, John Agar, Margia Dean, Edgar Buchanan, Adele Jergens, Earle Lyon, Ian MacDonald, Douglas Fowley, Richard Bartlett, Betty Blythe. Produced by Earle Lyon; directed by Richard Bartlett.

Story: Returning after a hitch in the Army, John Agar finds that Earle Lyon has taken over all the land in the valley including his ranch and that of neighbors Douglas Fowley and Edgar Buchanan, who has promised Lyon that he could marry his daughter, Margia Dean, in order to save his ranch. Agar tries to fight and is ambushed, wounded, and left for dead. He is picked up by Fowley and Indian Ian MacDonald, who nurse him back to health in a hideout. Since he is slow with a gun as a result of his wound, he takes up a bow and arrow. He returns to town and wipes out the gang with the bow against their guns, including Lyon. The land reverts to the rightful owners and Agar wins Dean's hand.

X-Ray: The producer and director tried to turn out a western that is a little different, but the end result is still formula best suited as filler for the lower half slot or as western fare for the youngsters. There's lots of talk and plot involvement, but there is also some action. A few of the players are wasted in minor roles, Buchanan and Morris for instance. The screen play is by Richard Bartlett and Ian MacDonald, based on the novel "Silent Reckoning," by Gordon D. Shirreffs.

Ad Lines: "Tense Action . . . Thrills . . . Adventure In This Fast-Paced Western"; "A Bullet Echoed Each Step He Took On A Path Of Terror"; "His Bow And Arrow Could Outshoot Terrorist Gunmen With Blazing Guns."

MGM

The Bar Sinister (603)

Comedy Drama
88m.

(CinemaScope) (Eastman Color)

Estimate: Amusing entry of dogs and people.

Cast: Jeff Richards, Jarma Lewis, Edmund Gwenn, Dean Jagger, Willard Sage, Sally Fraser, Richard Anderson, J. M. Kerrigan, Wildfire. Directed by Herman Hoffman; produced by Henry Berman.

Story: Wildfire, bull terrier, leads an easy existence with his mother, waiting to meet his father and let him have it for running off. The mother disappears and Wildfire searches the Bowery, where he is picked up by Jeff Richards, a handsome bum, who tries to make money every way but by working. In Wildfire, he sees a chance to make some money by putting him against other dogs in the back of J. M. Kerrigan's saloon. He does well until Wildfire is matched against a bigger opponent and loses. Richards ditches him. He is found and taken home by Edmund Gwenn, an overseer over the large grounds, stables, and dog pens owned by

Dean Jagger, who almost fires Gwenn when he refuses to get rid of Wildfire. Jagger's daughter, attractive Sally Fraser, becomes attached to Wildfire, and she and Gwenn bet Jagger that Wildfire can win a ribbon at a dog show which he does, since one of the judges is Richard Anderson, who is sweet on Fraser. The dog and Jagger become friends and one of his men, Willard Sage, decides to kidnap Wildfire and turn him over to Richards to collect ransom. Jagger, instead of ransom, gives Richards a beating, and they prepare to enter Wildfire in the big show at Madison Square Garden. There he sees his father who was champion last year and before he can get at him, Wildfire is crowned champion. The father takes it like a champion and as he leaves gets into a hassle with some other pooches. First thing you know the place is in an uproar, Wildfire runs off, is nabbed by a dog catcher, and in the wagon finds his mother. Jagger appears in time to rescue them and take them home where Wildfire gets together with a girl friend in the neighborhood and they have a family.

X-Ray: Cute, charming, and at times amusing is this different entry devoted to dogs and people which takes place before the turn of the century and should make up well as part of the program. The cast does a good job, with Wildfire making an unusual and at times fascinating hero. Direction and production are in the better category. Adding to the overall effect is a commentary off screen by the dog-hero, which is humorous as well. The screen play is by John Michael Hayes, based on a story by Richard Harding Davis.

Tip On Bidding: Program rates.

Ad Lines: "About A Dog Who Really Led A Dog's Life"; "Fun For All The Family"; "Of Dogs And People . . . Their Ups And Downs."

It's Always Fair Weather (601)

Musical
102m.

(CinemaScope)
(Eastman Color)

Estimate: High rating musical.

Cast: Gene Kelly, Dan Dailey, Cyd Charisse, Dolores Gray, Michael Kidd, David Burns, Hal March, Jay C. Flippen. Directed by Gene Kelly and Stanley Donen; produced by Arthur Freed.

Story: Three World War II buddies celebrate their homecoming at a bar and grill owned by David Burns on Third Avenue and are happy until Gene Kelly finds a letter from his girl telling him she married another. The trio make a pact to meet at the bar 10 years later for a reunion. The years bring changes with Kelly, once planning to become a lawyer, winding up a Broadway sharpie managing a small-time fighter. Michael Kidd takes a wife, begets youngsters, and operates a hamburger diner in Schenectady. Dan Dailey, who hoped to become an artist, is faced with a wife who wants a divorce and a nervous stomach as the result of becoming a stuffy vice-president of an advertising agency. Their reunion is cold and boring and their luncheon a fiasco which is saved by the arrival of Cyd Charisse, who is program coordinator of a TV show handled by Dailey's agency, called "Midnight With Madeline," which features Dolores Gray. Kelly's play for Charisse fails. Later faced with a crisis as to subject matter for the TV shows that night, Charisse gets the idea to have the three put on their reunion for millions to see without their advance knowledge. Meanwhile, Kelly with Charisse discovers his fighter is to throw the fight at instructions from gambler Jay C. Flippen and he knocks him out, calling off the fight. That night on TV they admit their reunion was a bust and before they can get off Flippen and his boys show up intending to get Kelly. Instead they wind up making a confession to the fight fix on TV, after which there is a free for all. Everybody winds up happy with the three reunited and Dailey phones home to find his wife will wait for him now that he no longer is a stuffed shirt, while Kelly and Charisse are determined to give the future a try together.

X-Ray: Highly entertaining all the way is this light, fun-filled entry that should please all viewers big and small, old and young, for it has a pleasing and interesting yarn, bolstered by some fine dance routines, good tunes, rating performances by all in the proper vein, and better direction and production. When the word gets around, the results should put this in the better return column. It moves at a rapid pace so that the time passes rapidly. There should be more of Charisse is a sentiment that will be echoed far and wide, while the dance numbers will receive a goodly measure of proper acclaim showing that Kelly is still one of the top masters of the art. The story and screen play are by Betty Comden and Adolph Green. Tunes heard include: "The Binge," "The Time For Parting," "Blue Danube," "Stillman's Gym," "Baby, You Knock Me Out," "Music Is Better Than Words," "Once Upon A Time," "Saturation-Wise," "Thanks A Lot, But No Thanks," "I Like Myself."

Tip On Bidding: Higher rates.

Ad Lines: "Three Guys And A Couple Of Gals Set The Town On End With Lots Of Fun, Music And Laughs"; "Entertainment That's Guaranteed To Chase Your Blues Away"; "The Musical They're All Talkin' About . . . It's A Treat In Any Weather."

Trial (604)

Drama
105m.

Estimate: High rating, powerful dramatic fare.

Cast: Glenn Ford, Dorothy McGuire, Arthur Kennedy, John Hodiak, Katy Jurado, Rafael Campos, Juano Hernandez, Robert Middleton. Directed by Mark Robson; produced by Charles Schnee.

Story: Along the bank of a river in California on a hot night, people are alarmed and startled by the cry of help. Young Rafael Campos is seen standing over the body of a girl. Arrested and charged with her murder, his deed sets off the bigots and rabble rousers who cry for vengeance. Glenn Ford, law instructor at the university whose job is imperiled unless he can get some courtroom experience, calls on alumnus Arthur Kennedy to see whether he can use anyone in his criminal law practice. Kennedy agrees and gets the defense of Campos by persuading jailer Robert Middleton to let him see the boy and his mother, Katy Jurado. A lynch mob storms the jail but is dissuaded by Middleton. Kennedy turns over the actual defense to Ford, who is assisted by secretary Dorothy McGuire, while he and Jurado go east to raise money for the defense fund. The trial judge is Negro Juano Hernandez. Kennedy orders Ford east for an appearance at a rally to raise funds which he learns too late is sponsored by Communists. Leaving in disgust, Ford returns to ask McGuire why she didn't warn him. She reveals that she was a "fellow-traveler" back in her school days, that Kennedy is a Red, and that Campos has been chosen to become a martyr so that it will be fine with them if he is sentenced to hang. Ford knocks the prosecutor's case apart, and it seems as though Campos will go free until Kennedy shows up, takes over, and all but assists in getting a guilty verdict. Ford, however, checks the law with regard to minors and shows how a milder sentence than death can be given with the prosecutor's assent which would punish and instruct the boy at a school and defeat the purpose of the Reds and Kennedy. Hernandez adopts the suggestion, and almost everyone is pleased except Kennedy, Middleton, and a few malcontents.

X-Ray: This highly-dramatic entry holds audiences in a tight grip from start to finish with its absorbing story unveiling and character and situation development proceeding so that it seems that the pace cannot be maintained, which it is to a high degree. There is savagery, anger, amazement, a touch of romance, heart-touching moments of sorrow, and an expose in the behind-the-scenes methods used by Communists and their sympathizers. It shows the agony, too, that a boy and his mother endure during the trial for his life and the work that goes into such a procedure. It's the type of film that won't soon be forgotten by adult viewers. Everyone does a fine acting job. but special credit should be given to Ford and Kennedy whose dramatic revelations add much to making the effort realistic. Robson's direction is in the better category. This is high-rating in all departments and could garner much attention, with word-of-mouth doing much of the work. The screen play is by Don M. Mankiewicz, based on his Harper's Prize Novel.

Tip On Bidding: Higher bracket depending on situation.

Ad Lines: "A Taut Drama Of Humans And Their Emotions Not To Be Forgotten"; "An Expose Of The Communists And Their Methods As Shown In A Boy's Fight For His Life"; "'Trial'—An Adventure In Drama."

PARAMOUNT

The Girl Rush (5501)

Musical Comedy
85m.

(Color by Technicolor)
(VistaVision)

Estimate: Moderately entertaining musical.

Cast: Rosalind Russell, Fernando Lamas, Eddie Albert, Gloria DeHaven, Marion Lorne, James Gleason, Robert Fortier, Matt Mattox, Don Chrichton, Douglas Fowley, Jesse White, Larry Gates, Dorothy Gordon. Produced by Frederick Brisson; directed by Robert Pirosh.

Story: Rosalind Russell is employed in a museum in Rhode Island and not too happy, having been brought up in excitement and gambling by a widower father. She resides with maiden aunt Marion Lorne. She gets a phone call from Las Vegas from James Gleason, one-time partner of her father's, who reports that title has finally been cleared to a hotel in the town and he and she are partners. She and Lorne arrive but Gleason has lost his stake with which he planned to renovate the hotel, with the deed to go to Fernando Lamas, owner of the Flamingo Hotel. Her reservation calls for the Flamingo and she assumes that this is Gleason's hotel. She tries to rearrange things, even the dance routines of Robert Fortier and his sister Gloria DeHaven, who has been trying to trap Lamas into marrying her. Russell finally learns the truth and moves into the ramshackle wreck. She meets Eddie Albert, who is looking for a property in Las Vegas, and she tries to sell him on the wreck. Lamas wants the property himself and tries to break up any deal as well as a potential romance between Russell and Albert. Lamas finds he, too, is attracted by Russell but Albert takes over his note. The old place is refurbished and reopens with many of Lamas' dealers working for Russell. Lamas causes Russell to think that she has driven him out of business and as matters resolve themselves, she and Lamas are in love, Gleason and Lorne ditto, and Albert and DeHaven were made for each other.

X-Ray: Lavishly and colorfully turned-out is this musical that has its ups and downs, with the latter outnumbering the former so that the end result is moderate entertainment which should please those who are not too exacting in their requirements. The story is familiar, complicated with minor side plots and excess conversation. Music is generally undistinguished except for one or possibly two numbers. The cast is adequate, with Russell taking on all sorts of assignments with average results; DeHaven comes off well. Direction is standard. There are some good scenes of Las Vegas in action colorfully presented. The screen play is by Robert Pirosh and Jerome Davis based on a story by Phoebe and Henry Ephron. Music heard includes "If You'll Only Take A Chance," "An Occasional Man," "At Last We're Alone," "Champagne," "Bir-min'ham," "Out Of Doors," "Homesick Hillbilly," "The Girl Rush," and "Miss Jemima Walks By." This bears a Legion of Decency "B" rating.

Tip On Bidding: Higher program rates.

Ad Lines: "It's Fun For All—Young And Old Alike"; "Girls And Gold For All In This Entertainment Gem"; "Don't Let This Happy-Go-Lucky Musical Pass You By. It's Full Of Fun For All."

To Catch A Thief (5502)

Mystery Comedy 106m.

(VistaVision)
(Color by Technicolor)
(Filmed mostly on the Riviera)

Estimate: High rating entertainment.

Cast: Cary Grant, Grace Kelly, Jessie Royce Landis, John Williams, Charles Vanel, Brigitte Auber, Jean Martinelli, Georgette Anys, Roland Lesaffre, Jean Hebey, Rene Blanchard. Produced and directed by Alfred Hitchcock.

Story: When a series of jewel thefts occur in and around Cannes, one-time jewel thief Cary Grant is suspected although he has gone into retirement. He eludes the police until he can get in touch with friend, Charles Vanel, restaurant owner and one-time head of the French underground. Also working in the restaurant are several other ex-convicts who, along with Grant, escaped from jail during the Nazi occupation and did work for the underground which merited them a parole. Vanel agrees to help him establish his innocence, and he is helped to escape by young Brigitte Auber, who has a crush on him. Vanel puts him in touch with John Williams, insurance investigator for the firm that has had to pay for all of the losses, and he agrees to help Grant by supplying a list of possible victims. He introduces him to two of them, Jesse Royce Landis and her daughter, Grace Kelly. The latter begins to suspect his real identity. Landis is robbed with Grant in the vicinity. Grant sets a trap but is almost killed by the gang of real jewel thieves who wind up causing the death of one of their own men. Another trap is set at a huge costume ball where with the aid of Landis, Kelly, and Williams, Grant is able to trap the burglar, Auber, who works for Vanel.

X-Ray: Smooth and engrossing entertainment is what this entry has to offer, along with fine performances by Grant, Kelly, and Landis, who with the bright and witty dialogue do much to make it all seem possible and realistic. While not as suspense-laden as some other Hitchcock entries, this one has a full quota of the commodity so that audiences will be highly interested from start to finish. Backgrounds and settings of the picturesque Riviera add much to the value of the film. Direction and production are in the better category. This will be appreciated and enjoyed by adult audiences with good word-of-mouth to follow and with better business resulting. The screen play is by John Michael Hayes, based on the novel by Davis Dodge.

Tip On Bidding: Higher rates.

Ad Lines: "Breathless Adventure And Suspense On The Riviera"; "He Had A Way With Women And Jewels And Appreciated Both In Their Proper Setting"; "A Trap 'To Catch A Thief' Makes For An Adventure In Suspense And Romance."

Ulysses (5503)

Melodrama 104m.

(Color by Technicolor)
(Filmed in Italy) (English-dubbed)

Estimate: Filmization of epic work has angles for regulation as well as for art and specialty spots.

Cast: Kirk Douglas, Sylvana Mangano, Anthony Quinn, Rossana Podesta, Sylvio, Daniel Ivernee, Jasques Dumesnil, Franco Interlenghi. Directed by Mario Camerini; produced by Dino De Laurentiis and Carlo Ponti, in association with William W. Schoor.

Story: The 10-year-old Trojan war ended in victory for the Greeks via the "Trojan horse" strategy of "Ulysses," as played by Kirk Douglas. All return home except Douglas. His wife, Queen Sylvana Mangano, holds off more than a dozen pressing suitors who would marry her, convinced that Douglas is dead. Their young son, Franco Interlenghi, is powerless against them. On the shores of an island, princess Rossana Podesta and her maidens discover the body of Douglas washed ashore. He regains his health with care but his memory seems gone. Podesta grows to love him, but before a marriage is consummated, he recalls his identity, how he was washed ashore during a wild storm and, before that, the encounter he and his men had with the one-eyed monster Polyphemus, how they got through the Sea of the Sirens, and his adventure with enchantress Circe. His identity established, he has a ship take him the short distance home. Meanwhile, another suitor, Anthony Quinn, has appeared and impressed Mangano, and she is forced to set a date for choosing a groom who shall emerge from a series of games. Douglas arrives disguised as a beggar and only confides his real identity to his son. At the games, he reveals his identity and proves he is still king and best man by killing all who would have taken his place. He and his family are reunited to rule in peace in the future.

X-Ray: The filmization of Homer's Odyssey is an impressive work filled with adventure, plenty of action, colorful and unusual settings, and is aided considerably by special effects and unusual situations. It can play in regulation houses with selling and, assisted by the presence of Kirk Douglas, it can also play the art and specialty spots by virtue of the subject matter. Whichever, it has plenty of selling angles. The story is pretty interesting throughout and the cast does well, with the direction and production good. Technicolor provides help in the presentation. The fact that this is dubbed is something that may be forgotten after the film gets underway and audiences get a chance to become interested in the yarn. The screen play is by Franco Brusati, Mario Camerini, Ennio de Concini, Hugh Gray, Ben Hecht, Ivo Perilli, and Irwin Shaw.

Tip On Bidding: Depending on individual situation.

Ad Lines: "A Classic Of Adventure, Thrills, And Violent Romance"; "There Never Was A Man Like Ulysses—Loved By All Women And Hated By Most Men"; "Adventure After Adventure For 10 Long Years Made A Man Long For Home And His Beautiful Wife."

You're Never Too Young (5515)

Comedy 102m.

(VistaVision)
(Color by Technicolor)

Estimate: Better Martin and Lewis comedy.

Cast: Dean Martin, Jerry Lewis, Diana Lynn, Nina Foch, Raymond Burr, Mitzi McCall, Veda Ann Borg, Margery Maude, Romo Vincent, Nancy Kulp, Milton Frome, Donna Percy, Emory Parnell, James Burke, Tommy Ivo, Whitey Haupt, Mickey Finn, Peggy Moffitt, Johnstone White, Richard Simmons, Louise Lorimer. Produced by Paul Jones; directed by Norman Taurog.

Story: Raymond Burr, notorious jewel thief, murders a man in a hotel and steals a fabulous diamond. As police arrive, he plants it in the pocket of Dean Martin, instructor at a fashionable girls' school, who is winding up his vacation prior to returning to the school with another teacher, fiancee Diana Lynn. Martin decides to get a hair cut in the hotel barber shop, and since the regular barber is out to lunch, apprentice Jerry Lewis takes over and almost ruins him. Burr decides to plant the stone on Lewis and sends him out to wife Veda Ann Borg. She tries picking his pocket as Burr arrives. Borg thinks she is triumphant but winds up with a wad of bubble gum. Burr takes off after Lewis. At the station, Lewis is forced to buy a child's half-fare ticket due to a shortage of funds. To avoid both the conductor and Burr, he ducks into Lynn's compartment. She thinks he is a child and permits him to stay. At the station, Nina Foch, in love with Martin, finds Lewis in Lynn's compartment and jumps to conclusions, but Martin smooths this out with the school board. Foch invites Lewis to stay at her home for the weekend with a younger brother, hoping to get more evidence. He has a time with the girls at school and Burr in the background. A final chase scene has them taking in all sorts of stunts over a tricky water course with Martin assisting, and it winds up with Burr's capture and the recovery of the diamond. Martin is recalled to the Air Force and when he boards the train after kissing Lynn goodbye, he decides to get a hair cut and winds up sitting for barber Jerry Lewis.

X-Ray: Lots of laughs and a goodly number of humorous situations are to be found in this latest Martin and Lewis funfest, which shapes up as one of the best the team has turned out. It moves fast and embraces a story that is interesting, good performances, and better direction and production. Lewis gets a chance to display much talent and appears on screen practically throughout. The screen play was written by Sidney Sheldon and was suggested by a play by Edward Childs Carpenter from a story by Fannie Kilbourne. Tunes heard include "Simpatico," "Love Is All That Matters," "I Know Your Mother Loves You," "Relax-Ay-Voo," "I Like To Hike," "Every Day Is A Happy Day."

Tip On Bidding: Higher rates.

Ad Lines: "'You're Never Too Young' Or Too Old To Have Some Real Fun With Martin And Lewis"; "Chase Your Blues Away—Catch Dean Martin And Jerry Lewis At Play"; "Fun For Old And Young Alike As The Big Girls Think Jerry Lewis Is A Little Boy And The Little Ones Think He Is A Big Boy."

REPUBLIC

Lay That Rifle Down (5438)

Comedy 71m.

Estimate: Fair programmer.

Cast: Judy Canova, Robert Lowery, Jil Jarmyn, Jacqueline de Wit, Richard Deacon, Robert Burton, James Bell, Leon Tyler, Tweeny Canova. Associate producer, Sidney Picker; directed by Charles Lamont.

Story: Judy Canova works in a small-town hotel owned by her aunt, Jacqueline de Wit. Canova lies to her aunt and cousins, Jil Jarmyn and Tweeny Canova, about her boyfriend, who is actually a figment of her imagination. When Canova is asked to produce the boyfriend, she picks a total stranger and convinces him to cooperate. This delights the stranger, Robert Lowery, since he is a confidence man looking for a fast buck. Lowery learns that Canova owns a farm. Lowery's partner, Robert Burton, poses as an Army General and goes to the bank that holds the mortgage on Canova's property. He convinces the president, Richard Deacon, that a government plant will be built on the property and that the government will pay a handsome price for the land. Deacon teams up with de Wit in an attempt to get the property from Canova at a rediculously small price. Canova is reluctant to sell since an orphaned family lives on the farm. Lowery tells Canova to hold out for an enormous amount of money. Deacon and de Wit try to get the property from Canova with threats, but the girl continues to hold out for the sum specified by Lowery. Canova's terms are met. Lowery has a fit of conscience and tells Burton that Canova will keep the money. Burton knocks out Lowery and convinces Canova to sign a check for the money since Lowery needs the cash. Burton goes to the bank to cash the check but Lowery revives and tells all. With Canova's help, the two crooks are rounded up. The money is returned and the property reverts to Canova. Canova learns that oil is discovered on her land and faints dead away.

X-Ray: Juvenile and rural audiences will best appreciate the abundant amount of slapstick humor supplied by Canova throughout this film. Performances, direction, and production are adequate to satisfy the unoriginal story line. Songs, performed by Canova, include "I'm Glad I Was Born On My Birthday," "Sleepy Serenade," and "The Continental Correspondence Charm School." Screen play by Barry Shipman.

Tip On Bidding: Fair program rates.

Ad Lines: "See Judy Canova In Her Latest Comedy Hit"; "See Judy Canova Outwit A Band Of Ruthless Con-Men"; "Judy Canova Is Back . . . And At Her Hilarious Best."

20TH-FOX

The Left Hand Of God (520)

Drama 87m.

(CinemaScope)
(Color by De Luxe)

Estimate: Intersting entry has angles to sell.

Cast: Humphrey Bogart, Gene Tierney, Lee J. Cobb, Agnes Moorehead, E. G. Marshall, Jean Porter, Carl Benton Reid, Victor Sen Young, Philip Ahn, Benson Fong, Richard Cutting, Leon Lentok, Don Forbes, Noel Toy, Peter Chong, Marie Tsien, Stephen Wong, Sophie Chin, George Chan, Walter Soo Hoo, Henry S. Quan, Doris Chung. Produced by Buddy Adler; directed by Edward Dmytryk.

Story: Humphrey Bogart crashes his plane in a remote province in China in 1947. He joins forces with warlord Lee J. Cobb as chief lieutenant. When Bogart informs Cobb that he wants to leave the country, Cobb turns down the request. Bogart escapes by disguising himself in the clothes of a dead Catholic priest, goes to a small mission village and is greeted by Doctor E. G. Marshall, head of the hospital; Marshall's wife, Agnes Moorehead; and nurse Gene Tierney. A priest was expected at the village, so Bogart's masquerade remains undetected. Bogart realizes that he is committing a sacrilegious act by posing as a priest, but is forced to do so since he is being hunted by Cobb. Tierney has fallen in love with Bogart, but she tries to suppress her emotions towards the man she believes to be a priest. Bogart goes to a Protestant minister in the vicinity for advice. The minister persuades Bogart to remain in his role while Catholic church officials are notified of the situation. The mission village is being threatened by Cobb, and the villagers turn to Bogart, whom they have learned to respect. Bogart reveals to Tierney his true identity and confesses his love for her, then goes out to meet Cobb. They play a game of dice, the stakes being the village against five years of Bogart's life in Cobb's service. Bogart wins. The village is saved and he has his freedom. Priests arrive and inform Bogart that he must go to the bishop who will decide his fate. It is assured that Tierney may follow Bogart at a later date.

X-Ray: The right amount of romance, drama, atmosphere, and action have skillfully been combined with a highly interesting and unconventional story. The result is good entertainment that will please a vast audience. The entry is aided by better performances and good direction. Production blends into the film a seemingly authentic Chinese background. Screen play is by Alfred Hayes, based on the novel, "The Left Hand Of God," by William E. Barrett.

Tip On Bidding: Higher bracket.

Ad Lines: "The Strangest Covenant Man Ever Made With God!"; "The Story Of A Man Who Committed An Unforgivable Sin . . . And A Woman Who Fought Against A Love She Thought Was Impossible"; "The Best-Seller That Rocked The World With Its Daring Is On The Screen At Last."

UNITED ARTISTS

Shadow Of The Eagle

Melodrama 93m.

(Valiant)
(Filmed in England and Italy)

Estimate: Mediocre lower half entry.

Cast: Richard Greene, Valentina Cortesa, Binnie Barnes, Greta Gynt, Charles Goldner, Walter Rilla, Hugh French, Dennis Vance. Produced by Anthony Havelock-Allen; directed by Sidney Salkow.

Story: Binnie Barnes as Catherine the Great sends favorite officer Count Richard Greene to Venice to kidnap princess Valentina Cortesa who claims to be rightful heir to the throne of Russia, so she can be forced into a confession that her claims are false. She details General Charles Goldner to watch him. Cortesa's advisor, Walter Rilla, plans on using her to take over much of Europe and marrying her after she sits on the throne. Learning of Greene's mission, Rilla places a strong guard around Cortesa, but she manages to slip out during a carnival and accidentally meets Greene. Unaware of each other's identity, they pass a pleasant evening and are on the verge of falling in love. They learn their real identities. Cortesa arranges with lady-in-waiting Greta Gynt to meet Greene, but she informs Goldner instead, who arranges a trap and takes both back to Russia. Angered by Greene's love for Cortesa, Barnes orders them executed, but with the help of friends, he escapes and rescues Cortesa.

X-Ray: Dark, sometimes dreary, and other times hard to understand is this import that will serve best as filler on the lower half. It does have quite a bit of action which may satisfy the younger element and those not too concerned with quality. The cast, direction, and production are fair while the sound recording is below standard. The screen play is by Doreen Montgomery and Hagar Wilde, based on a story by Jacquez Companeez.

Tip On Bidding: Lowest rates.

Ad Lines: "If She Couldn't Have A Man's Love She Had Him Killed"; "He Had A Way With Women . . . She Had A Way With Men"; "An Action Adventure Yarn Of The Days Of The Rule Of Catherine The Great In Russia."

U-International

Kiss Of Fire—(538)

Melodrama 87m.

(Technicolor)

Estimate: Satisfactory programmer.

Cast: Jack Palance, Barbara Rush, Rex Reason, Martha Hyer, Alan Reed, Leslie Bradley, Larry Dobkin, Pat Hogan, Henry Rowland, Bernie Gozier, Joseph Waring. Produced by Samuel Marx; directed by Joseph M. Newman.

Story: Princess Barbara Rush, heiress to the Spanish throne, lives in New Mexico in the 17th Century. When the King dies, Rush starts to Monterey, where she is to board a ship to Spain. The traveling party, guided by Jack Palance, includes Martha Hyer; Duke Rex Reason, protector of Lucia; Baron Leslie Bradley; and Henry Rowland. Unknown to the group, Bradley and Rowland are traitors determined not to let Rush arrive in Spain. Reason proposes marriage to the Princess and is turneed down. Comanches attack the party and Reason is wounded. The party is followed by a band of Rowland's traitorous men. Friendly Indians are made enemies when Bradley kills their chief. Reason kills Bradley in a duel. A great love has developed between Palance and Rush, with the Princess wanting the man more than the throne. The Indians and Rowland's men are attacking. Reason spirits Rush away to Monterey, as Palance stays to devise a plan whereby the Indians and the traitors will meet each other in battle. Palance arrives in Monterey to find that Reason is holding the Princess prisoner aboard a boat. A fight ensues between Rush's two admirers, with Palance besting the Duke. Palance and Rush leave the ship to face life together in the New World.

X-Ray: Indian attacks, intrigue, duels, and fisticuffs supply abundant amounts of action to this entry. The romantic touch is added by Rush. Performances, headed by Palance in his hero role, are average, with direction and production being satisfactory. Screen play is by Franklin Coen and Richard Collins, based on the novel "The Rose And The Flame."

Tip On Bidding: Fair program price.

Ad Lines: "A Trek Through An Uncharted Land, With Death On Every Side"; "To Some He Was A Deserter, A Villain, A Renegade . . . To Others He Was 'El Tigre,' A Hero With The Courage Of A Beast . . . But To A Princess He Was The Man She Loved."

WARNERS

Illegal (503)

Drama
88m.

Estimate: Programmer has the angles.

Cast: Edward G. Robinson, Nina Foch, Hugh Marlowe, Jayne Mansfield, Albert Dekker, Howard St. John, Ellen Corby, Edward Platt, Jan Merlin, Robert Ellenstein, Jay Adler, Henry Kulky, James McCallion, Addison Richards, Lawrence Dobkin, DeForest Kelly, Clark Howat, Stuart Nedd. Produced by Frank Rosenberg; directed by Lewis Allen.

Story: When a blonde is murdered, DeForest Kelly is arrested and tried for the killing by district attorney Edward G. Robinson, who is using the office to run for governor. He depends a lot on the material provided by his assistant, Nina Foch, daughter of an old friend who gave him a break, and on his chief investigator, Hugh Marlowe. The innocence of the man is revealed too late to save him from the chair and Robinson resigns, reverting to drink. Later, he opens an office to practice criminal law and takes on an embezzler who stole $90,000 from Howard St. John. Robinson gets St. John to agree to settle for $50,000, keeping $10,000 as his fee. He is brought to the attention of Albert Dekker, racketeer who controls many legitimate firms as a cover-up for his rackets. He also has Marlowe as a pipeline into the district attorney's office. Marlowe is now married to Foch. Robinson wins some cases for Dekker and his business starts to flourish. Foch overhears Marlowe tip Dekker to a raid, and when she tries to escape, he threatens to kill her. She uses his gun in self-defense, killing him. Robinson defends her and when he seems about to lose the case, he decides to bring Dekker into the deal. A trigger man tries to kill him but is himself killed by following police. Robinson returns to the courtroom wounded to put Dekker's girl friend, Jayne Mansfield, on the stand. She shows that Marlowe was a traitor and the district attorney's case collapses with Foch going free. Robinson collapses from the wound into Foch's arms.

X-Ray: They shoot fast, talk fast, romance fast, and die quickly in this rapid-paced programmer that always has something working on the screen. The story is fairly interesting, though at times familiar, and the direction and production are about average. It should do okeh as part of the program. The screen play is by W. R. Burnett and James R. Webb, based on a story by Frank J. Collins.

Tip On Bidding: Higher program rates.

Ad Lines: "Everything He Did Was 'Illegal'"; "He Sent An Innocent Man To His Death . . . Could He Live With Himself?"; "Action . . . Drama . . . Behind-the-Scenes Revelations In Hard-Hitting 'Illegal'."

The McConnell Story (501)

Biographical
Drama
107m.

(CinemaScope) (WarnerColor)

Estimate: Names will help average service biography.

Cast: Alan Ladd, June Allyson, James Whitmore, Frank Faylen, Robert Ellis, Willis Bouchey, Sarah Selby, Gregory Walcott, Frank Ferguson. Produced by Henry Blanke; directed by Gordon Douglas.

Story: Alan Ladd as Joseph McConnell, Jr., and wife June Allyson are in a Texas Army camp where Ladd, in love with flying, manages to get a transfer as an air cadet from medical training, which he disliked. To his disappointment, he graduates as a navigator instead of a flyer and distinguishes himself in European World War II action. After the war, he stays in service, takes a desk job, and lives the placid life of husband and father with the desire to fly still there. War buddy James Whitmore, now a jet squadron head, easily persuades Ladd to transfer to jet training with Allyson convinced that is what he wants. Ladd becomes the nation's leading jet ace in the Korean conflict and returns to the United States to train jet fliers. Grateful neighbors in Apple Valley, Cal., present Ladd and family with the house of their dreams. Family life is again broken when Whitmore explains the need for an experienced test pilot for the new jet fighter being developed. Against Allyson's wishes, Ladd accepts the post and is killed in a subsequent test flight. Whitmore brings the news which crushes Allyson until she is made to realize that he did not die in vain as his knowledge and skill made possible the development of the Sabre-Jet.

X-Ray: This story of a man who was born to fly shapes up as average biographical film fare. The story is fairly slow-moving, with the flying sequences being the most interesting. The names will help in the selling although Ladd fans are likely to be disappointed at the lack of action. Many of the roles seem stereotyped with Allyson walking through a role she has played so many times before it must be second nature. The CinemaScope photography is good, and the major weakness of the film appears to be the fact that America's only triple jet ace lived a pretty routine life when not flying, a life not conducive to screen adaptation for entertainment purposes. The screen play is by Ted Sherdeman and Sam Rolfe.

Ad Lines: "The True Story Of Joseph McConnell, America's Triple Jet Ace—His Life And His Love"; "Their Love Was Strong—But His Love Of The Air Was Stronger"; "Tender Romance—Jet Powered Action In A Story With The Sky The Limit."

ENGLISH FILMS

The Teckman Mystery

Mystery
90m.

(Associated Artists)
(English-made)

Estimate: Interesting programmer.

Cast: Margaret Leighton, John Justin, Meier Tzelniker, Michael Medwin, Roland Culver, George Coulouris, Jane Wenham, Duncan Lamont, Raymond Huntley, Harry Locke, Frances Rowe, Warwick Ashton, Irene Lister, Gwen Nelson, Mary Crant, Andrea Malandrinos, Dan Cressey, Peter Taylor, Ben Williams, Frank Webster, Peter Augustine, Maurice Lane, Mollie Palmer, Bruce Beeby, Gordon Morrison. Produced by Josef Semlo; directed by Wendy Toye.

Story: Author John Justin is commissioned by his publisher, Raymond Huntley, to write a biography of Michael Medwin, an airman who crashed while testing the F-109, an experimental plane. Justin meets and is attracted to Margaret Leighton, Medwin's sister. A series of accidents convinces Justin that there is a mystery surrounding Medwin's crash. The author's apartment is burglared. George Coulouris, the inventor of the plane, who had a theory that the plane landed in an unknown spot, is found dead in Justin's apartment. Meier Tzelniker tries to lure Justin out of the country by offering him a fabulous fee for doing a series of articles. Scotland Yard Inspector Duncan Lamont and investigator Roland Culver convince Justin that Tzelniker is connected with the mystery surrounding Medwin. Jane Wenham, the secretly married wife of Medwin, reveals that Medwin is still alive. Tzelniker is found dead. Justin meets Medwin and learns that the pilot did intend to land the plane in Europe, but changed his mind, bailed out, and let the plane crash. At the Tower of London a chase ensues. Leighton is revealed to be a foreign spy. She plunges off a building to her death. Medwin is shot at from a speeding car. He is wounded but will recover and be able to rejoin his wife. The police give chase to the car, and Justin has more of a story than he bargained for.

X-Ray: A mystery with a British flavor, this entry can serve well on the lower half of the program or as a possible art-spot attraction. The film contains an elaborately constructed plot that is skillfully handled until the climax, when it falls apart. There are good performances, direction and production. The screen play was written by Francis Durbridge and James Matthews, from an original story by Francis Durbridge.

Ad Lines: "A Spine-Chilling Mystery Thriller That Will Keep You On The Edge Of Your Seat"; "He Was To Write A Routine Biography . . . But The Story He Got Almost Cost Him His Life"; "An Experimental Plane Mysteriously Crashes . . . And An Author Is Caught In A Web Of Foreign Intrigue."

FOREIGN

Devotion

Drama
101m.

(Artkino)
(Russian language) (English titles)
(Sovcolor)

Estimate: Fair import for art spots and those that play Russian pix.

Cast: S. Romodanov, N. Ladynina, L. Gallis, V. Toporkov, N. Grebeshkova, A. Mikhailov, S. Chekan, O. Golubitsky. Directed by I. Pyryev.

Story: Aged S. Romodanov lives with his two dadughters N. Ladynina and N. Grebeshkova, his widowed daughter-in-law, S. Chekan, and Ladynina's husband, L. Gallis. Romodanov and his daughter work at a Moscow steel plant. Gallis has been having an affair with a woman, who informs him that she cannot tolerate the secrecy of their relationship. Gallis tells his wife, who agrees to a divorce. When Gallis applies to the government for the divorce, it is turned down. Gallis goes to Siberia to work on the railroad. Grebeshkova, the younger daughter, falls in love with V. Toporkov, a young man working at the steel plant. Marriage is discussed. When it is learned that Toporkov must be forced by court order to support his widowed mother, Romodanov denies Grebeshkov's hand in marriage. Grebeshkova leaves Moscow to work on a collective farm. Before she leaves, O. Golubitsky reveals his love for her and vows to join her at a later date. Gallis crashes in a plane during a snow storm. He is rescued, but winds up in critical condition. Ladynina rushes to his side, and a permanent reunion seems in the making.

X-RAY: A mildly interesting and sometimes slow moving story is combined with satisfactory performances, production, and direction. The result is an entry best suited for art and other off-beat spots. Good color photography reveals interesting scenes of Moscow and vicinity. Folk songs are lightly sprinkled throughout the action of the film. Script by the Tur Brothers and I. Pyryev.

AD LINES: "A Story Of A Family In Modern Day Moscow . . . Their Lives And Loves"; "Can A Man Love Another Woman And Still Be Devoted To His Wife?"; "Joy, Despair, Love, And Hate . . . In The Heart Of Modern Moscow."

The Shorts Parade

TWO REEL

Drama

THE LOST DOG. Nina Leen, c/o Time, Inc. 9 Rockefeller Plaza. 20m. This short, based on a story by Anton Chokhov, is narrated by Alistair Cooke. It deals with a dog that strays away from its owner, a carpenter. The animal is taken in by a man who earns his living by performing an animal act. For a time, the dog lives with a cat, a monkey, and a gander. When the gander dies, the dog is taught tricks so that it can substitute in the act for the deceased bird. The day for the performance arrives and the dog is put through its paces on the theatre stage. The carpenter is sitting in the audience. The pooch catches his aroma and rushes into the audience for the reunion with its master. This short is particularly suited for art spots. EXCELLENT.

ONE REEL

CinemaScope Specials

GODS OF THE ROAD. 20th-Fox—CinemaScope Specials. Color by De Luxe. 9m. The Cinerama camera catches scenes of famous sports car races in France, Italy, and Belgium. Entrants from various European countries speed around the dangerous tracks while spectators observe from the sidelines. These races produce thrills in the form of crashing cars. GOOD.

The Shorts Parade

(Ratings: E—Excellent; G—Good; F—Fair; B—Bad. Complete listings of the rest of the 1953-54 shorts product will be found on pages 4016, 4018 of The Pink Section, another regular service of MOTION PICTURE EXHIBITOR. The number opposite each series designates the total announced by the company.—Ed.)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
		Columbia			
		Two Reel			
		COMEDIES			
		ALL-STAR (6)			
7411	(Sept. 30)	The Fire Chaser (Besser)	F	16m.	3873
7412	(Dec. 9)	Kids Will Be Kids	F	16m.	3909
7413	(Jan. 20)	His Pest Friend (Quillan & Vernon)	F	16m.	3925
7414	(Feb. 17)	G.I. Dood It (Besser)	F	16m.	3933
7415	(Apr. 28)	Scratch, Scratch, Scratch (Clyde)	F	16m.	3966
7416	(June 9)	Nobody's Home (Quillan-Vernon)	F	16½m.	3995
		ASSORTED FAVORITE REPRINTS (6)			
7421	(Sept. 16)	His Hotel Sweet (Herbert)	F	17m.	3841
7422	(Oct. 14)	Billie Gets Her Man (Billie Burke)	G	17m.	3856
7423	(Dec. 2)	Cupid Goes Nuts (Vague)	F	16m.	3887
7424	(Feb. 10)	Half-Way To Hollywood (Tom Kennedy)	F	18½m.	3925
7425	(Mar. 3)	A Knight And A Blonde (Hugh Herbert)	F	14m.	3933
7426	(May 5)	Hiss and Yell (Vague)	G	18m.	3981
		COMEDY FAVORITE RE-RELEASES (6)			
7431	(Oct. 21)	Wedding Belle (Schilling and Lane)	F	17m.	3865
7432	(Nov. 18)	Rolling Down to Reno (von Zell)	G	16½m.	3865
7433	(Dec. 16)	The Good Bad Egg (DeRita)	F	17m.	3887
7434	(Mar. 17)	You're Next (Catlett)	G	18m.	3953
7435	(Apr. 21)	Ready Willing But Unable (Brendel)	F	16m.	3959
7436	(June 16)	Training For Trouble (Schilling & Lane)	F	15½m.	3981
		SERIALS (4)			
7[illegible]	(Nov. 11)	Riding With Buffalo Bill	F	15ep.	3880
7[illegible]	[illegible]b. 24)	Black Arrow (reissue)	F	15ep.	3933
7160	June 9)	Adventures of Captain Africa	F	15ep.	3982
		THE THREE STOOGES (8)			
7401	(Sept. 2)	Knutzy Knights	G	17½m.	3841
7402	(Oct. 7)	Shot In The Frontier	F	16m.	3873
7403	(Nov. 4)	Scotched In Scotland	F	15½m.	3909
7404	(Jan. 6)	Fling In The Ring	F	15½m.	3918
7405	(Feb. 3)	Of Cash and Hash	F	16m.	3933
7406	(Mar. 10)	Gyped In The Penthouse	F	16m.	3953
7407	(Apr. 14)	Bedlam In Paradise	F	16m.	3959
7408	(June 2)	Stone Age Romeos	G	16m.	3995
		CANDID MICROPHONES			
		(Reissues)			
7551	(Sept. 23)	Series 1, No. 1	E	10m.	3843
7552	(Dec. 2)	Series 1, No. 2	E	10½m.	3894
7553	(Jan. 13)	Series 1, No. 3	G	10½m.	3900
7554	(Mar. 3)	Series 2, No. 1	E	9m.	3934
7555	(June 2)	Series 2, No. 2	E	11m.	3995
		COLOR FAVORITES (15)			
		(Technicolor)			
		(Reissues)			
7601	(Sept. 2)	Imagination	E	8m.	3842
7602	(Oct. 7)	Red Riding Hood Rides Again	G	7m.	3857
7603	(Nov. 4)	AHunting We Won't Go	G	7½m.	3866
7604	(Nov. 25)	Gifts From the Air	G	7m.	3888
7605	(Dec. 9)	Mysto Fox	F	7m.	3888
7606	(Jan. 6)	Polar Playmates	F	7m.	3900
7607	(Feb. 3)	Catnipped	G	7½m.	3919
7608	(Feb. 17)	Unsure Runts	F	7½m.	3933
7609	(Mar. 10)	River Ribber	G	6m.	3947
7610	(Apr. 7)	Treasure Jest	G	6½m.	3955
7611	(Apr. 21)	Picnic Panic	F	6m.	3966
7612	(May 12)	Mother Hubba-Hubba Hubbard	F	6m.	3982
7613	(June 2)	Kukunuts	G	6½m.	3982
7614	(June 23)	Scary Crows	F	8m.	3995
7615	(July 14)	Little Rover		9m.	
		MR. MAGOO (4)			
		(Technicolor)			
7701	(Dec. 16)	Destination Magoo	E	6½m.	3926
7702	(Feb. 24)	Magoo's Check Up	E	6½m.	3926
7703	(May 19)	Magoo Express	G	6m.	3966
7704	(June 23)	Madcap Magoo	G	6m.	3995
		MR. MAGOO SPECIAL			
		(Technicolor)			
		(CinemaScope)			
7509	(Jan. 6)	When Magoo Flew (1954-55)	E	7m.	3857
		MUSICAL SPECIAL (1)			
7999	(Sept. 2)	Autumn In Rome	G	8m.	3843
		SCREEN SNAPSHOTS (10)			
7851	(Sept. 23)	Hollywood Movies March On	G	10m.	3843
7852	(Oct. 21)	Hollywood Stars On Parade	F	9½m.	3874
7353	(Nov. 18)	Hollywood Cowboy Stars	F	10½m.	3947
7854	(Dec. 16)	Hollywood Like	F	10m.	3909
7855	(Jan. 20)	Pennies From Hallywaod	F	10m.	3919
7856	(Feb. 24)	Hollywood Shower Of Stars	F	9m.	3934
7857	(Mar. 24)	Hollywood Fathers	F	10m.	3959
7858	(May 5)	Hollywood Plays Golf	F	9m.	3995
7859	(June 16)	Hollywood Beauty	F	9m.	4003
7860	(July 14)	Hollywood Mothers			
		THRILLS OF MUSIC (6)			
		(Reissues)			
7951	(Sept. 9)	Ted Weems and Orch.	G	10m.	3843
7952	(Nov. 11)	Gene Krupa and Orch.	F	10m.	3866
7953	(Dec. 23)	The Lecuona Cuban Boys.	G	10½m.	3900
7954	Feb. 10)	Tony Pastor and Orch.	G	10m.	3934
7955	(Apr. 10)	Elliott Lawrence & Orch.	G	10m.	3974
7956	(June 9)	Ray Eberle & Orch.	G	10m.	3983
		UPA ASSORTED CARTOONS (4)			
		(Technicolor)			
7501	(Sept. 23)	How Now Boing Boing	E	7½m.	3842
7502	(Jan. 27)	Spare That Child	E	6½m.	3926
7503	(Mar. 24)	Four Wheels No Brakes	E	6½m.	3955
7504	(May 19)	Baby Boogie	E	7m.	3966
		WORLD OF SPORTS (10)			
7801	(Sept. 16)	Argentine Athletics	G	10m.	3874
7802	(Oct. 14)	Hunting Thrills	F	9m.	3874
7803	(Nov. 11)	Skiing The Andes	F	10m.	3909
7804	(Dec. 23)	Rasslin' Redskin	G	10m.	3909
7805	(Jan. 13)	Flying Mallets	F	10m.	3926
7806	(Feb. 17)	Aquatic Stars	F	9m.	3934
7807	(Mar. 17)	Fishing Paradise	F	9m.	3967
7808	(Apr. 28)	Barking Champs	G	9m.	3967
7809	(June 2)	Sun Play	G	9m.	3995
7810	(July 14)	Danish Gym-Dandies		9m.	
		MGM			
		TWO REEL			
		SPECIAL			
		MGM's 1955 Motion Picture Celebration	G	18m.	3933
		One Reel			
		CARTOONS (15)			
		(Technicolor)			
		(T-J-Tom and Jerry)			
W-632	(Sept. 4)	Mice Follies (T-J)	G	7m.	3831
W-634	(Sept. 18)	Farm of Tomorrow (TA)	G	7m.	3831
W-636	(Oct. 2)	Neapolitan Mouse (T-J)	G	7m.	3831
W-638	(Nov. 6)	The Flea Circus (TA)	G	7m.	3842
W-639	(Nov. 13)	Downhearted Duckling	G	7m.	3973
W-640	(Dec. 4)	Dixieland Droopy (TA)	E	8m.	3973
W-641	(............)	Field and Scream	G	7m.	3973
W-642	(............)	Mouse For Sale	F	7m.	3973
		CINEMASCOPE CARTOONS (4)			
		(Technicolor)			
C-631	(Nov. 20)	Pet Peeve (T-J)	F	7m.	3919
C-633	(Dec. 18)	Touché Pussycat (T-J)	G	7m.	3947
	(Mar.)	Southbound Duckling (T-J)	G	7m.	3919
	(Apr.)	Pup On A Picnic (T-J)	F	7m.	3947
		FITZPATRICK TRAVELTALKS (6)			
		(Technicolor)			
		(Reissues)			
T-611	(Sept. 11)	Yosemite the Magnificent	E	9m.	3831
T-612	(Oct. 16)	Grand Canyon, Pride of Creation	E	8½m.	3844
T-613	(Nov. 27)	Picturesque Patzcuaro	G	9m.	3866
T-614	(Dec. 25)	Glacier Park and Waterton Lakes	G	9m.	3866
	(Feb.)	Mexican Police on Parade	G	9m.	3900
	(Apr.)	Mighty Niagara	G	10m.	3955
		GOLD MEDAL REPRINT CARTOONS (8)			
W-661	(Oct. 30)	Cat Fishin' (T-J)	F	8m.	3842
W-662	(Jan.)	Part Time Pal	G	7m.	3900
W-663	(Jan.)	Cat Concerto (T-J)	G	7m.	3900
W-664	(Feb.)	Dr. Jekyll and Mr. Mouse	G	8m.	3947
W-665	(Mar.)	Salt Water Tabby	F	7m.	3947
W-666	(..............)	Mouse In The House	G	8m.	3982
W-667	(..............)	Little Tinker	G	7m.	3982
W-668	(..............)	Slap Happy Lion	G	7m.	3982
		PETE SMITH SPECIALTIES (10)			
S-651	(Oct. 9)	The Camera Caught It	F	9m.	3843
S-652	(Dec. 11)	Rough Riding (Tech.)	G	9m.	3934
S-653	(Jan.)	The Man Around The House	F	9m.	3919
S-654	(Feb.)	Keep Young	F	9m.	3866
S-655	(Mar.)	Sports Trix	G	9m.	3926
S-656	(Mar.)	Just What I Needed	F	9m.	3947
S-657	(..............)	Global Quiz (Color)	G	10m.	3967
S-658	(..............)	Animals In Action	F	9m.	3983
S-659	(..............)	Historical Oddities	G	9m.	3983
S-660	(..............)	The Fall Guy	G	9m.	3983
		Paramount			
		SPECIAL			
		(Technicolor)			
T14-4	(Mar.)	Assignment Children (UNICEF) (KAYE)	E	20m.	3933
		CARTOON CHAMPIONS (6)			
		(Technicolor) (Reissues)			
S14-1	(Oct. 1)	We're In The Honey	G	8m.	3843
S14-2	(Oct. 1)	Butterscotch and Soda	G	7m.	3842
S14-3	(Oct. 1)	Sudden Fried Chicken	F	7m.	3843
S14-4	(Oct. 1)	The Friendly Ghost	G	7½m.	3842
S14-5	(Oct. 1)	The Bored Cuckoo	G	8m.	3842
S14-6	(Oct. 1)	Santa's Surprise	G	9m.	3842
		CASPER CARTOONS (6)			
		(Technicolor)			
B14-1	(Oct. 15)	Boos and Arrows	G	6m.	3857
B14-2	(Dec. 3)	Boo Ribbon Winner	G	6m.	3887
B14-3	(Jan. 28)	Hide and Shriek	G	7m.	3947
B14-4	(Mar. 4)	Keep Your Grin Up	G	6m.	3955
B14-5	(May 27)	Spooking With A Brogue	G	6m.	4002
B14-6	(July 15)	Bull Fright	G	6m.	

GRANTLAND RICE SPORTLIGHTS (12)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
R14-1	(Oct. 1)	Twin Riding Champs	G	10m.	3857
R14-2	(Oct. 22)	Hot and Cold Glides, Slides and Rides	G	10m.	3857
R14-3	(Nov. 5)	Where Everybody Rides	E	10m.	3894
R14-4	(Dec. 10)	Boyhood Thrills	G	9m.	3919
R14-5	(Dec. 24)	The Pike's Peak Arena	F	9m.	3919
R14-6	(Feb. 11)	Swim and Survive	F	9m.	3947
R14-7	Apr. 8)	Baseball's Acrobatic Ace	G	9m.	4003
R14-8	(May 13)	Tumbling Jamboree	F	9m.	4003
R14-9	June. 10)	High Score Bowling	G	9m.	4003
R14-10	(July 15)	San Fernando Riding Champs		9m.	
R14-11	(July 15)	Pacific Salmon Parade			
R14-12	(Oct. 21)	Championship Irish Thoroughbreds			

HEADLINER CHAMPIONS THRILLS (6)
(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
A14-1	(Oct. 1)	Speaking Of Animals and Their emilies	E	9m.	3843
A14-2	(Oct. 1)	Speaking of Animals In a Musical Way	E	9m.	3843
A14-3	(Oct. 1)	Stork Crazy	G	10m.	3843
A14-4	(Oct. 1)	The Lonesome Stranger	E	10m.	3843
A14-5	(Oct. 1)	Calling All Animals	F	10m.	3843
A14-6	(Oct. 1)	Video Hounds	G	10m.	3843

HERMAN AND CATNIP CARTOONS (4)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
H14-1	(Nov. 26)	Rail-Rodents	G	7m.	3919
H14-2	(Feb. 2)	Robin Rodenthood	G	7m.	3947
H14-3	(Apr. 8)	A Bicep Built For Two	G	7m.	4002
H14-4	(Aug. 5)	Mouse Trapeze			

NOVELTOONS (6)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
P14-1	(Oct. 29)	Fido Beta Kappa	G	6m.	3857
P14-2	(Dec. 17)	No Ifs, Ands Or Butts	G	6m.	3919
P14-3	(Feb. 4)	Dizzy Dishes	E	6m.	3947
P14-4	(Mar. 25)	Git Along Lil' Duckie	G	7m.	4002
P14-5	(June 10)	News Hound	G	6m.	4002
P14-6	(July 8)	Poop Goes The Weasel		6m.	

PACEMAKERS (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
K14-1	(Oct. 2)	Drilling For Girls In Texas	G	9m.	3857
K14-2	(Dec. 17)	How To Win At The Races	F	11m.	3919
K14-3	(Jan. 21)	You're A Trooper	G	10m.	3947
K14-4	(May 20)	Five Hundred Horses	F	10m.	4003
K14-5	(June 3)	Florida Aflame			
K14-6	(June 17)	Walk In The Deep	G	10m.	4003

POPEYE CARTOONS (8)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
E14-1	(Nov. 12)	Private Eye Popeye	G	7m.	3888
E14-2	(Dec. 10)	Gopher Spinach	G	6m.	3888
E14-3	(Jan. 14)	Cookin' With Gags	E	7m.	3946
E14-4	(Feb. 11)	Nurse To Meet Ya	G	6m.	3955
E14-5	(Mar. 11)	Penny Antics	G	8m.	4002
E14-6	(May 20)	Beaus Will Be Beaus	F	6m.	4002
E14-7	(May 27)	Gift Of Gag	G	6m.	4002
E14-8	(July 22)	Car-azy Drivers			

TOPPERS (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
M14-1	(Nov. 19)	The Nerve of Some People	G	10m.	3894
M14-2	(Dec. 31)	Killers At Bay	G	10m.	3919
M14-3	(Jan. 14)	Just The Bear Facts, Mam	F	9m.	3919
M14-4	(Feb. 4)	All Chimps Ashore	G	10m.	3947
M14-5	(Apr. 15)	Let's Look At The Birds	F	9m.	4003
M14-6	(Apr. 22)	Pick A Pet	G	8m.	4003

VISTAVISION SPECIAL

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
		Paramount Presents VistaVision	G	20m.	3933
V14-1	(Nov. 5)	VistaVision Visits Norway	G	17m.	3899
V14-2	(Apr. 29)	Vistavision Visits Mexico	E	17m.	3966
V14-3	(May 27)	Vistavision Visits The Sun Trails		16m.	
V14-4	(July)	VistaVision Visits Hawaii			
V14-5	(July)	VistaVision Visits Japan			

RKO

Two Reel

EDGAR KENNEDY REISSUES (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
53501	(Oct. 8)	Host To a Ghost	B	17m.	3841
53502	(Oct. 22)	Noisy Neighbors	F	17m.	3841
53503	(Nov. 5)	The Big Beef	F	17m.	3841
53504	(Nov. 19)	Mind Over Mouse	F	17m.	3865
53505	(Dec. 3)	Brother Knows Best	F	17m.	3865
53506	(Dec. 17)	Home Canning	F	16m.	3880

LEON ERROL REISSUES (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
53701	(Oct. 1)	Oh Professor Behave	F	18m.	3841
53702	(Oct. 15)	When Wifie's Away	F	20m.	3841
53703	((Oct. 29)	Cutie On Duty	G	17m.	3841
53704	(Nov. 12)	Twin Husbands	F	18m.	3865
53705	(Nov. 26)	I'll Take Milk	G	18m.	3865
53706	(Dec. 10)	Follow That Blonde	F	18m.	3880

RAY WHITLEY REISSUES (2)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
53401	(Oct. 22)	Sagebrush Serenade	F	19m.	3842
53402	(Nov. 19)	Redskins and Redheads	G	18m.	3842

RKO-PATHÉ SPECIALS (8)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
53101	(Oct. 8)	The Iron Fence	G	19m.	3857
53102	(Nov. 12)	Circus Trainer	E	17m.	3887
53103	(Dec. 17)	Fast Freight	G	15m.	3909
53104	(Jan. 21)	River To The Past	G	15m.	3909
53105	(Feb. 25)	Big Top Caravan	F	16m.	3939
53106	(Apr. 1)	Finders Keepers	E	15½m.	3953
52901	(May 6)	Operation Icecap	G	19m.	3966

SPORT SPECIALS (2)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
53901	(Dec. 10)	Football Highlights	G	15½m.	3899
53801	(Apr. 15)	Basketball Highlights		15m.	

MY PAL REISSUES (2)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
53201	(Oct. 8)	I Found A Dog	F	21m.	3842
53202	(Nov. 5)	Pal's Return	F	20m.	3842

THEATRE OF LIFE

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
53301	(June 17)	Devil Take Us	E	21m.	3981

One Reel

SCREENLINERS (13)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
54201	(Sept. 17)	House Of Knowledge	F	8m.	3857
54202	(Oct. 15)	Alpine Fortress	G	8m.	3857
54203	(Nov. 12)	Just Pets	G	8m.	3894
54204	(Dec. 10)	Cinema Capers	G	8m.	3909
54205	(Jan. 7)	Water, Water Everywhere	F	8½m.	3910
54206	(Feb. 4)	Camera Crazy	F	8m.	3926
54207	(Mar. 4)	Nature's Showcase	F	8m.	3939
54208	(Apr. 1)	Bush Doctor	G	11m.	3967
54209	(Apr. 29)	Inland Seas	G	11m.	3967
54210	(May 27)	Staff Of Life	G	8m.	3967
54211	(June 24)	Rest Assured	F	8m.	3967
54212	(July 22)	Safety Is Their Business	G	8m.	3991
54213	(Aug. 19)	Film Fun	G	9m.	4002

SPORTSCOPES (13)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
54301	(Sept. 3)	Alaskan Trout	F	8m.	3844
54302	(Oct. 1)	British Empire Games	G	8m.	3857
54303	(Oct. 29)	Willie Mays	G	8m.	3888
54304	(Nov. 26)	Canadian Stampede	G	8m.	3894
54305	(Dec. 24)	Sports Island	F	10m.	3910
54306	(Jan. 21)	Ski Saga	G	8m.	3926
54307	(Feb. 18)	Chamois Hunt	F	8m.	3939
54308	(Mar. 18)	Here's Hockey	G	10m.	3939
54309	(Apr. 15)	Jai Alai	F	8m.	3967
54310	(May 13)	Everglade Posse	F	8m.	3967
54311	(June 10)	Downhill Yachts	F	8m.	3991
54312	(July 8)	Bowling Boom	F	8m.	4003
54313	(Aug. 5)	Tanbark And Turf	F	8m.	4003

WALT DISNEY CARTOONS (3)
(Technicolor)

(C—Chip'n Dale; D—Donald Duck; G—Goofy; M—Mickey Mouse; P—Pluto; F—Figaro; S—Special)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
54101	(Oct. 15)	Social Lion	G	7m.	3857
54102	(Nov. 12)	Flying Squirrel (D)	G	7m.	3887

WALT DISNEY CINEMASCOPE CARTOONS (6)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
54103	(Jan. 14)	No Hunting (D)	E	6m.	3926
54113	(Aug. 19)	Bearly Asleep		7m.	
54114	(Sept. 2)	Beezy Bear		7m.	

WALT DISNEY CARTOON RE-RELEASES (9)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
54104	(Jan. 28)	The Pelican And The Snipe	F	9m.	3939
54105	(Feb. 18)	Lake Titicaca	E	7m.	3939
54106	(Mar. 11)	Contrasts in Rhythm	G	8m.	3939
54107	(Apr. 1)	Blame It On The Samba	G	6m.	3953
54108	(Apr. 22)	Chip An' Dale	G	7m.	3966
54109	(May 13)	Pedro	G	8m.	3973
54110	(June 10)	El Gaucho Goofy	G	8m.	3973
54111	(June 24)	Aquerela Do Brasil	G	8m.	3982
54112	(July 15)	The Flying Gauchito	E	8m.	4009

Republic

SERIALS (4)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
5481	(July 19)	Man With the Steel Whip	F	12ep.	3811
5482	(Oct. 11)	Ghost Riders of the West (Reissue)	G	12ep.	3848
5483	(Jan. 3)	Panther Girl Of The Kongo	F	12ep.	3925
5484	(Mar. 28)	Jesse James Rides Again	G	13ep.	3953
5485	(June 27)	King Of The Carnival	F	12ep.	4009
5486	(Sept. 19)	Zorro's Black Whip		12ep.	

One Reel

THIS WORLD OF OURS (6)
(Trucolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
5385	(Aug. 1)	Ireland	G	9m.	3926
5386	(Nov. 15)	Thailand	G	10m.	3973
5387	(Dec. 15)	Bali	G	9m.	3991
5388	(Mar. 1)	Venezuela	G	9m.	3983

20th Century-Fox

CINEMASCOPE SPECIALS
(Color)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7401	(Nov.)	The Coronation Parade	G	7½m.	3567
7402	(Jan.)	Dancers of the Deep	G	6m.	3683
7403	(Dec.)	Vesuvius Express	G	15m.	3676
7404	(Dec.)	Finale from Tschaikowsky's Symphony Number Four	G	6m.	3673
7405	(Feb.)	Polovetzian Dances From Prince Igar	E	8m.	3683
7406	(Feb)	Tournament of Roses	E	18m.	3699
7407	(Mar.)	The New Venezuela	E	10m.	3723
7408	(Mar.)	Haydn's Farewell Symphony	E	9m.	3722
7409	(Aug.)	Jet Carrier	G	17m.	3811
7410	(May)	The First Piano Quartette	G	10m.	3758
7411	(May)	Motion Picture Stunt Pilot	G	17m.	3773
7414	(........)	Miracle of Stereophonic Sound, The	G	11m.	3874
7415	(Apr)	Roger Wagner Chorale	E	8m	3789
7416	(Apr.)	New Horizons	G	10m.	3731
7417	(May)	Land of Legend	G	9m.	3758
7418	(July)	Piano Encores	G	10m	.3805
7419	(June)	Calypso Cruise	F	9m	3799
7420	(Sept.)	Pride of the Nation	F	12m.	3849
7421	(Oct.)	Fabulous Las Vegas	G	18m.	3856
7422	(Nov.)	The CinemaScope Parade	G	22m.	3873
7423	(Oct.)	El Toro	F	9m.	3919
7424	(Dec.)	Queen's Guard			
7425	(Oct.)	The Empire Games	E	13m.	3874
7426	(Nov.)	Flying To Fish	G	16m.	3887
7427	(Nov.)	Far East Bastions	F	10m.	3910
		(1955)			
7501	(Mar.)	Tuna Clipper Ship (Tech.)	E	17m.	3933
7502	(Feb.)	Stampede City (Color)	G	7m.	3934
7503	(Jan.)	Birthday Parade (Color)	G	10m.	3934
7504	(Feb.)	Fifth Avenue To Fujiyama (Color)	G	10m.	3919
7505	(Jan.)	Supersonic Age (Color)	G	14m.	3918
7506	(Apr.)	Land Of The Nile (Color)	G	9m.	3991
7507	(May)	Tears Of The Moon (Color)	E	10m.	3973
7508	(Apr.)	Isles Of Lore (Color)	G	10m.	3991
7509	(May)	Punts And Stunts (Color)	G	9m.	3991
7510	(Mar.)	Pageants And Pastimes (Color)	F	13m.	3967
7511	(Apr.)	Colorado Holiday (Color)	F	10m.	
7512	(May)	Children Of The Sun (Color)	G	7m.	4009
7513	(May)	Clear The Bridge (Color)			
7514	(May)	Sorcerer's Apprentice	E	13m.	4008
7515	(July)	Naughty Mermaids	F	7m.	4009
7516	(July)	Winter Jamboree	G	10m.	4009
7517	(June)	Volcanic Violence	E	9m.	4009
7518	(Aug.)	That Others May Live			
7519	(.........)	Survival City (Color)	E	10m.	
	(............)	Gods Of The Road	G	9m.	4028

One Reel

SEE IT HAPPEN (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
6401	(Apr.)	Accent on Courage	G	9m.	3731
6402	(July)	Tumult	F	9m.	3799
6403	(Aug.)	Isles Of Destiny	F	9m.	3857

SPORTS (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
3401	(Apr.)	Touchdown Trophies	G	8m.	3799
3402	(July)	Dizzy Diving	G	8m.	3806
3403	(Sept.)	Sporty Simians	G	8m.	3857

TERRYTOONS (16)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
5401	(Jan.)	Little Roquefort in Runaway Mouse	F	7m.	3639
5402	(Jan.)	Dimwit in How to Relax	F	7m.	3639
5404	(Feb.)	Heckle and Jeckle in Blind Date	F	7m.	3682
5405	(Feb.)	Nonsense Newsreel	G	7m.	3691
5407	(Mar.)	Mighty Mouse in the Helpless Hippo	F	7m.	3691
5408	(Mar.)	Terry Bears in Pet Problems	F	7m.	3691
5410	(Apr.)	Little Roquefort in Prescription for Percy	F	7m.	3699
5411	(Apr.)	Heckle and Jeckle in Satisfied Customers	F	7m.	3722
5413	(May)	Tall Tale Teller	F	7m.	3731
5414	(May)	Arctic Rivals	F	7m.	3730
5416	(June)	Terry Bears in a Howling Success	F	7m.	3774
5418	(July)	Pride of the Yard	F	7m.	3798
5420	(Aug.)	Little Roquefort in the Cat's Revenge	F	7m.	3857
5422	(Sept.)	Mighty Mouse in the Reformed Wolf	F	7m.	3857
5424	(Nov.)	Heckle and Jeckle in Blue Plate Symphony	F	7m.	3874
		(1955)			
5501	(Jan.)	Gandy Goose In Barnyard Actor	F	7m.	3933
5503	(Jan.)	A Yokohama Yankee	E	7m.	3933
5505	(Feb.)	Terry Bears In Duck Fever	G	7m.	3933
5507	(Mar.)	The First Flying Fish	G	7m.	3989
5509	(Apr.)	Little Roquefort In No Sleep For Percy	F	7m.	3991

TERRYTOON TOPPER REISSUES (10)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
5403	(Jan.)	The Helicopter	F	7m.	3683
5406	(Feb.)	Much Ado About Nothing	G	7m.	3683
5409	(Mar.)	The Frog and the Princess	F	7m.	3682
5412	(Apr.)	Mighty Mouse in the Wreck of the Hesperus	F	6½m.	3722
5415	(May)	Gandy Goose in Ghost Town	F	6½m.	3750
5417	(June)	A Day in June	F	7m.	3788
5419	(July)	Gandy Goose in Fisherman's Luck	G	7m.	3788
5421	(Aug.)	Ants in Your Pantry	F	7m.	3788
5423	(Oct.)	A Wicky Wacky Romance	F	7m.	3788
5425	(Dec)	A Torrid Toreador	F	7m.	3788
		(1955)			
5502	(Jan.)	Dear Old Switzerland	F	6m.	3946
5504	(Feb.)	Swooning The Swooners	G	7m.	3955

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
5506	(Mar.)	Gandy Goose In It's All In The Stars	G	7m.	3959
5508	(Apr.)	The Two-Headed Giant	F	7m.	3967

United Artists

SPORTS SPECIAL

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
		Marciano-Charles Fight	G	21m.	[illegible]
		Marciano-Cackell Fight	G	21m.	3973

Universal-International

Two Reel

MUSICAL FEATURETTES (1[illegible]

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1301	(Nov. 29)	Champ Butler Sings	G	15m.	3893
1302	(Dec. 30)	Road Shaw	G	15m.	3899
1303	(Jan. 17)	The Robins Sing	G	15m.	3925
1304	(Feb. 14)	Keep It Cool	F	16m.	3925
1305	(Mar. 14)	Les Brown Goes To Town	G	15m.	3925
1306	(Apr. 11)	Strictly Informal	G	16m.	3925
1307	(May 16)	Girl Time	G	16m.	3982
1308	(June 20)	Webb Pierce And His Wonderin' Boys	F	16m.	3973
1309	(July 18)	Roundup of Rhythm	G	16m.	4009
1310	(Aug. 22)	Eddie Howard and His Orchestra	G	14m.	4008

SPECIALS

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1201	(Nov. 12)	A Gift From Dirk	G	19m.	3893
		(1954-55)			
1300	(Mar. 15)	A World Of Beauty	G	17m.	3925
		King's Secret, The (Color)	E	16m.	3982

One Reel

VISTARAMA SPECIAL

(CinemaScope and other aspect ratios)
(Eastman Color)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
	(Nov.)	Speed Sub-Zero	G	9½m.	3874
	(Mar. 28)	Fortress Of Freedam (Tech) (SS)	E	10m.	3967

COLOR PARADES

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1381	(Feb. 28)	Dust Eaters	E	9½m.	3947
1382	(Mar. 21)	Moose Country	F	9½m.	3967
1383	(Apr. 25)	White Magic	G	9m.	3967
1385	(July 11)	King Salmon	F	9m.	4009
1386	(Aug. 1)	Swing Hi-Swing La	F	9m.	4009

WALTER LANTZ CARTUNES (13)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1321	(Dec. 20)	I'm Cold	G	6m.	3894
1322	(Jan. 17)	Helter Shelter	G	6m.	3894
1323	(Feb. 14)	Crazy Mixed Up Pup	G	6m.	3926
1324	(Mar. 14)	Witch Crafty	F	6m.	3926
1325	(Apr. 11)	Legend Of Rock-A-Bye Point	G	6m.	3926
1326	(May 9)	Private Eye Pooch	G	6m.	3947
1327	(June 6)	Sh-h-h-h	E	6m.	3966
1328	(July 4)	Bedtime Bedlam	G	6m.	3973
1329	(Aug. 1)	Paw's Night Out	G	6m.	3982
1330	(Aug. 29)	Flea Far Two	G	6m.	4009
1331	(Sept. 26)	Square Shooting Square	G	6m.	4009

WALTER LANTZ CARTUNES

(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1351	(Feb. 21)	The Band Master	G	7m.	3946
1352	(Mar. 28)	The Mad Hatter	G	7m.	3955
1353	(Apr. 25)	Banquet Busters	G	7m.	3959
1354	(May 30)	Kiddie Kancert	G	7m.	3982
1355	(June 27)	Pixie Picnic	G	7m.	3982
1356	(July 25)	Wacky Bye Baby	G	7m.	3983

VARIETY VIEWS

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1341	(Dec. 27)	Trouble Bruin	G	9m.	3926
1342	(Jan. 31)	Little Lost Scent	F	9m.	3947
1343	(Apr. 11)	Whatever Goes Up	G	9m.	3967
1344	(June 13)	Modern Minute Men	E	9m.	3991

Warners

SPECIALS (12)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2001	(Sept. 11)	Gay Parisian	E	20m.	384
2002	(Oct. 9)	In Fourteen Hundred Ninety-Twa (WarnerCalar)	G	17m.	386
2003	(Nov. 6)	Mariners Ahay	G	17m.	388
2004	(Jan. 8)	Where Winter Is King	G	17m.	3918
2005	(Dec. 4)	Bill Of Rights	G	22m.	3899
2006	(Feb. 5)	Beauty And The Bull	E	17m.	3933
2007	(Mar. 5)	Mississippi Traveler (Warner Color)	E	17m.	3946
2008	(Apr. 9)	Old Hickory	E	17m.	3966
2009	(Aug. 13)	Festival Days			
2010	(May 28)	Wave Of The Flag	E	19m.	3982
2011	(June 18)	The Adventures Of Alexander Selkirk	G	17m.	4002
2012	(July 16)	Uranium Fever	G	17m.	4008

CLASSICS OF THE SCREEN (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2101	(Sept. 25)	Wells Fargo Days	F	20m.	3842
2102	(Nov. 20)	Camera Hunting	G	19m.	3880
2103	(Jan. 22)	Three Cheers For The Girls			
2104	(Mar. 26)	When The Talkies Were Young	E	17m.	3953
2105	(May 14)	At The Stroke Of Twelve	F	20m.	3981
2106	(July 2)	The Glory Around Us	F	20m.	4008

One Reel

BLUE RIBBON HIT PARADES (18)

(Reissues)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2301	(Sept. 11)	Rhapsady In Rivets	E	7m.	3842
2302	(Oct. 16)	Inki At The Circus	F	7m.	3842
2303	(Nov. 6)	Foxy Duckling	G	7m.	3880
2304	(Nov. 27)	The Shell-Shocked Egg	F	7m.	3880
2305	(Dec. 25)	Trial of Mr. Wolf	G	7m.	3888
2306	(Feb. 5)	Back Alley Oproar	F	7m.	3939
2307	(Feb. 26)	You Were Never Duckier	G	7m.	3947
2308	(Apr. 2)	House Hunting Mice	F	7m.	3966
2309	(Apr. 23)	Crowing Pains	F	7m.	3966
2310	(June 4)	Hop, Look, And Listen	F	7m.	3982
2311	(June 25)	Tweetie Pie	E	7m.	3983
2312	(July 23)	Goofy Gophers	G	7m.	4019
2313	(Aug. 20)	What's Brewin' Bruin			

BUGS BUNNY SPECIALS (8)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2723	(Nov 13)	Lumber Jack-Rabbit	F	7m	3874
2724	(Dec. 18)	Baby Buggy Bunny	G	7m.	3900
2725	(Feb. 12)	Beanstalk Bunny	G	7m.	3933
2726	(Mar. 26)	Sahara Hare	G	7m.	3947
2727	(May 7)	Hare Brush	G	7m.	3982
2728	(June 11)	Rabbit Rampage	E	7m.	4002
2729	(July 9)	This Is A Life?	G	7m.	4002
2730	(Aug. 27)	Hyde And Hare			

JOE McDOAKES COMEDIES (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2401	(Oct. 30)	So You're Taking In A Roomer	F	10m.	3866
2402	(Dec. 18)	So You Want To Know Your Relatives	F	10m.	3900
2403	(Jan. 29)	So You Don't Trust Your Wife	F	10m.	3919
2404	(Mar. 12)	So You Want To Be A Gladiator	F	10m.	3947
2405	(May 7)	Sa You Want To Be On A Jury	F	10m.	3983
2406	(Aug. 27)	So Yau Want A Model Railroad			

MELODY MASTER BANDS REISSUES (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2801	(Sept. 4)	Melody Of Youth	G	10m.	384
2802	(Oct 23)	Skinnay Ennis and Orch.	E	10m	384
2803	(Jan. 1)	South American Sway	F	9m.	3880
2804	(Feb. 26)	Stan Kenton and Orch.	F	10m.	3900
2805	(June 11)	U. S. Service Bands	G	10m.	4019
2806	(Apr. 16)	The Playgirls	G	10m.	3967

MERRIE MELODIES (22)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2701	(Sept. 4)	Gone Batty	G	7m.	3842
2702	(Sept. 18)	Goo Goo Goliath	G	7m.	3866
2703	(Oct. 2)	By Word Of Mouse	F	7m.	3866
2704	(Oct. 16)	From A To Z-Z-Z	E	7m.	3880
2705	(Oct. 30)	Quack Shot	G	7m.	3880
2706	(Nov. 27)	My Little Duckarao	G	7m.	3880
2707	(Dec. 11)	Sheep Ahoy	G	7m.	3900
2708	(Jan. 1)	Pizzicato Pussycat	E	7m.	3909
2709	(Jan. 15)	Feather Dusted	F	7m.	3909
2710	(Jan. 29)	Pests For Guests	G	7m.	3909
2711	(Feb. 19)	All Fowled Up	F	7m.	3933
2712	(Feb. 26)	Stark Naked	G	7m.	3933
2713	(Mar. 12)	Lighthouse Mouse	G	7m.	3947
2714	(Apr. 2)	Sandy Claws	G	7m.	3966
2715	(Apr. 16)	The Hale Idea	E	7m.	3966
2716	(Apr. 30)	Ready, Set, Zoom	G	7m.	3966
2717	(May 21)	Past Perfumance	E	7m.	3982
2718	(June 4)	Tweety's Circus	F	7m.	3982
2719	(June 25)	Lumber Jerks	G	7m.	4002
2720	(July 23)	Double Or Mutton	E	7m.	4009
2721	(Aug. 6)	Jumpin' Jupiter	G	7m.	4009
2722	(Aug. 20)	A Kiddie's Kitty			

THE SPORTS PARADE (10)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2501	(Sept. 18)	Circus On Ice	F	10m.	3844
2502	(Oct. 23)	Hatteras Honkers	F	10m.	3866
2503	(Dec. 11)	Rodeo Roundup	F	10m.	3900
2504	(Jan. 15)	Silver Blades	G	10m.	3919
2505	(Feb. 19)	Caribbean Playgrounds	F	10m.	3934
2506	(Mar. 19)	Football Royal	G	10m.	3967
2507	(May 21)	Riviera Revelries	G	10m.	3983
2508	(Apr. 23)	Rocky Mountain Big Game	F	10m.	3967
2509	(July 9)	Italian Holiday	G	10m.	4009
2510	(Aug. 6)	Aqua Queens			

WARNER VARIETIES (7)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2601	(Oct. 2)	This Mechanical Age	G	10m.	3866
2602	(Nov. 13)	Ski Flight	F	9m.	3888
2603	(Dec. 25)	Bit Of The Best	G	10m.	3900
2604	(Mar. 19)	Those Exciting Days	G	10m.	3947
2605	(Apr. 30)	Fire, Wind, Flaod	E	9m.	3967
2606	(June 18)	Same Of The Greatest	E	10m.	4003
2607	(July 30)	Gadgets Galore	E	10m.	4009

Miscellaneous

Title	Rating	Running Time	Page Reviewed In Pink Section
Alien Orders (COI)	F	10m	3857
Arabesques (Eastman Color) (Transatlantic)	G	10m.	4003
Arizona Sheepdog (Technicolor) (BuenaVista-Disney)	E	21m.	3989
Barber Of Seville, The (Color) (Filmeco)	G	26m.	3959
Bare Facts (Mishkin)	F	9m.	4019
Britain's Choice (BIS)	G	13½m.	3989
Chevalier de Menilmontant (Burstyn)	G	14m.	3873
Churchill, Man Of The Century (BIS)	G	20m.	3953
Camposers In Clay (United World)	G	22m	3856
Fiesta in Seville (Eastman Color) (Transatlantic)	E	10m.	4003
Formosa: The Guarded Island (Film Renters)	G	18m.	3953
Fauntains of Rome (Technicolor) (IFE)	F	9m.	3926
Grand Canyonscope (CinemaScope) (Buena Vista—Disney)	E	7m.	3900
Henri De Taulause Lautrec (Pictura)	F	17m.	3856
Herman Melville's Moby Dick (Calar) (Busstyn)	E	30m.	3981
Highland Journey (Technicolor) (BIS)	E	24m.	3989
Italian Rainbaw—Masterpieces in Florence (Colar) (IFE)	G	8m	3926
Lesson In Anatamy, A (IFE)	F	11m.	3849
Light And Mankind (Technicolor) (Baker-Brill)	E	9m.	3982
Last Dog, The (Leen c/a Time, Inc.)	E	20m.	4028
Lost Paradise, The (Pictura)	G	11m.	3857
Miracle in Music, A (American)	G	8m.	3900
Moving Spirit, The (Tech) (Kingsley-Int.)	E	17m.	3953
Mystery Of Leonardo, The (IFE)	F	10m.	3848
New Van Gogh, The (IFE)	G	15m.	3856
Paul Gauguin (Pictura)	G	13m.	3848
Peter and The Wolf (Technicolor) (Buena Vista-Disney) (Reissue)	E	15m.	4015
Queen's Colars, The (McDonald)	E	17m.	3918
Queen's Navy, The (BIS)	G	20m.	3989
Rembrandt, A Self-Portrait (DCA) (Calor)	E	26m.	3909
Report on Love—(Color)—(Kingsley-International)	E	13m.	4008
Ramantic Yauth (Burstyn)	F	15m.	3865
Siam (Buena Vista) (Technicolor)	E	32m.	3918
Stary af Light, The (Colar) (Bondy)	E	9m.	3866
Switzerland (Technicolor) (Cinema-Scape) (Buena Vista)	E	32m.	3959
Third Avenue El (Color) (Ardee)	F	12m.	3973
Thursday's Children (BIS)	E	20m.	3953
Unclad Cuties (Mishkin)	F	9m.	401

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	SERVICE-KIT SYSTEM:		
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	. . . Date Sheets—3 ring (9x12 in.) Part of Item #1 in Illustrated folder. Undated 52 pages........	.50	
	. . . Availability and Playoff Worksheets (9x12 in.) Part of Item #1 in illustrated folder. 10 pages........	.10	
	. . . Performance Record and Cut-Off Sheets (9x12 in.) Part of Item #1 in illustrated folder. 20 pages........	.25	
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	. . . Service-Kit System—3 ring. Stiff leatherette. Part of Item #11 in illustrated folder........	1.25	
	ZIPPER CASE BINDERS, Leather:		
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ALPHABETICAL GUIDE Since The Sept. 7, Issue To 26 Features Reviewed

This Index covers features reviewed thus far during the 1955-56 season in addition to features of the 1954-55 season reviewed after the issue of Sept. 7, 1955.—Ed.)

A

AIR STRIKE—67m.—Lippert 4023
APACHE AMBUSH—68m.—Columbia 4021

B

BAR SINISTER, THE—88m.—MGM 4023
BRING YOUR SMILE ALONG—83m.—Columbia 4021

D

DEVIL GODDESS—70m.—Columbia 4021
DEVOTION—101m.—Artkino 4027

F

FOOTSTEPS IN THE FOG—90m.—Columbia 4022

G

GIRL RUSH, THE—85m.—Paramount 4024
GUN THAT WON THE WEST, THE—71m.—Columbia 4022

I

ILLEGAL—88m.—Warners 4027
IT'S ALWAYS FAIR WEATHER—102m.—MGM 4024

K

KISS OF FIRE—87m.—U-I 4026

L

LAY THAT RIFLE DOWN—71m.—Republic 4026
LEFT HAND OF GOD, THE—87m.—20th-Fox 4026
LONESOME TRAIL, THE—73m.—Lippert 4023

M

MADDELENA—90m.—I.F.E. 4023
MAN FROM LARAMIE, THE—104m.—Columbia 4022
McCONNELL STORY, THE—107m.—Warners 4027

N

NIGHT HOLDS TERROR, THE—86m.—Columbia 4022

S

SHADOW OF THE EAGLE—93m.—United Artists 4026
SPECIAL DELIVERY—86m.—Columbia 4023

T

TECKMAN MYSTERY, THE—90m.—Associated Artsits 4027
TO CATCH A THIEF—106m.—Paramount 4025
TRIAL—105m.—MGM 4024

U

ULYSSES—104m.—Paramount 4025

Y

YOU'RE NEVER TOO YOUNG—102m.—Paramount 4025

(The running time carried in this listing represents the latest corrected time of each feature. While every effort is made to keep the listing accurate, features are often subject to editing after being reviewed. Readers are advised to check the time with the local exchange—Ed.)

JUST A REMINDER • • These PINK "SERVISECTIONS" are the industry's oldest and most reliable means of establishing a file of reference data that becomes more valuable with each passing month and year. . . . Published every-second-week (26 forms each year) they are compiled and indexed by the Film Season starting with the first issue of September and ending with the last issue of August. . . . Separately bound and separately numbered, the last page of each form always indexes all Features reviewed since the start of the particular season, and the preceding "SERVISECTION" page on which any review may be found. . . . Reviews of Short Subjects are indexed at regular intervals. . . . At the end of each Film Season you will have accumulated a complete and detailed history of all film distributed in it, for your later use in locating reissuable or replayable product.

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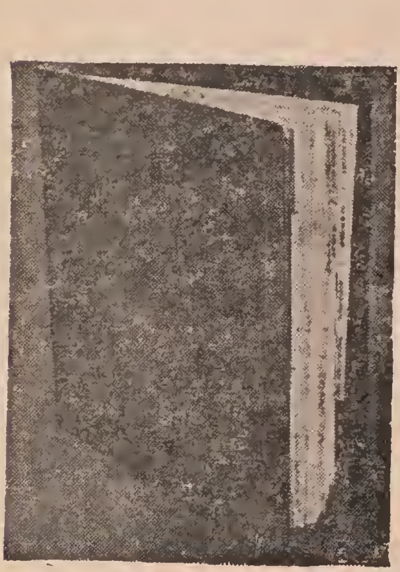

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Pictures in order of release, with principal players, are placed in the month of release. All dates are subject to change. Series westerns are indicated by a W following the title. Holidays and special events will be found at the bottom of this page. This chart is kept as up-to-date as possible on information made available by the home office.

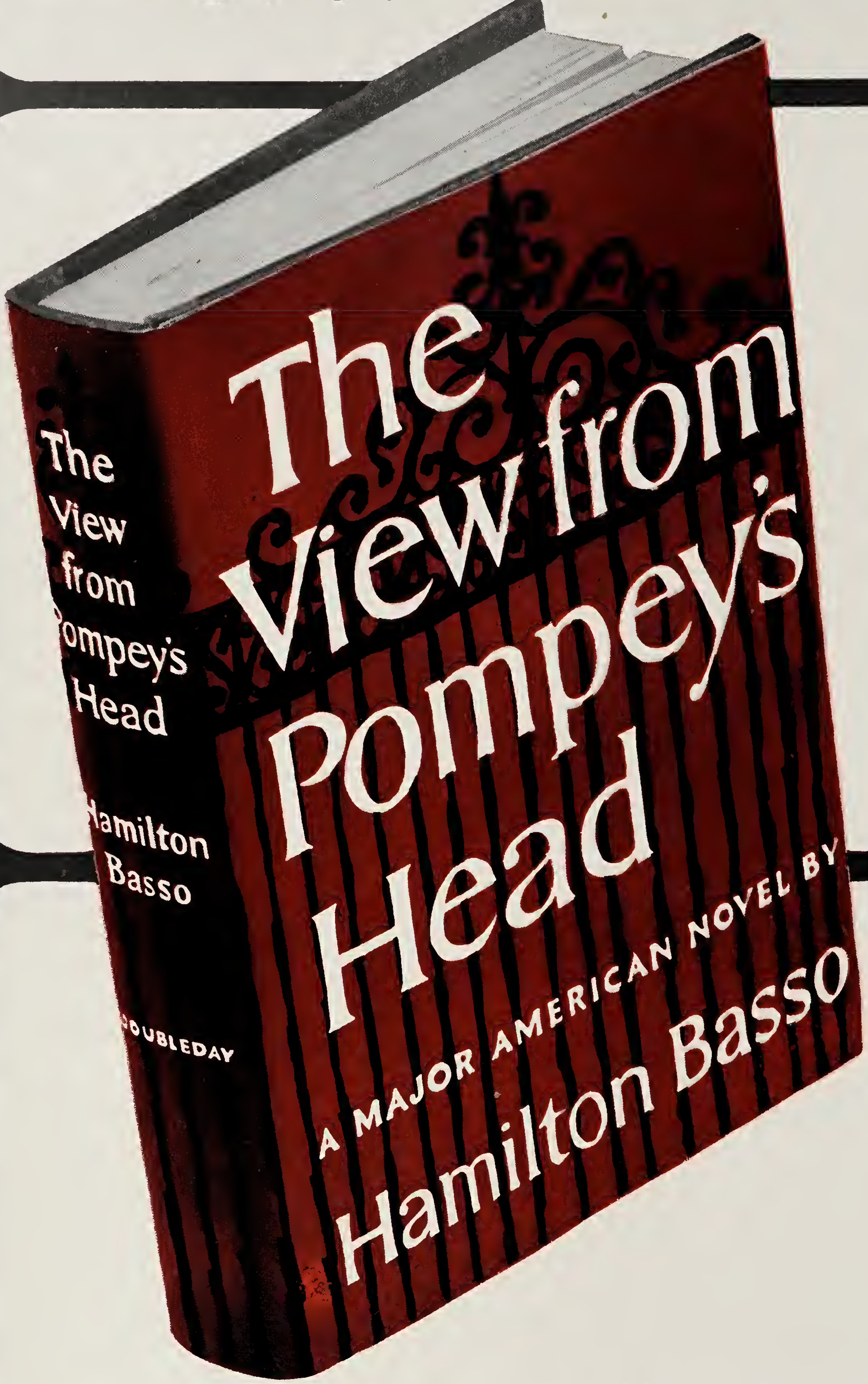
	ALLIED ARTISTS	COLUMBIA	LIPPERT	METRO	PARAMOUNT	RKO	REPUBLIC	20th-FOX	UNITED ARTISTS	U.-INT.	WARNERS
AUGUST	**The Warriors** E. Flynn, J. Dru, P. Finch (Technicolor) (CinemaScope) **The Phenix City Story** R. Kiley, J. McIntyre, K. Grant	**The Man From Laramie** J. Stewart, C. O'Donnell, D. Crisp (Technicolor) (CinemaScope) **Bring Your Smile Along** F. Laine, K. Braselle, C. Towers (Technicolor) **The Night Holds Terror** J. Kelly, H. Parks	**Simba** D. Bogarde (Eastman Color)	**The King's Thief** E. Purdom, A. Blyth, D. Niven (Eastman Color) (CinemaScope) **The Scarlet Coat** C. Wilde, M. Wilding, G. Sanders, A. Francis (Eastman Color) (CinemaScope)	**You're Never Too Young** D. Martin, J. Lewis, D. Lynn (Technicolor) (VistaVision	**Bengazi** R. Conte, V. McLaglen, M. Powers (Superscope)	**The Last Command** S. Hayden, A. M. Alberghetti, R. Carlson (Trucolor) **Flame Of The Islands** Y. DeCarlo, H. Duff, Z. Scott (Trucolor) **Twinkle In God's Eye** M. Rooney, C. Gray, H. O'Brian **Secret Venture** K. Taylor, J. Hylton **The Divided Heart** C. Borchers, Y. Mitchell, A. Dahlen	**The Virgin Queen** B. Davis, R. Todd, H. Marshall (Color by DeLuxe) (CinemaScope) **Love Is A Many Splendored Thing** W. Holden, J. Jones (CinemaScope) (Color by De Luxe)	**Shadow Of The Eagle** R. Greene, V. Cortesa, G. Gynt (English-made) (Valiant) **The Kentuckian** B. Lancaster, D. Foster, D. Lynn (Technicolor) (CinemaScope) (Hecht-Lancaster) **The Naked Street** F. Granger, A. Quinn, A. Bancroft (Small)	**One Desire** A. Baxter, R. Hudson, J. Adams (Technicolor) **The Private War Of Major Benson** C. Heston, J. Adams, W. Demarest (Technicolor) **Francis In The Navy** D. O'Connor, M. Hyer	**Pete Kelly's Blues** J. Webb, P. Lee, E. O'Brien (WarnerColor) (CinemaScope)
SEPTEMBER	**Night Freight** F. Tucker, K. Larsen, B. Britton **The Body Snatchers** K. McCarthy, D. Wynter, C. Jones **Son Of Slade** J. Ericson, M. Blanchard, N. Brand	**Footsteps In The Fog** S. Granger, J. Simmons (Technicolor) (Made in England) **Special Delivery** J. Cotton, E. Bartok (Made in Germany) **The Gun That Won The West** D. Morgan, R. Denning, P. Raymond (Technicolor) **Apache Ambush** B. Williams, A. August, T. Ritter		**It's Always Fair Weather** G. Kelly, C. Charisse, D. Dailey (Eastman Color) (CinemaScope) **Svengali** H. Neff, D. Wolfit, T. Morgan (Eastman Color) (English-made) **The Bar Sinister** J. Richards, J. Lewis, E. Gwenn (Color) (CinemaScope)	**The Girl Rush** R. Russell, F. Lamas, E. Albert (VistaVision) (Technicolor) **To Catch A Thief** C. Grant, G. Kelly (VistaVision) (Technicolor)	**Tennessee's Partner** J. Payne, R. Reagan, R. Fleming (SuperScope) (Technicolor)	**A Man Alone** R. Milland, M. Murphy, W. Bond (Trucolor) **The Vanishing American** S. Brady, A. Totter, F. Tucker (Trucolor) **Fighting Chance** R. Cameron, J. London, B. Cooper **Jaguar** Sabu, Chiquita, B. MacLane **Track The Man Down** K. Taylor, P. Clark	**The Left Hand Of God** H. Bogart, G. Tierney, L. J. Cobb (CinemaScope) (Color by De Luxe) **Seven Cities Of Gold** R. Egan, A. Quinn, R. Moreno (Color by DeLuxe) (CinemaScope) (Made in Mexico)	**The Night Of The Hunter** R. Mitchum, S. Winters, L. Gish (Gregory-Laughton) **Desert Sands** R. Meeker, M. English, J. C. Naish (Technicolor) (SuperScope) (Bel-Air)	**The Shrike** J. Ferrer, J. Allyson, K. Clark **Female On The Beach** J. Crawford, J. Chandler, J. Sterling	**The McConnell Story** A. Ladd, J. Allyson (WarnerColor) (CinemaScope)
OCTOBER		**My Sister Eileen** J. Leigh, J. Lemmon, B. Garrett (Technicolor) (CinemaScope) **Count Three And Pray** V. Heflin, J. Woodward, P. Carey (Technicolor) (CinemaScope) **Devil Goddess** J. Weissmuller, A. Stevens, Kimba **Duel On The Mississippi** L. Barker, P. Medina, W. Stevens (Technicolor)			**Ulysses** K. Douglas, A. Quinn, S. Mangano (Technicolor) (Made in Italy)	**The Treasure Of Pancho Villa** R. Calhoun, S. Winters, G. Roland (Technicolor) (Superscope) (Made in Mexico)		**The Tall Men** C. Gable, J. Russell, R. Ryan (DeLuxe color) (CinemaScope) **The Girl In The Red Velvet Swing** R. Milland, J. Collins, F. Granger (DeLuxe color) (CinemaScope) **Lover Boy** G. Philipe, V. Hobson, J. Greenwood		**Kiss Of Fire** J. Palance, B. Rush, R. Reason (Technicolor) **To Hell and Back** A. Murphy, M. Thompson, C. Drake (Technicolor) (CinemaScope)	

HOLIDAYS

Sept. 17-18—Rosh Hashanah
Sept. 26—Yom Kippur
Oct. 12—Columbus Day

MOON PHASES	1 Quater	2 Full	3 Last	4 New
SEPTEMBER	23	2	9	16
OCTOBER	23	1-31	8	15

In October...from 20th*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Hamilton Basso
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EXHIBITOR

SEPTEMBER 14, 1955 VOLUME 54 NUMBER 20

IN TWO SECTIONS • THIS IS SECTION ONE

CBS Asks FCC To Kill Toll-TV

(page 7)

Let's Hear From The "Indians"

(editorial)

AND FEATURING: PHYSICAL THEATRE

Abe Montague, Columbia executive and president, Will Rogers Memorial Hospital, last week led 70 industryites on the annual inspection tour of the industry supported institution for research on tuberculosis.

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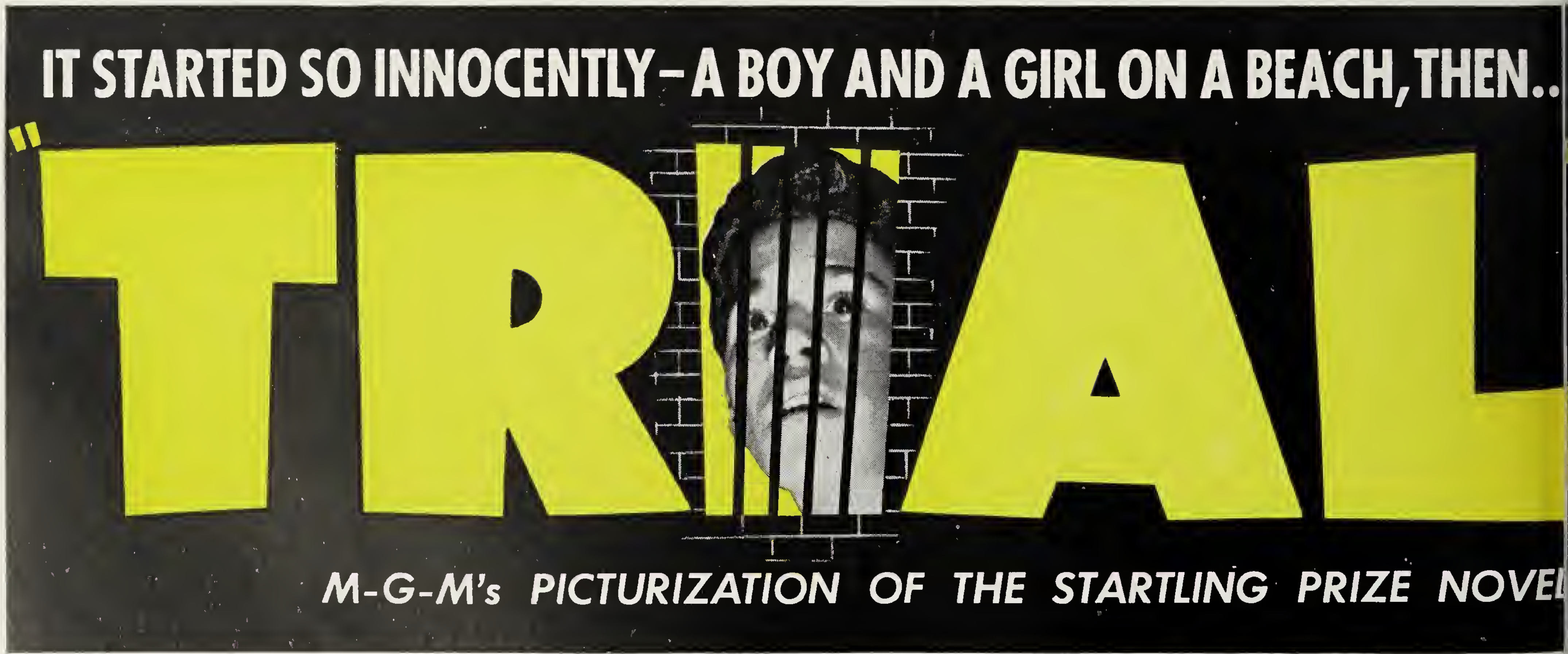
IT STARTED SO INNOCENTLY–A BOY AND A GIRL ON A BEACH, THEN..
"TRIAL
M-G-M's PICTURIZATION OF THE STARTLING PRIZE NOVEL

MOTION PICTURE

EXHIBITOR

SEPTEMBER 14, 1955

VOLUME 54 NUMBER 20

LET'S HEAR FROM THE "INDIANS"

When it comes to theatre business, we have a great deal of respect for the wisdom of Harry Brandt, president, I.T.O.A. of New York, and a ruggedly independent theatre circuit operator of real importance. Due to his well publicized knock-down-and-drag-out battles with Paramount, 20th-Fox, and other distributors in past years, he can't be considered tainted with distributor dollars.

So we read with a great deal of interest Mr. Brandt's views as published in the Aug. 20 issue of the I.T.O.A. Independent Film Journal, on the Allied attitude toward COMPO dues, on the Allied opposition to any effort to eliminate all Federal admissions taxes, and on the Allied proposal for government regulation of this industry. There can be no questioning that Mr. Brandt is just as independent as any member of the Allied board of directors. There also can be no questioning that Mr. Brandt has a bigger monetary stake in the future of theatre business than any one member of the Allied board of directors. And it is certain that he outranks Abe Myers in both of these departments, for to the best of our knowledge the latter has no actual theatre connection at all.

Here are some of the highlights:

"Quite a number of recent statements by leaders of National Allied may be interpreted as reflecting the opinions of independent exhibitors generally. We do not believe that this is so.

"These Allied representatives have been saying that COMPO should not be supported and that no effort should be made to eliminate the Federal admissions tax. They say that arbitration is a mockery and that government regulation is the proper course for the solution of exhibitor problems. They say that we must not try for tax elimination because we do not stand a chance; that it is far better for exhibitors to go to Congress for regulation of film rentals; that exhibitors derived little or no financial benefits from the recent COMPO tax campaign and that the distributors will appropriate all the benefits of a new campaign anyhow; that this is not the time to prepare for another tax campaign; that it is bad public relations for the industry to seek total elimination; and finally, that the 9,000 theatres which obtained total tax elimination are selfish and will not do anything to secure relief for the more than 9,000 which only realized partial elimination.

"It is shocking that such statements should be issued by exhibitor leaders. If you disagree, we think that you should speak for yourself, Mr. Exhibitor.

"That this is happening in Allied circles is quite apparent from the bulletin of Allied of Western Pennsylvania in which the executive secretary reports that its members 'are wholeheartedly subscibing to COMPO' despite a negative vote of the association's board of directors.

"The COMPO Audience Awards Poll program, with the greatest public relations potential in our history, must not be sabotaged for lack of funds.

"As to the now-controversial campaign to eliminate the remainder of the Federal admissions levy, there will never be a more appropriate opportunity for additional tax relief than at the 1956 Congressional session for which planning must begin shortly. We refuse to subscribe to the proposition that the theatres which obtained tax elimination would be a disruptive force. Are exhibitors to sit idly by and do nothing after seeking total elimination and after securing partial relief with an understanding that the industry had an open door to come back and plead its case again?

"It was not bad public relations to lose the original tax campaign because of the outbreak of the Korean War, since it laid the groundwork for our later success. And it is good public relations to inform Congress that total elimination of the tax is necessary to the continued welfare of the industry. We would much prefer to see exhibitors apply their efforts to obtain this relief, rather than spend them futilely in creating confusion. We would much rather see exhibitors fail in another effort than be one of the 'I told you so' boys. However, an industry campaign will have good chances for success in a year in which tax reductions have been pledged.

"The fact remains that exhibitors received substantial benefits from the tax reduction, as did distribution. To state that the film companies will get all the benefits of tax elimination is just as false a premise as saying that exhibitors derived little or no financial benefits from a successful campaign.

(Continued on page 8)

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RAOUL WALSH

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SYDNEY BOEHM and FRANK NUGENT

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CAN NEWS

(Trade Headlines Of The Issue)

Deaths

Walter Gould, former UA foreign sales executive (page 8).

Robert Nissenson, Philadelphia exhibitor, related to the Warner Brothers (page 9).

Distribution

State Department answers the "Blackboard Jungle" protest of Arthur Loew, clearing Italian Ambassador Clare Booth Luce (page 8).

IFE takes on the release of its first non-Italian film with J. Arthur Rank's "Lease Of Life" (page 9).

Charles Boasberg, new Paramount executive, is welcomed to the company (page 9).

Exhibition

Henry G. Plitt is named to head the Paramount Gulf Circuit, New Orleans, replacing Gaston J. Dureau (page 17).

International

Film sneak previews and visits by stars are seen as aids to the Canadian boxoffice; 20th Century Theatre executives set meetings in three Canadian cities; Jack Palance is signed to play lead in first film produced by North American Film Productions, Inc., of Ottawa (page 18).

Legal

The Government indicates it will seek retrial of the drawn-out Schine contempt suit (page 9).

Legislative

CBS and Committee Against Toll-TV ask FCC to deny the medium's request for operational approval (page 7).

Mel Konecoff

Discussions with producer Paul Gregory reveal some interesting plans for "The Naked And The Dead"; Otto Preminger discusses "The Man With The Golden Arm"; Margaret O'Brien, with no tears in her eyes, shows she's grown up; and things look up for a new producing outfit (pages 6 and 17).

Organizations

TOA's E. D. Martin reaffirms that group's policy of relief through negotiation with distribution (page 7).

Seventy industry leaders tour the Will Rogers Memorial Hospital and spend the weekend as guests of the Robbins family (page 9).

Production

Producer Otto Preminger blast the Production Code as antiquated and asks larger role for independents (page 8).

Elmer C. Rhoden, right, national chairman, COMPO's Audience Awards Committee, recently presented certificates of nominations for the first half of the voting year to producer-director Alfred Hitchcock and James Stewart for Paramount's "Rear Window." The presentation took place on the set of "The Man Knew Too Much."

NEW YORK

By Mel Konecoff

PRODUCTION NOTES: Paul Gregory, producer, had some words of wisdom on his plans: He was going to make "The Naked And The Dead" in color and maybe in a combination of screen processes with sub-titles also being used in some parts. Charles Laughton is co-writer and director, with the film being budgeted between two and three millions. It may be released through UA. He may also do, sometime in the future, "The Web And The Rock" and/or "You Can't Go Home Again," by Thomas Wolfe. If there isn't a market for the heavy or off-beat works then one has to be created, he opined, and if it is done right it can be sold, especially through United Artists, which offers less selling resistance than anyone else. They are distributing his latest, "Night Of The Hunter," and expressed satisfaction with its grosses. The latter film is selling particularly well in towns where his off-beat stage shows ("Don Juan In Hell" and "John Brown's Body") did well. Altogether, he hopes to do two films, a stage play, and several TV shows annually with William Goldman, Philadelphia, providing financing. Next year may see "The Day Lincoln Was Shot" emerge as a TV spectacular as well as a feature film. He saw no reason why prior televising of a play or literary work should harm a feature which would follow, feeling that the TV entry might be considered a teaser and may leave audiences with a desire to read the book and to see the film.

KONECOFF

WIRES THAT PASS IN THE NIGHT: After Frank Sinatra had his hassle with 20th-Fox about refusing to do "Carousel" because they wanted to film it in two versions, Otto Preminger wired him concerning their future pix, "The Man With The Golden Arm." "Hope you don't mind our picture to be shot in two processes—black and white," he said. Back came the reply, "Not at all."

We had lunch with Margaret O'Brien last week (the kid with the "vervante agen," like me sainted grandmother used to say in her Balinese dialect which roughly translated means "crying eyes") and we can report with authority that she has grown up, although there is still a bit of wistful aura present in the atmosphere as if she remembered with nostalgia how she used to suffer on the screen when she was younger.

She reported that she has been concentrating on TV and stage appearances the last few years, and that she was in town to work on advance publicity, interviews, radio and TV appearances, photo sittings, etc., for her next release, "Glory," an RKO film, in which she is co-starred with Charlotte Greenwood and Walter Brennan.

SUCCESS, THY STING IS EVERYWHERE: Put the name of Paul Street somewhere on your calendar pad, said we the other day, when we learned how this lad worked his way onward and upward. By day he worked as a draftsman, evenings he put in some hours as an aide at

(*Continued on page 17*)

BROADWAY GROSSES

(As of this Monday)

Hold-Overs Continue Strong

NEW YORK—Business continued to hold up well in the Broadway spots, all of which had hold-over product.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"To Catch A Thief" (Paramount). Paramount expected the sixth week to hit $50,000.

"Love Is A Many-Splendored Thing" (20th-Fox). Roxy reported $32,919 for Thursday through Sunday, with the fourth week bound to tally $46,000.

"Mister Roberts" (Warners). Radio City Music Hall, with stage show, did $75,000 from Thursday through Sunday, with the ninth, and last, week sure of $110,000.

"You're Never Too Young" (Paramount). Criterion expected $24,500 for the third week.

"The Man From Laramie" (Columbia). Capitol claimed the second session would reach $49,000.

"Ulysses" (Paramount). Globe expected the fourth week to hit $25,000.

"The Kentuckian" (UA). Mayfair claimed the second week would tally $20,000.

"Summertime" (UA). Astor was heading toward $18,000 for the 12th week.

"Pete Kelly's Blues" (Warners). Victoria was sure of $20,000 on the fourth week.

"The Phenix City Story" (Allied Artists). Loew's State reported that the second week would top $39,000.

CBS Asks Dismissal Of Toll-TV Petitions

Comments Filed With FCC Claim System Will Kill Free-TV For Those Who Need Entertainment Most

New York—Columbia Broadcasting System, Inc., last week filed with the Federal Communications Commission its reply comments on pay television, stating that the advocates' original comments confirm the CBS position that toll-TV is inherently adverse to the public interest, urging the Commission to dismiss the pending petitions.

In its reply, CBS showed that even the statements of the advocates of pay television demonstrated conclusively that pay television would black out free channels, compel the public to pay for the same programs they are now getting free, and deny television to the very families who now make the most use of it.

CBS called the claims of pay television proponents that they would present new and better kinds of programs so vague and general that they should be disregarded. The brief claimed that all the so-called limitations suggested by the pay television promoters to keep television free and to make pay television an additional service were either insincere, or unrealistic, or both. It asserted that pay television would inevitably spell the end of free, unrestricted viewing during all the hours when most people watch the most.

CBS also took issue with the suggestion that pay television should be given a trial, since it would fail if it were not supported by the American people, pointing out that the most that such an authorization could prove was that there might be a minority of people in the United States who could afford to pay for programs and thereby make pay television profitable for its operators. CBS said: "All that it would prove is that if someone got the right to charge admission to what had hitherto been a public picnic ground, enough hungry people might need a place to eat badly enough to make the enterprise of charging admission an extremely profitable one. This would be true even though fewer people could use the picnic ground and even though the people who were excluded from it might be those who needed its facilities most."

CBS reaffirmed its serious doubts about the legal power of the FCC to authorize pay television as constituting another reason why the Commission should reject the proposals.

Rembusch-Starr Group Files On Behalf Of Free-TV Forces

Washington—Concurring with the opposition to subscription television voiced last week by the Columbia Broadcasting System in its statement filed with the Federal Communications Commission, which is currently considering the controversial coin box system, the Committee Against Pay-To-See TV released a statement supporting CBS' position and citing, in general, the same reasons. The volunteer committee, representing Organizations For Free TV, is co-chairmaned by Trueman Rembusch and Alfred Starr. Paraphrasing Winston Churchill, the committee asserted that "Never before have so few threatened to deprive so many of so much."

Zenith Answers Charges By Networks, Exhibitors

Washington—In its reply filed last week with the Federal Communications Commission on the toll television issue, the Zenith Radio Corporation challenged the formal comments presented to the FCC earlier by television networks and film exhibition interests. Zenith charged that the motive underlying opposition to the subscription plan was a desire to maintain monopolistic control of TV and theatre exhibition without regard for the public interest.

TOA Reaffirms Its Policy Of Relief Through Negotiation

COLUMBUS, GA.—Theatre Owners Of America president E. D. Martin last week emphasized TOA's position concerning the move made recently by National Allied to seek government legislation regulating film rentals and other exhibition grievances with distribution.

In a press statement, Martin asserted: "TOA stands on its statement of July 22 . . . TOA's policy has not been changed regarding governmental intervention or control. We will continue to seek solutions to exhibitor problems through negotiations, due to the progress made to date with the film companies and the encouraging reports received from the field of an easement of film selling policies."

Atlas Cuts RKO Holdings

New York—A substantial reduction in the RKO Pictures holdings of the Atlas Corporation was reported last fortnight through the New York Stock Exchange. With the sale of 26,500 RKO shares, Atlas reduced its stock holding from one million to 973,000 shares. The transaction followed the recent announcement by Atlas president Floyd Odlum of his desire to reorganize RKO Pictures, in which Atlas holds the principal stock interest. RKO Pictures is the inactive parent company of RKO Radio.

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Second Nominations Set In Audience Poll

Hollywood—The second group of nominations, made by the country's motion picture theatre operators for the Audience Awards election which will be conducted in theatres next Nov. 17-27, was announced last week by Elmer C. Rhoden, national chairman, Awards committee.

Named by exhibitors as the best pictures released between April 1 and June 30 last were "Love Me Or Leave Me," MGM; "A Man Called Peter," 20th-Fox; "Seven Year Itch," 20th-Fox; "Strategic Air Command," Paramount; and "20,000 Leagues Under The Sea," Disney-Buena Vista.

Nominees for outstanding performances by male stars during the period are James Cagney in "Love Me Or Leave Me," MGM; James Dean in "East Of Eden," Warners; Tom Ewell in "Seven Year Itch," 20th-Fox; James Stewart in "Strategic Air Command," Paramount; Richard Todd in "A Man Called Peter," 20th-Fox.

In the female stars category, the following were named, June Allyson in "Stragetic Air Command," Paramount; Leslie Caron in "Daddy Long Legs," 20th-Fox; Doris Day in "Love Me Or Leave Me," MGM; Marilyn Monroe in "Seven Year Itch," 20th-Fox; Jean Peters in "A Man Called Peter," 20th-Fox.

Named as "Promising New Personalities—Male" were Ernest Borgnine, who appeared in "Marty"; James Dean, "East Of Eden"; John Derek, "Run For Cover"; Tom Ewell, "Seven Year Itch"; and Fess Parker, "Davy Crockett."

Female personalities in the same classifications were Betsy Blair, "Marty"; Marge Champion, "Three For The Show"; Terry Moore, "Daddy Long Legs"; Mary Murphy, "Hell's Island"; and Mara Corday, "Man Without A Star" and "The Man From Bitter Ridge."

The country's 19,000 theatre operators will shortly receive a list of pictures scheduled for release in July, August, and September. From this list they will be asked to make five additional nominations of best pictures, best performances, and most promising new personalities, thus bringing the list of nominations up to 20 in each category.

These nominations will make up the ballot to be offered movie patrons during the Audience Awards election November 17-27, with a blank space for write-in votes. It is expected that at least 8,000 theatres will hold these elections, at which theatre patrons will be asked to vote for one in each category.

The winners will be announced shortly after the election at elaborate ceremonies in Hollywood. In announcing the second nominations, Rhoden said that the Audience Awards election program is being received with tremendous enthusiasm by both the public and the nation's theatres.

Rhoden, president, National Theatres, said that the "Most Promising Newcomers" was of important interest.

Editorial *(Continued from page 3)*

"It should be known that when Allied goes to the Government for regulation, there will be independent exhibitors who will appear in goodly numbers to oppose such destructive measures. Predictions are that more exhibitors will appear in opposition to such a measure than Allied can muster for it. No exhibitor wants to pay more than he has to or what he considers a fair film rental, but government regulation will not achieve a solution. Should it come to pass, the top hicrarchy of Allied would be responsible for creating a product shortage much worse than any yet known. It would be another niche in Allied's list of misguided achievements which includes divorcement, the introduction of competitive bidding, and the elimination of block booking. When are exhibitors going to profit from their past experiences with bureaucratic legislative and judicial interference with the business?

"The health of this industry ultimately depends on the ability of each segment to get along with the other. Another effort to institute a system of arbitration is presently going forward despite Allied abstinence. It is safe to predict that once it proves itself, arbitration will be used by Allied members.

"Certainly, many Allied members are opposed to the move for government regulation; to Allied's refusal to join in arbitration efforts; to its refusal to support COMPO; and to its renunciation of a campaign for total tax repeal. When are they going to speak for themselves?

"If the Allied leaders are not trying to start a membership drive for TOA, their activities certainly point in that direction."

The title of Mr. Brandt's views was: "SPEAK FOR FOR YOURSELF, JOHN!" We'll go along with that and only add a prefacing "WHY NOT ———?"

It seems to us that there are a great many "CHIEFS" supposedly speaking for the independent "INDIANS," without anyone being too sure what the independent "INDIANS" want to say. Maybe there are too many "CHIEFS" and not enough "INDIANS" being heard from. Or maybe, in the best tradition of cowboy and Indian scenario writing, some of the "CHIEFS" are "speaking with forked tongues."

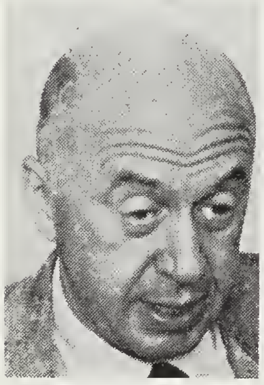
We do know that we have actually spoken to many Allied members who believe that COMPO has done a good job and that COMPO dues should be paid.

So how about speaking up, you "INDIANS."

Jay Emanuel

Preminger Blasts Production Code; Favors "Adults Only" Classification

NEW YORK—Still another producer-director lashed out at what he termed the antiquated phases of the Motion Picture Production Code at a press conference here last week.



PREMINGER

Otto Preminger, producer, director, and sometime actor and writer, who has made a hefty profit via the code-rejected hit, "The Moon Is Blue," objected to a lack of representation for independent producers in code matters.

He claimed it was unfair for some pictures, mostly major product, to get by on innuendos and short cuts but still keep within the letter of the code law if not the spirit. A better solution would be to permit an administrator to pass or reject a film on good taste and not have to be guided by an outdated rule or regulation that is 30 years old and has remained unchanged in an era of change. If it were necessary, a classification of "for adults only" could be assigned, leaving it to the theatre or parents to supervise child admissions, Preminger said.

His latest film, "The Man With The Golden Arm," deals with the subject of narcotics and narcotic addiction, and under the present set-up it cannot get a seal because a section of the code specifically prohibits this topic.

What particularly griped Preminger was the fact that stories dealing with dope and other code-banned subjects can be andare being shown often on television with no complaints from the public young or old.

United Artists has agreed to finance the film and will submit it to the MPA board for an exception to the rule, something that has never happened to date. If rejected, then UA as an MPA member will be bound from distributing the film, although they may do so subject to a possible fine and censure.

Preminger, questioned as to the course he would take should UA refuse to distribute the film, replied that he may well take on the release of the film himself. He would make the film available to all interested exhibitors at one price on a first come, first served basis; the end result might well be the same without a 30 per cent distribution fee paid UA. As far as distribution abroad is concerned, he didn't see any difficulities.

Questioned as to the effect TV has had, he opined that it has eliminated the "B" pictures from most theatres. The emphasis has been a swing to individual pictures rather than on mass production.

RKO Ups Two

NEW YORK—Promotions for personnel in RKO branches in Canada were announced last fortnight by Herbert H. Greenblatt, domestic sales manager. Harry Paynter, formerly a salesman in the Toronto exchange, was appointed branch manager in Calgary. He succeeds Arthur Elliott, who resigned. Herbert H. Greenbaum has been upped from booker in Toronto to fill the salesman post previously held by Paynter.

State Dept. Answers "Blackboard" Charges

WASHINGTON—A detailed report on the withdrawal of MGM's "The Blackboard Jungle" from the international competition at the Venice Film Festival was requested of the United States Embassy in Rome last fortnight by the State Department, following reports that the film had been vetoed on the personal initiative of Ambassador to Italy Clare Booth Luce.

The Department's action came after a stiff protest had been received from Arthur M. Loew, president, Loew's International, who charged that Mrs. Luce had exercised a personal censorship by means of her position which, he said, brings up serious problems apart from the merits of the picture itself. He asked the Department to inquire about Mrs. Luce's role in the affair, or any other government intervention.

Upon receipt of a report from the Embassy in Rome, the State Department announced that Mrs. Luce did not demand the withdrawal of the film, but merely expressed a disinclination to attend its screening if it was entered at the Festival. The report from the Embassy pointed out that the substitution of MGM's "Interrupted Melody" was made by the Festival authorities on their own account and not at the suggestion of the Ambassador.

Gould Dies

NEW YORK—Funeral services were held last week for Walter Gould, 53, veteran foreign sales executive and former United Artists foreign manager, who died suddenly of a heart attack.

Gould started in the industry in 1920 and joined the UA foreign department in 1926; he served in various capacities in Latin America before becoming foreign sales manager in 1940.

Gov't To Seek Retrial Of Long Schine Suit

BUFFALO—The Government criminal contempt case brought against the Schine circuit will be retried in the U. S. District Court, it was reported last week by sources which said that the Justice Department will shortly set a date for a new trial of the theatre empire and its executives.

The first trial of the Government action ended in March after 13 weeks of hearings before the late Judge John Knight, whose death in June occured before he was able to render a decision. Justice Department trial counsel Joseph E. McDowell conferred in Buffalo last week with U. S. Attorney John O. Henderson, but no details of the conversation were forthcoming.

The anti-trust proceedings against Schine were initiated in 1939 and went from the lower court to the Supreme Court in Washington, which returned the case to the District Court on contempt allegations, charging that the defendants conspired to violate a 1949 decree entered by Schine and the Government which ordered Schine to divest itself of certain properties and discontinue monopolistic practices in exhibition.

The principal defendants in the suit are J. Myer Schine and Louis W. Schine. Elmer F. Lux, Buffalo Common Council president, one of the original 15 corporate and individual defendants, won acquittal at the conclusion of the Government's proof in the first contempt trial.

MGM's Kelly Retires

NEW YORK—Approximately 100 home office associates last week tendered William D. Kelly a farewell luncheon at the Picadilly Hotel on his retirement from MGM to Florida after 37 years with the company and 50 years in the industry. Si Seadler acted as master of ceremonies and presented Kelly with an Eastman slide projector and screen to match a camera given him the day before by the print heads of the various companies. On the dais were Arthur M. Loew, Charles M. Reagan, Howard Dietz, Morton Spring, Edward M. Saunders, Peggy Kelly, John Murphy, Eugene Picker, Richard A. Harper, and Haven Falconer. Telegrams were read from Nicholas M. Schenck, Charles C. Moskowitz, and a number of executives and stars who could not attend.

NT Sessions Launched

COLORADO SPRINGS, COLO.—Departmental meetings occupied the first session of National Theatres' three-day divisional conference at the Broadmoor Hotel this week. At the same time, department heads conducted their individual sessions and Elmer C. Rhoden, NT president, met with the circuit's board of directors.

At a luncheon, delegates heard a speech by Joseph Ross, president, Daniels and Fisher Company, Denver department store. Another guest speaker was Albert Sindlinger, New York, research and survey expert. Various circuit executives addressed those in attendance on the multiple phases of National Theatres' operations.

Industry Leaders Tour Hospital; Robbins Family Is Weekend Host

NEW YORK—Seventy industry leaders attended the annual inspection tour and board of directors meeting at Will Rogers Memorial Hospital and Research Laboratories last weekend.

The group left Grand Central Station aboard the Will Rogers Special train, arriving at Saranac Lake Firday morning where breakfast was served at the Hospital.

The entire party assembled in the Harold Rodner Lounge, where they were deployed in smaller groups for guided tours of the Hospital. The tours started through the recently redecorated Chick Lewis Memorial Wing, and afforded everyone the opportunity to view first hand the Hospital's advancements and improvements, the new facilities, and the Research Laboratories.

After the inspection, the groups met in the Clinic Theatre to hear reports and discussions from Dr. George E. Wilson, medical director, and his associates, Dr. H. W. McCreary and Dr. W. K. Stern. Dr. Morris Dworski, laboratory director, discussed the position of the Research Laboratories and the contributions made there to tuberculosis healing and prevention, and Dr. W. W. Woodruff, staff surgeon, reported on new developments in surgical techniques as applied to chest diseases.

Luncheon was served in the main dining room, at which local dignitaries and ambulatory patients were the honored guests. The party visited with patients in their rooms, or in the various lounges and porches.

Following the hospital tour, the entire party was transported to Edgewater Motel at Schroon Lake, where they enjoyed the balance of the weekend at recerational activities or relaxation as guests of Herman Robbins and his sons, Allan, Burton, and Norman.

The annual meeting of the board was held at Edgewater Motel on Saturday morning. At this meeting, reports of the President, Abe Montague, and various committees including public relations and fund raising, finances, general operations, and of the medical and research directors, were presented.

Conducting these annual tours of inspection has proven to be of inestimable value to the Will Rogers Hospital, for they foster a greater understanding of and appreciation for the Hospital's work and healing success. They result in more concentrated participation to the Hospital's support and advancement.

Paramount Executives Welcome Boasberg To New Sales Post

NEW YORK—Charles Boasberg, who joined Paramount last week as special assistant to George Weltner, head of worldwide sales, was presented to executives of the company at a luncheon in the company's private dining room.

Weltner, who presided at the luncheon, in welcoming Boasberg, stated, "With his years of executive sales experience in the domestic market, both in the field and in home offices, Mr. Boasberg brings added depth to the Paramount organization. We are happy to have him with us.

Present at the luncheon in addition to Weltner were Barney Balaban, Adolph Zukor, Don Hartman, Paul Raibourn, Jerry Pickman, E. K. (Ted) O'Shea, Hugh Owen, Louis Phillips, James E. Perkins, Russell Holman, Sidney Deneau, James Richardson, Robert J. Rubin, Arthur Israel, Jr., J. William Piper, Sid Blumenstock, Al Fitter, Burt Champion, Herb Steinberg, Hiller Innes, and Dr. L. J. Warshaw.

Rank's "Lease Of Life" To Get IFE Release

NEW YORK—Arrangements have been concluded for the IFE Releasing Corporation to distribute its first non-Italian motion picture, the J. Arthur Rank Eastman Color drama, "Lease Of Life," starring Robert Donat, it was announced last week in a joint statement by Robert Benjamin, representing the Rank Organization, and Seymour Poe, executive vice-president, IFE.

Poe underscored the significance of the acquisition by stating, "This is the first step in activating IFE's policy of distributing only films of major importance. One of the ways of accomplishing this is to supplement our program of outstanding Italian films with outstanding product of other nations."

In making the announcement, Benjamin stated that IFE has been selected for the distribution of the important new film which represents one of the top productions of the Rank '55-'56 program, because it is uniquely qualified to develop the very special handling and national distribution which the film requires.

Nissenson Dies

PHILADELPHIA—Robert Nissenson, 64, a brother-in-law to the Warner Brothers by marriage, and who was with the International department in Germany before the war, died suddenly last week in the Misercordia Hospital following a heart attack.

After coming to this country, he managed several SW theatres in Philadelphia, and bought and operated the Roxy, Roxborough, Pa.

Dubin Gets Bar Post

NEW YORK—Joseph S. Dubin, Universal-International chief studio counsel, has been appointed chairman, Copyright Sub-Section, American Bar Association Section on Patents, Trademarks, and Copyrights, it was announced last week.

Dubin is the first major studio representative ever to be honored with the chairmanship of the Bar Association committee whose work is so vital.

\$HOWMAN\$HIP \$WEEP\$TAKE\$

1955-56 SERIES Finalists In Contest No. 11

WINNING ENTRY

N.Y. Exhibitor Scares Audience; Fright Campaign Captures Sweeps

PHILADELPHIA—A campaign used on "This Island Earth" and "Revenge Of The Creature," which might well serve as a pattern for any thrill or horror show, has been adjudged winner of SWEEPSTAKES Contest 11.

The winner is Arthur Koch, manager, RKO Proctor's, New Rochelle, N. Y., and his effort follows in detail:

TO SCARE THE YELL OUT OF YOU

Submitted by Arthur Koch
RKO Proctor's, New Rochelle, N. Y.
2525 seats • 85 cents top adult admission
General patronage.

For a recent combination of "This Island Earth" and "Revenge Of The Creature" we used the tag line, "Biggest All-New Thrill Show Ever!"

A gigantic case, four feet by nine feet was set up in the lobby two weeks in advance and proved an excellent attention getter. Signs read "This crate contains the monsters appearing in our double-horror show," "Beware!" "Don't Touch," "Danger," etc.

A bracket attached to one side of the crate held a jug of tomato juice with hose inserted in the crate. A card read: "Mysterious blood plasma to feed monsters." A heavy rope circled the crate; and a recording of weird animal noises was played from behind the crate.

A mannequin was set up in a transparent cylinder giving the impression of a metabolism test chamber. A card with SEE copy was placed alongside, and this was used as another lobby piece.

One week in advance a large telescope with SEE copy was set up out front as a street bally. A contest awarding 15 free guest tickets to those giving correct picture titles of four horror pictures picked from a display of 13 stills on a display board in the lobby also garnered considerable attention.

A sign was placed over a scale at Woolworth's reading: "Weigh yourself. If card is stamped HONORED GUEST, it will admit you FREE to see BIG DOUBLE THRILL SHOW at RKO Proctor's."

A local disc jockey made three spot announcements two weeks in advance; and we received a newspaper break by having a traveling reporter question people in front of the "monster crate" in the lobby.

In addition, a small amount of posting was done, including a double one-sheet display in an empty store window.

Press book material was sent to three boys' clubs. This procedure has proven effective in the past. It costs the theatre nothing and the boys find much to interest them in the press sheets.

RUNNER-UP NUMBER 1

SELL YOUR DRIVE-IN; RATHER THAN THE PRODUCT

Submitted by Silver Raley, manager
Moonlite Outdoor Theatre, South Bend, Ind.
1200-car capacity • 75 cents top adult admission
General patronage.

Our problem is—with four drive-ins playing day and date almost constantly, how can the public be influenced to attend our particular operation.

The solution has been to sell the public the physical features that we have to such a point that they will disregard the features other than what is showing on the screen of the opposition drive-ins, even though they may be similar, or as good, as our own. In other words, convince the public that the Moonlite has such a superior physical feature advantage that they will enjoy the movies far more at the Moonlite than elsewhere.

A saturation campaign was laid out for three weeks that constantly reminded them of the Moonlite features. Radio, television, weekly and daily newspapers were all used. Whatever the public listened to, whatever they read, they would see or hear of the superior features, other than film entertainment, at the Moonlite

Features sold to the public were entrance and exit off the heavy traffic streets for safe entrance and exit; lighted speaker posts for easy parking; artificial moonlite for easy access to rest rooms, concession stand, etc.; giant picture with screen over five stories high and 100 feet wide; TV lounge for pre-show use; kiddie playground for the children; a suggestion to 'teen-agers to make a hit with your date by taking her to the movies at the Moonlite; wide exit drives to enable quick and safe leaving.

Most of the other drive-ins have the same thing we have; but they, unlike us, never made a concentrated effort to sell what they had.

Three radio stations were used with 18 spots per station. The sales head of each station met with me and we worked out the time of each announcement for each station and the lead physical features of the drive-in were so arranged that no stations were in conflict on either the time or the feature we were selling. This enabled us to catch the listening public with a different viewpoint when they changed from station to station for various programs. On WSBT we had a musical jingle record made to the tune of "Take Me Out To The Ball Game," which was "Take Me Out To The Moonlite; Take Me Out There Tonight."

An eight spot package deal was also worked out with South Bend's only television station, WSBT-TV. The TV copy, except for the two days that two spots were used, did not mention the film showing. Accent was on what other better features we had at the Moonlight. Some of this copy read: "Kiddies under 12 are free if with adults at the Moonlite and there's a playground, too"; "Tonight and every night at the Moonlite you'll always find traffic free entrance and exit roads"; "Ladies, no need to dress and primp if you go to the Moonlite tonight. Your family can dress cool and comfortably"; "Mothers, bring the baby. There are bottle warmers at the Moonlite snack bar for warming baby's bottle"; and "It's always family night at the Moonlite Load the family up and enjoy a good movie together."

In daily newspaper ads from 25 to 50 per cent of space was devoted to slogans such as "Giant Size Pictures. The biggest you ever saw. Over Five Stories High and over 100 feet wide. Come out tonight—see for yourself," followed by attraction copy. Or "No traffic irritations; lighted speaker posts; giant wide screen"—followed by feature copy.

RUNNER-UP NUMBER 2

SHAKESPEARE SOLD THROUGH SCHOOLS

Submitted by Floyd Stawls
Lee, Richmond, Va.
570 seats • 85 cents top admission
Art patronage.

We centered our campaign on United Artists' "Romeo And Juliet" around an invitation screening for teachers and pupils of the local high schools and colleges.

Since local school authorities are not permitted to officially participate in a

commercial promotion, it was necessary to contact each teacher individually. We learned the names and home telephone numbers of each drama teacher in all the local high schools and colleges by telephoning the school switchboard and requesting the information.

The teachers were called at home during the evening hours and invited to attend a special showing of the film on a Saturday morning. They were also asked if they would like to bring four or five of their students with them, and let the students have a classroom discussion on the picture during the following week. Even though it rained on the morning of the screening, practically everyone invited was present. A photographer took several pictures at the screening; and we were able to plant one of them, along with a story, in one of the local newspapers.

One of the teachers at the screening gave up a school directory: and from this we compiled a list of english, drama, art and music teachers and wrote each of them a letter, enclosing a quantity of discount coupons. This letter, multigraphed but personally addressed, announced we were playing the film; called attention to its having been grand prize winner at the Venice Film Festival; and that it also won the Parents' Magazine Medal for extraordinary achievement. Naturally, the letter also mentioned the enclosed discount coupons and a suggestion that if additional reduced admission price tickets were required all they had to do was ask for them.

As a result of the screening, we know of two high schools that used the picture for classroom discussion. There may have been more, but we never confirmed it.

This type of classroom discussion promotion can be used on any attraction that has an appeal to teachers, and is related to the subject they teach. We found them to be very receptive to a fresh idea that helped stimulate interest in their classes.

Average newspaper space was taken; but the amount of free publicity obtained on this attraction exceeded that given by the newspapers on many of our other attractions. This included both art and readers, lengthier reviews, etc.

RUNNER-UP NUMBER 3

THE ARMED FORCES ALWAYS HELP

Submitted by Harold G. Thorp
owner-manager, Grand, Woodtown, N. J.
527 seats • 50 cents top admission
Mixed farm and industrial patronage.

This contestant found that the recruiting branches of the Armed Forces are always willing to help and cooperate in the promotion of a service film, in return for recruiting tieins.

For "Strategic Air Command," which, incidentally, won first prize for S. L. Sorkin, RKO Keith's, Syracuse, N. Y., and his campaign in SHOWMANSHIP SWEEPSTAKES Contest Number Six, Harold Thorps contacted the Air Wing of the U. S. Air Force stationed at New Castle County Airport to see what might be arranged.

Colonel King obliged by lending a cutaway jet engine and sending two sergeants to demonstrate it to the interested patrons during the showing of the film.

The jet engine was placed in front of the theatre on the sidewalk. The theatre marquee was patriotically decorated in red, white and blue bunting and a six-sheet was used to attract passing motorists.

Over 200 window cards were distributed in surrounding towns, along with advertising in four newspapers. Heralds were given to patrons as they left the theatre two weeks in advance of showing.

The demonstration of the jet engine and accompanying advertising put "Strategic Air Command" over and broke all previous house records.

RUNNER-UP NUMBER 4

A GOOD PLACE TO MEET

Submitted by Donald Tappan
Village, Warwick, Va.
489 seats • 50 cents top adult admission
General patronage.

Jack Conhaim, Stanley Warner Stanley, Newark, N. J., is the SHOWMANSHIP SWEEPSTAKES winner of Contest 9.

Learning that the "Golden Age Club" of Warwick was to disband during the summer months because their meeting place was too warm for them, I met with their board of directors and invited them to meet in our air conditioned theatre, and they accepted.

They now meet here in the theatre every Monday at noon, hold their business meeting, and then stay and see the show, which starts at 12:45.

All of the members of the club are 65 years old or older.

The public relations value of this gesture on the part of the theatre are inestimable.

Popularity Pays Off

ST. LOUIS—Sid Snider, owner, Dix, Dixon, Mo., has interested other southeastern Missouri exhibitors in his popularity voting contest plan for encouraging attendance at theatres.

The overall plan is to send 35 girls from as many different towns on a three-week, all-expenses tour of Mexico.

$1600.00 IN SHOWMANSHIP PRIZE MONEY THIS WEEK

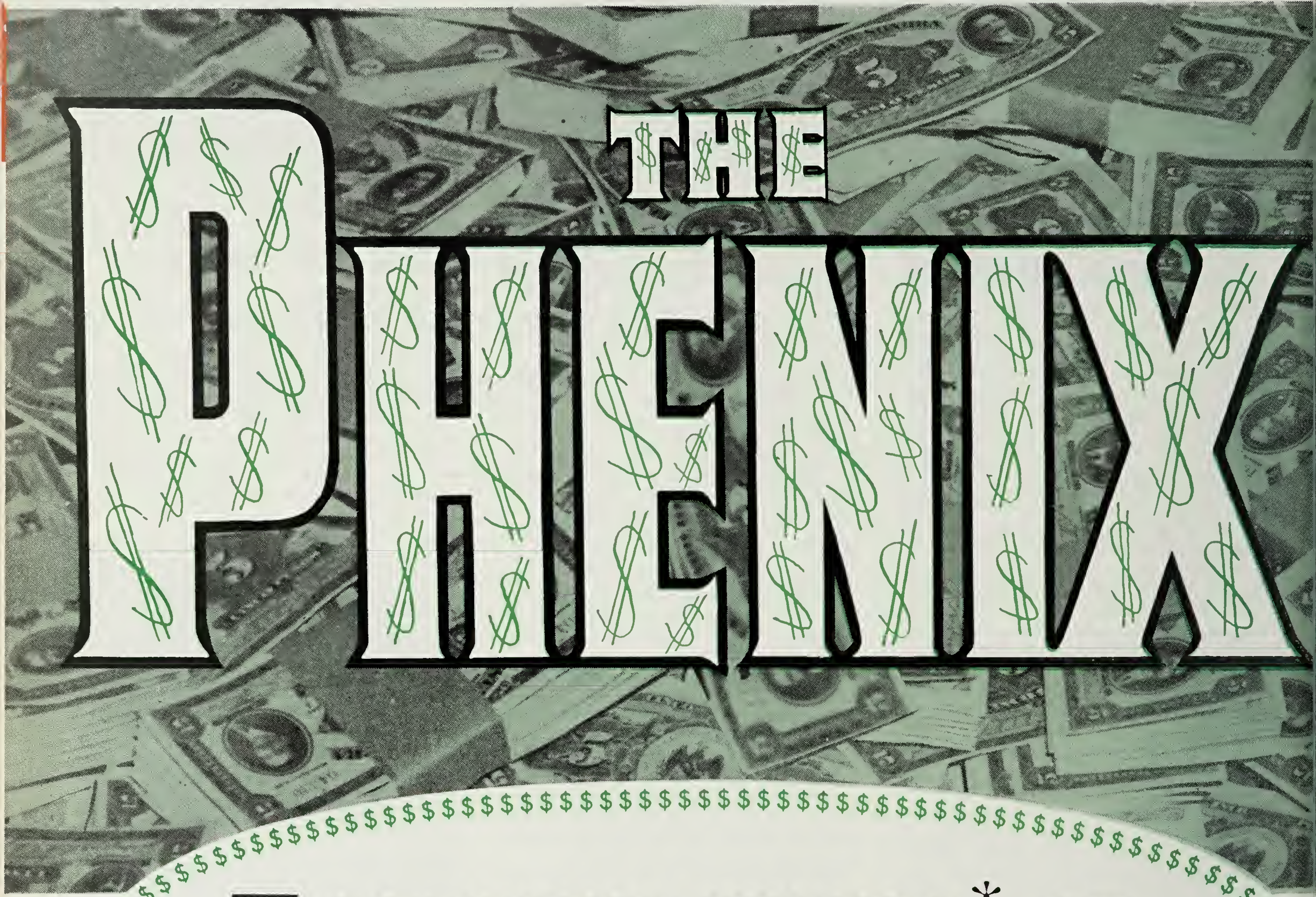
While $100.00-per-week will be awarded each and every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors will post from time to time additional CASH PRIZES to focus attention on a particular picture. Such CASH PRIZES must be posted until won, during a maximum period of 13 weekly issues, and if not won during that time will be withdrawn. To win these CASH PRIZES, the entrant must *first* win the $100.00 SHOWMANSHIP SWEEPSTAKES Award. Should the winning promotional effort involve a picture that has a CASH PRIZE posted, the winner gets this latter prize from the Film Distributor *as an added bonus.*

PARAMOUNT PICTURES
$500.00 on—
"WE'RE NO ANGELS"
(This Prize Offer expires Oct. 12)

UNIVERSAL-INTERNATIONAL
$500.00 on—
"THE PRIVATE WAR OF MAJOR BENSON"
(This Prize Offer expires Oct. 19)

REPUBLIC PICTURES CORP.
$500.00 on—
"THE LAST COMMAND"
(This Prize Offer expires Nov. 23)

THERE'S MONEY



THE PHENIX

7 TERRIFIC WEEKS* AT WOODS THEATRE, CHICAGO!

*Running neck and neck with "Blackboard Jungle" and "On The Waterfront" figures and surpassing such hits as "Moon Is Blue" and "Mogambo"

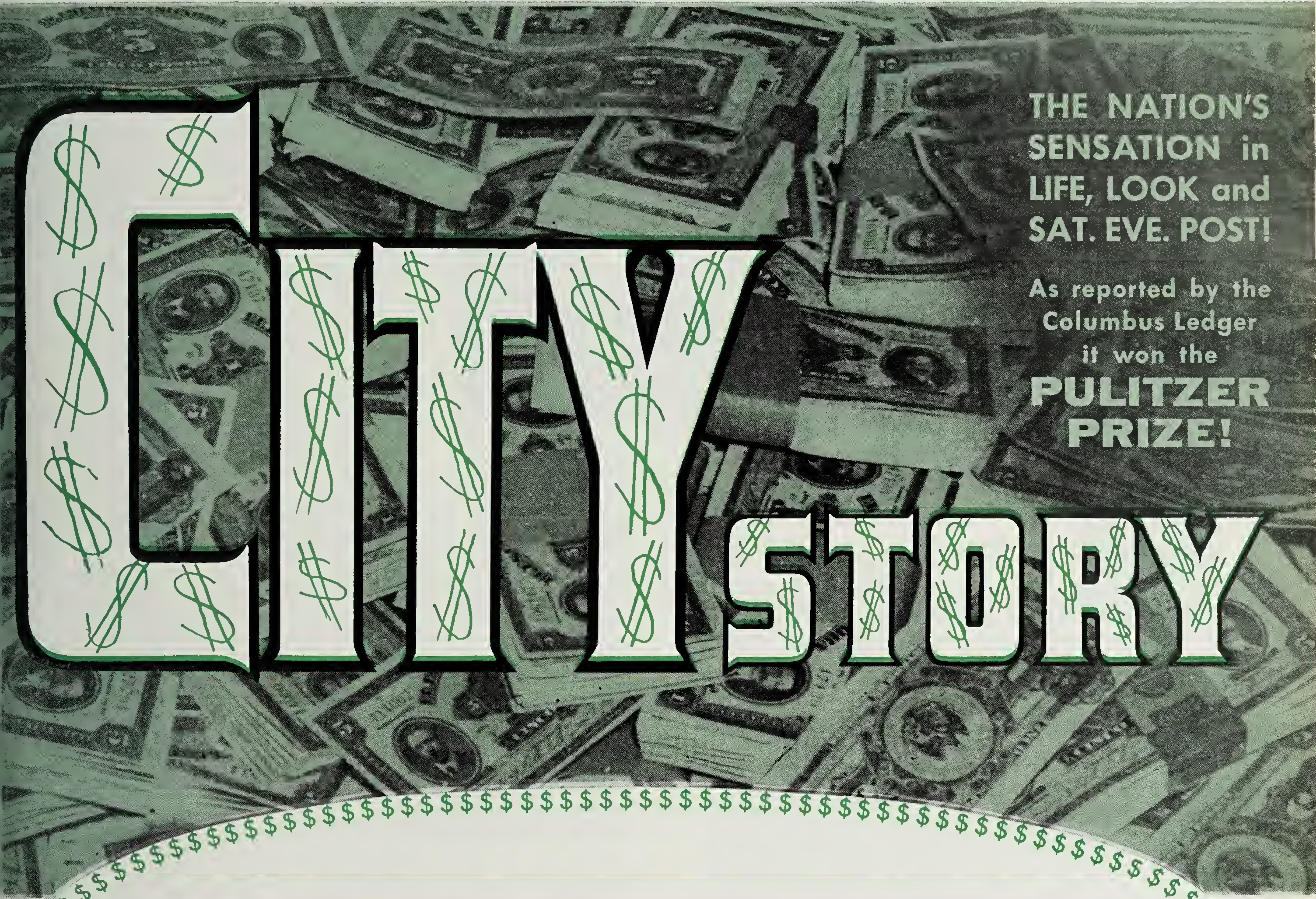
AND SOON GOING INTO BOXOFFICE ACTIO

STANLEY, Philadelphia • HIPPODROME, Cleveland • PALMS STA
ORPHEUM, New Orleans • PARAMOUNT, Atlanta • FOX, St. Loui
CAPITOL, Washington • CAPITOL, Worcester • CAPITOL, Ma

Allied Artists will kee

"THE PHENIX CITY STORY" Produced by SAMUEL BISCHOFF and DAVID DIAMOND Directed by PHIL KARLSON Screenplay by

WRITTEN ALL OVER IT!



THE NATION'S SENSATION in LIFE, LOOK and SAT. EVE. POST!

As reported by the Columbus Ledger it won the

PULITZER PRIZE!

AND TERRIFIC BUSINESS TOO AT LOEW'S STATE, N. Y.

Matching the fabulous grosses racked up by filmland's top hits at this big Broadway Showcase...and rated "A MUST" by all New York critics!

THE NATION'S TOP THEATRES!

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RAMOUNT, New Haven • MALCO, Memphis • STRAND, Newport
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ings Summer-Hot all Fall!

R and DANIEL MAINWARING starring John McINTIRE • Richard KILEY • Kathryn GRANT Edward ANDREWS • Meg MYLES • James EDWARDS

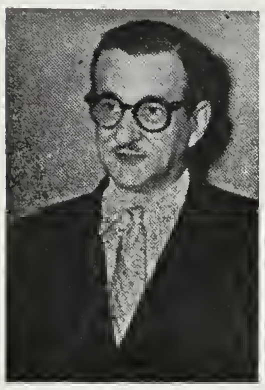
BETTER MANAGEMENT

DEPARTMENT

George Nonamaker

Editor

RIGHT ABOUT NOW is as good a time as any to get ready for some extra dollar catching Hallowe'en ideas, rather than waiting until it's too late to do much.



NONAMAKER

The date this year is Oct. 31 and falls on a Monday night.

Immediately conjured, in addition to hobgobblins and witches, are in one, two, three order: the booking of suitable horror shows for the date; a fancy costume contest for the kiddies, and possibly one for adults, too, with prizes for the fanciest, most comic, most original, etc.; and the dressing of the lobby and parts of the theatre around the concessions stand and elsewhere appropriately with pumpkins, corn stalks, vari-colored leaves, and appropriate cut-outs. For a small card credit, your local florist will most likely assist in this.

These, true, are the obvious things, but don't sell them short. They still will get you that extra buck in most situations.

In many cities, business men's associations have been turning over merchants' windows and offering prizes to school children painting them with the most attractive designs. Some of the results have been most striking, and the work entailed has cut down considerable window soaping on mischief night. Why not tie-in with this stunt and offer a prize of a month's pass to the child best decorating mirrors in your theatre; and the windows in the doors of your lobby or front?

The winner of United Artists' $75,000 "Gentlemen Marry Brunettes"—"Miss Exquisite Form" beauty contest, Marvy Mayer of Indiana, poses with Broadway star Martha Wright, a contest judge, alongside a festive promotional poster.

"Trial" Gets Ad Push

NEW YORK—Starting with the current issue of Saturday Review, MGM will have a series of special ads on "Trial" appear in eight national weekly and monthly magazines with a total circulation of 21,205,377.

As an important promotion tie-in with the film, Grosset and Dunlap will have a special hard-covered edition of the novel priced at $1.79, each copy to feature a paper band calling attention to the MGM production. Special advertising displays for bookstores and for counters where books are sold also are being sent out by the publishers.

Plenty of communities hold Hallowe'en parades. These can keep people out of your theatre on the night. Why not give some thought as to how to turn this outdoor feature to your theatre's advantage? Maybe, after parading, you might arrange to have the prizes of the adjudged winners presented from your stage right after the parade in your theatre? And don't overlook the opportunity the parade offers for you to enter a float as street bally on either a current or forthcoming attraction. It is certain to be seen by practically everyone in your vicinity.

Junior Police Force Cuts Bedlam To Minimum At Kiddie Matinees

RIVERSIDE, R. I.—Joseph G. Jarvis, owner-manager, Gilbert Stuart, recently instituted a program which has accomplished wonders in preserving peace and quiet at the theatre, especially during matinee performances when youngsters constitute the biggest percentage of the audience.

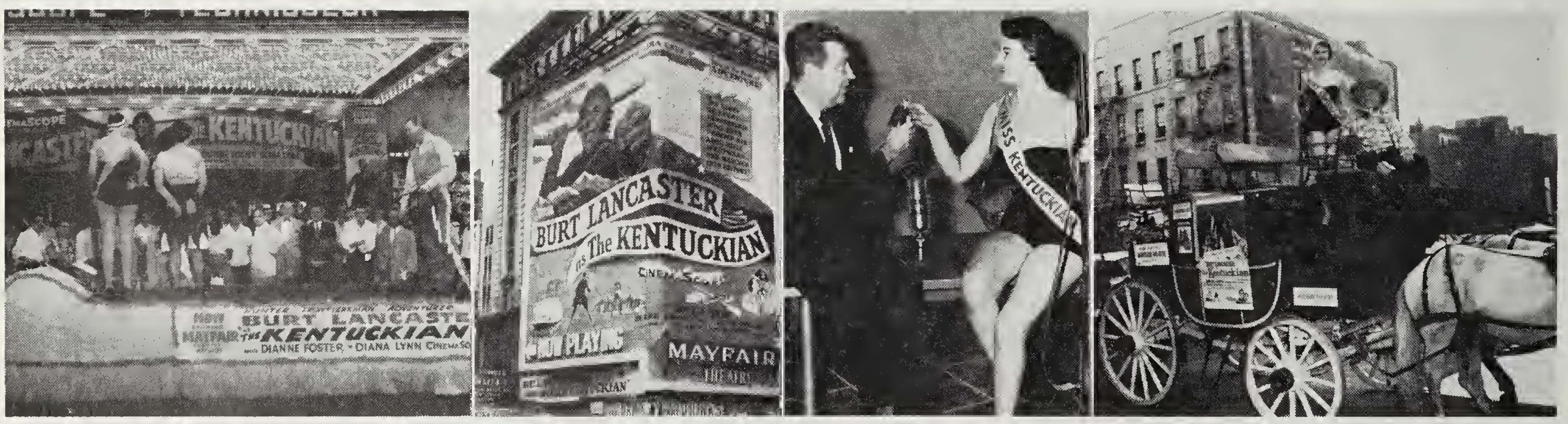
Some time ago, Jarvis selected five of the older boy patrons who regularly visit his popular neighborhood house, as the nucleus of a junior "police" force. One boy was appointed "Chief," while all were assigned to different sections of the theatre. For a month, under the supervision of the theatre's adult staff, a check was made as to which section remained most orderly during performances. At the end of the month, the "Chief" was "retired," and the boy in charge of the section which showed the best record for deportment was promoted to "Chief" for the following month.

Every boy assigned to the force diligently strives to keep the youngsters in his "precinct" under control, in his efforts to win the top assignment.

Many adult patrons have marveled at the wonderful progress that has been made, and have congratulated Jarvis on his success. While the youthful patrons are allowed to applaud and enjoy the screen performances, they have been gently restrained from the loud and noisy bedlam that usually prevails when juveniles gather in groups. The constant running back and forth, up and down the aisles has been virtually eliminated. The atmosphere has been so improved that many older patrons are unaware that they are in the minority at these "kiddie" matinees. Needless to say, Jarvis has a long waiting list of applicants for posts on his "police force."

Back To School

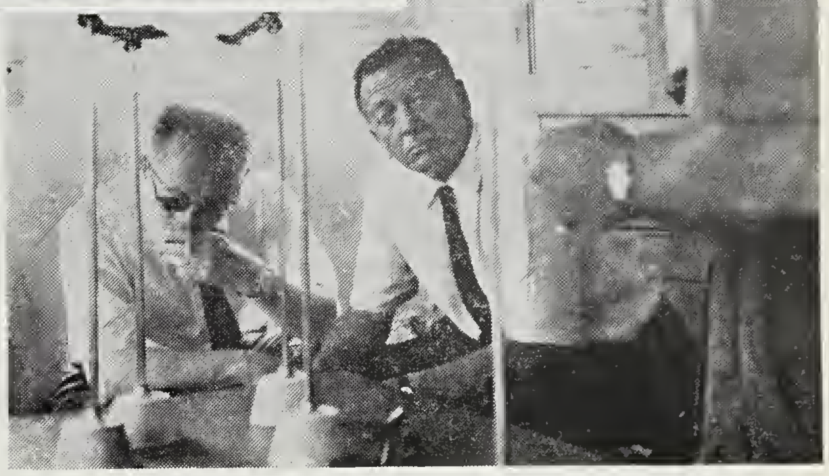
NEW YORK—The first 50 patrons who entered any of the 37 Century Theatres in Brooklyn and Long Island, and the Five Borough Theatres in the Bronx, on Sept. 7-8-9, received a Paper-Mate de luxe To-Tone pen in a Back To School tie-up with the pen company.



Backwoods bally for UA's "The Kentuckian," Mayfair, New York City, hit the Times Square area with a bang recently. Some of the stunts, left to right, were Tex Williams, professional bull-whip artist, who used feminine targets to display his specialty on a float in front of the theatre; the flashy eight-story display which sold the film to Broadway with a "sock"; amply-stacked Jan Royce, Kentucky-born New Yorker chosen to reign as "Miss Kentuckian," presenting WMGM disc jockey with a gift vial of Kentucky Tavern; and a frontier cavalcade wheeling around Times Square as more street bally with "Hopalong" Abramowitz at the controls and Miss Royce, the stage coach passenger.

GREAT TALENT MAKES GREAT PICTURES!

"The Spirit of St. Louis," starring James Stewart as Charles A. Lindbergh, goes into production over Long Island where an exact replica of the famous little monoplane takes to the air with an escort of press planes simulating those which escorted Lindy on May 20, 1927.



Billy Wilder, left, directing the Lindbergh adventure saga, huddles with Producer Leland Hayward and Cinematographer Ted McCord as camera angles are figured in relation to the story points and aerodynamics. *(CinemaScope and WarnerColor).*

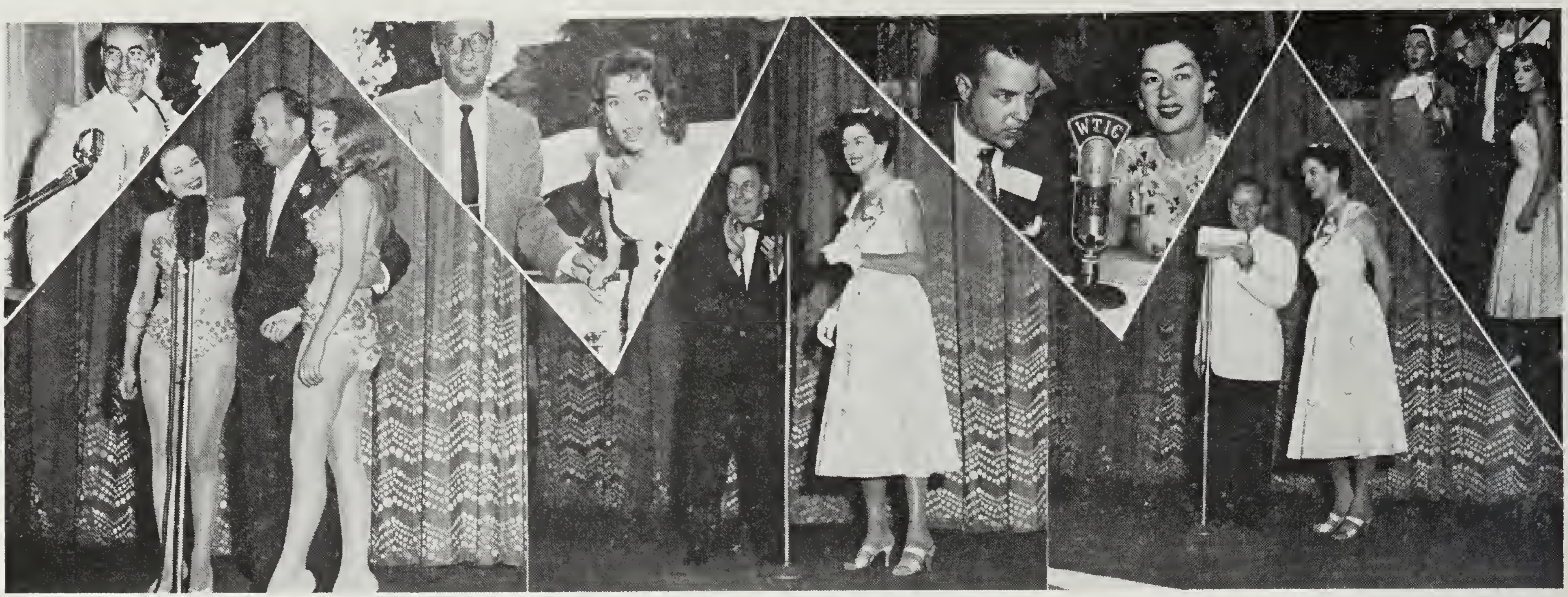
With stars John Wayne and Lauren Bacall at helm, William A. Wellman's "Blood Alley" heads for early West Coast engagement. Batjac production for Warner Bros. combines romance and adventure in explosive Far East setting. *(CinemaScope and WarnerColor).*

Ed Sullivan flies into Hollywood and meets Jack L. Warner and some of the team he'll be working with on "The Ed Sullivan Story," the Warner feature starring the famous newspaper columnist and television personality. Left to right: Richard Whorf, who'll produce the Sullivan picture for the studio, Steve Trilling, Sullivan, J. L. Warner, David Butler, who'll direct, and Irving Wallace, writer. *(CinemaScope and WarnerColor).*

Two "first" screen kisses comprise busy day for Liberace in the famed pianist's new feature motion picture "Sincerely Yours." Playing no favorites between his two stellar leading ladies, Liberace follows an ardent embrace with Joanne Dru *(left)* with an equally fervid romantic scene with Dorothy Malone. *(In WarnerColor)*

"Our Miss Brooks" transforms at Warners from a television series to a feature motion picture with Eve Arden starring as America's best known school teacher. On the set left to right are: Jane Morgan, Miss Brooks' landlady; David Weisbart, producing for the studio; Director Al Lewis and Miss Arden. The motion picture retains most of the TV regulars.

WE'RE DOING THINGS HERE AT WARNER BROS.



Mayor R. E. Snyder received a kiss from Rosalind Russell after naming her honorary mayor of Waterbury. Later, producer Frederick Brisson is seen on the Strand stage with Dolores Sanders and Thursday Nason of "The Girl Rush." Paramount advertising-exploitation vice-president Jerry Pickman arrives at the C. of C. luncheon with Gloria De Haven. Emcee Earl Wilson, New York Post, introduces Miss Russell to the Strand audience, after her interview at a press cocktail party with NBC monitor Bill Brophy. After the premiere, committee chairman Carl Woodward announces receipts of $7,500 to go to the Federated Fund. Miss Russell announced she would personally make up the difference to bring total to $10,000. Miss Russell and Miss De Haven were also interviewed by NBC's Dick McCutcheon, upper right. The festivities were the start of a national tour for Miss Russell.

Welcome Home

At the Chamber of Commerce luncheon in the Hotel Elton honoring "Rosalind Russell Homecoming Day" are Brisson, producer, and Miss Russell's husband; C. of C. chairman Woodward, who headed the premiere committee; the star; Max Ryder, luncheon chairman; Mayor Snyder; Miss De Haven; and Ralph Blaine, co-composer of "The Girl Rush" music.

A gala world premiere of Frederick Brisson's Paramount production, "The Girl Rush," starring his wife, Rosalind Russell, and Fernando Lamas, Gloria DeHaven, and Eddie Albert, was held at the Stanley Warner State, Waterbury, Conn., recently, climaxing a series of festive events that marked "Rosalind Russell Homecoming Day." Newspaper, radio-TV, and trade press representatives from New York and New England, and Waterbury citizens, including Mayor Raymond E. Snyder, and the local Chamber of Commerce, participated in the event, which opened with the airing of the Dave Garroway "Today" show over the NBC-TV network.

The telecast, like the parade that followed the arrival of the newspaper representatives on special trains, and ceremonies surrounding the premiere itself, drew large crowds of onlookers, and in the evening all were introduced from the stage of the theatre, renamed the Rosalind Russell State in honor of the Waterbury-born star. Newspaper columnist Earl Wilson served as master of ceremonies.

Miss Julia Smith, manager, Rosalind Russell State, arranged for the installation of an additional marquee neon sign that signaled the name change when Miss Russell pressed a button. The actress also unveiled a bronze plaque on the facade of the theatre commemorating the homecoming and premiere.

Other events included a Chamber of Commerce luncheon at the Elton Hotel for the press, a press reception at the Waterbury Country Club, City Hall ceremonies honoring Miss Russell with Mayor Snyder officiating, and a press dinner at the Waterbury Club downtown.

The visiting representatives of the press, radio, and television fortunately left Waterbury before the city was inundated by the rains and flash floods of the night of the premiere.

THE GIRL RUSH SPECIAL FOR WATERBURY, CONN. Boarding Here!
THE GIRL RUSH SPECIAL FOR WATERBURY, CONN. Boarding Here!

The special press train from New York is greeted by Gloria DeHaven.

ROSALIND RUSSELL
STATE
ROZ RUSSELL "THE GIRL RUSH"
WORLD PREMIERE VISTAVISION MUSICAL
GIRL RUSH
ROSALIND RUSSELL GLORIA DeHAVEN FERNANDO LAMAS EDDIE ALBERT

In spite of bad weather, crowds awaited Rosalind Russell at the theatre.

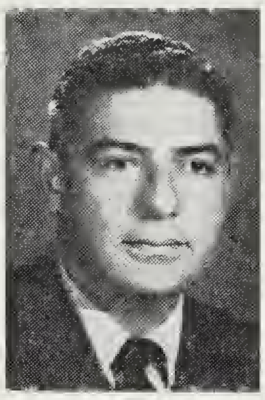
This Was The Week When.......

Universal directors declared a quarterly dividend of 25 cents a share on common stock, payable Sept. 29 to holders of record Sept. 17. . . . 20th-Fox unveiled "Seven Cities Of Gold" at a gala premiere in the Fox, San Diego, Cal. . . . Allied Artists president Steve Broidy announced a quarterly dividend of 13¾ cents per share on the company's 5½% Cumulative Convertible Preferred Stock, payable Sept. 15 to holders of record Sept. 2. . . . Columbia's "My Sister Eileen" had its first showing aboard the R.M.S. "Queen Elizabeth" bound from Southampton to New York.

Rory Calhoun and Gilbert Roland were slated to head for Texas at the end of the month for four premiere showings of RKO's "Treasure Of Pancho Villa," starting in San Antonio. . . . Orson Welles' version of "Othello" was scheduled by United Artists for its long-awaited premiere, at the Paris, New York. . . . The directors of Loew's, Inc., declared a dividend of 25 cents a share on common stock, payable Sept. 30 to holders of record Sept. 13. . . . Walt Disney, Andre Debrie, and John G. Capstaff were named for honorary memberships in the Society of Motion Picture and Television Engineers.

Plitt Named To Head Paramount Gulf Unit

New Orleans—Henry G. Plitt, vice-president, Paramount Gulf Theatres, Inc., will become president and general manager of the company effective Jan. 1, 1956. The announcement was made last fortnight by Gaston J. Dureau, Jr., whom Plitt will succeed. Dureau will be retained by the company in a consulting and advisory capacity. Paramount Gulf Theatres, with its home office in New Orleans, operates theatres in 26 cities in Florida, Alabama, Mississippi, Texas, and Louisiana, and through its Tenarken division, in the states of Tennessee, Kentucky, and Arkansas.


Plitt

Plitt, who began his theatre industry career with the Paramount International organization, started with them upon his return to this country after World War II. He has been identified in various capacities with the Paramount Gulf organization since its transition from the former Paramount-Richards company.

Maurice F. Barr, secretary, Paramount Gulf Theatres, Inc., will succeed Plitt as vice-president in charge of advertising and public relations. T. J. Howell, buyer and booker, will assume the post of corporate secretary in addition to retaining his past duties. Carl F. Dixon will continue to serve as treasurer.

Konecoff

(Continued from page 6)

the Trans-Lux 52nd Street, and on his day off he attended school under the G.I. Bill. Meanwhile, he saved his dough.

Recently, he collected some of the ideas he had and finalized them in concrete form via a two-reel short called "Hands And Music," in Eastman Color, which features Gai Kidder, she of the hand interpretations, and it will be bought by one of the major companies if a pending deal goes through.

He leaves for the Churubusco Studios in Mexico shortly where he'll film "Viva Matador," also in color, and a full length feature, "The Auto," will follow. Nine shorts also will be made in 1956 by his company, International Film Unit, Inc. We wish him well and further success.

THE METROPOLITAN SCENE: Columbia is proud of a jumbo-size color foto of Kim Novak in the current issue of Esquire, and they're sending copies out to theatremen the country over carrying a plug for her forthcoming "Picnic." . . . Another note of publication falls to Sophia Loren, Italy's big femme flame, who got a two-page color photo and wordage layout in the new issue of Colliers. . . . Films were the top cargo item carried from New York to the United Kingdom in June on British Overseas Airways, amounting to 42 per cent of all special-rated cargo flown. . . . Three world premieres will be held for Todd-AO's "Oklahoma!" at the Rivoli prior to the public opening on Oct. 13. The first premiere will be for press and industry people, the second for leaders of the American scene from all over the country as well as a train load of Oklahomans, and the third will be sponsored by the Vocational Advisory Service. . . . Okeh pressbook out on "The Girl Rush."

IATSE's Basson Mourned

New York—Joseph D. Basson, 66, IATSE international representative, died last week at his home in Forest Hills, N. Y., after a long illness. He was for many years an outstanding technician as well as labor leader in the entertainment field, having helped to organize and then become the first president of Moving Picture Machine Operators Local 306, now one of the largest locals in the Alliance.

Basson was appointed an IATSE international representative by international president Richard F. Walsh in 1942.

NSS Cuts Poll Cost

New York—Because of the large number of theatres that have signified their intention of participating in the Audience Awards campaign, National Screen Service has made a sharp downward revision in its price for campaign accessories, it was announced last week by Elmer C. Rhoden, national Audience Awards campaign chairman.

For first-run theatres and key subsequent run houses the price of the accessory package will be $25. This package consists of two trailers, two 40 by 60 posters, one large composite mat, and stickers for ballot boxes.

For all other theatres the price of the package will be $15. Rhoden felt this would increase further the number of participating theatres.

for want of an Altec service man, the sound was lost
for want of sound, the show was lost
for want of a show, the audience was lost
for want of an audience, the receipts were lost

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SPECIALISTS IN MOTION PICTURE SOUND

The International Scene..........

Canada

Sneak Previews Aid Sagging Boxoffice

TORONTO—The so-called "sneak preview" is finding growing popularity among Canadian showmen as a way of bolstering sagging revenues. These, along with personal appearances, are resulting in such improved boxoffice returns that while they have heretofore been restricted to the larger cities, plans are being made for use among the smaller town theatres.

The "sneak preview" was once quite popular, but the population became a little blase as time went on, sometimes talking about a top-quality film with indifference afterward.

Generally the best time for the preview is at about 8.30 p.m. on a day near the close of the run of the regular feature. The audience is bright and fresh and gets its best reaction then. Any kind of a good picture receives a good hand and is talked about later.

The personal appearance idea also has come back strongly as was shown in leading Canadian cities through the recent visits of Richard Todd and Jack Webb, for Warners films, and that of Cary Grant, through Paramount. Not only did press, radio, and TV give them all the attention they desired, but the two appearances in each theatre drew lineup business and gave the boxoffice lasting strength.

Todd gave weight to his "The Dam Busters," while Webb aided "Pete Kelly's Blues," and Grant caught plenty of free space with "To Catch A Thief."

Canadian Comment

The gala European premiere of Stanley Kramer's United Artists release, "Not As A Stranger," at the Odeon Leicester Square, London, drew members of the Royal family, diplomats, world celebrities, and Hollywood stars, as well as a crowd of 12,000 outside the theatre to watch the participants in the opening.

A delegation of 20th Century Theatres executives have set meetings in three different cities. The executives held the first meeting in Orillia Sept. 7, with managers from Lindsay, North Bay, Sudbury, Napanee, Belleville, and Trenton attending. Following an inspection of theatres in Windsor, Chatham, Sarnia, St. Thomas, and London, the managers will gather Sept. 21 in London, as will those from Brantford, Dunnville, St. Catharines, Hamilton, Galt, and Kitchener. The final meeting will be in Toronto, Sept. 28.

Three of Britain's top music hall stars, each of whom otherwise heads his own variety unit, will make a coast-to-coast tour of nearly a score of Canadian cities, commencing at the Royal Alexandra, Toronto, Sept. 26, with their services donated to fund-raising for Variety Village. The three are Alex Finlay, acknowledged as Scotland's foremost comedian; Ireland's Tessie O'Shea, billed as the Sophie Tucker of the British revue stage; and Norman Evans, the famous Yorkshire comedy impressionist. Responsible for arrangements is Ernest R. Rawley, a Variety Club canvasman, while Bob McStay will handle press relations.

CINE CHATTER: Work started on J. A. Layden's theatre in Schefferville, Que. In Atikokan, Ont., a local property owner informed the town council that a Winnipeg company is interested in his property as the site of a drive-in. . . . Walter Du Perrier was recently promoted to the managership of the Calgary branch of Allied Artists of Canada. He has been with the company only since last March. A veteran of the industry, he started with RKO, joined MGM, and returned to RKO before going with AA.

Negotiations were reported completed with Jack Palance, Hollywood star, to play the lead in the first motion picture to be produced by a Canadian company now in the process of incorporation, North American Film Productions, Inc., of Ottawa, Fred C. Leavens, Ottawa exhibitor, has announced. . . . President of Famous Players' two Telemeter subsidiary companies since January, 1954, W. C. Thornton Cran has resigned to direct two companies in which he has an important interest, Decca Radar Company and Decca Navigator Company. The companies, in which he held a directorship, are owned by Decca Records of London, England, which no longer has any connection with Decca Records of the U.S.A. . . . A 15-year-old boy took a hand grenade into the Grand, Calgary, but it proved to be a dud on examination. It was a war souvenir of his father's. . . . The projectionists' union in Vancouver claims that the two big circuits, in seeking one-man booths, would put 70 operators out of work. . . . Eighteen-year-old Dolores Vipond, Capitol, Winnipeg, was chosen the bathing queen at the recent picnic of the Manitoba Motion Picture Exhibitors Association. . . . For many years one of Britain's leading newreel and documentary camermen and lately senior film editor for CBC-TV news in Toronto, Charles R. Martin has joined Audio Pictures, Ltd., as a producer-director. . . . Until recently manager, Vogue, Leamington, Ont., Archie Ralph Axler died suddenly in that community. He was born in Toronto 47 years ago. . . . Harry Paynter, Jr., was named Calgary branch manager of RKO by Jack Labow, general manager. He succeeds Arthur Elliott, who resigned to take a post outside the industry. Paynter was a salesman in the Toronto office under Meyer Nackimson. He joined RKO in 1946 after several years with Paramount.

Galvan To Columbia

NEW YORK—Fernando F. Galvan, acting chief news editor, Voice of America in Washington, has resigned to join Columbia Pictures International Corporation as assistant to Lawrence H. Lipskin.

Lipskin is in charge of publicity, advertising and exploitation for the overseas motion picture distribution company, with the title of assistant to the president.

At a recent London party honoring Max Thorpe, elevated from managing director to chairman of the board of Columbia Pictures of Great Britain, were David Lewin, Daily Express; Thorpe; Mike Frankovich, Thorpe's successor; Irving Allen, Warwick Productions; and Ken Hargeaves, managing director, J. Arthur Rank Film Distributors, Ltd.

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Oscar Wintrab, Managing Director

NEWS OF THE TERRITORIES . . .

Premieres Highlight Boston Theatre Scene

BOSTON—The opening performance of "Cinerama Holiday" was given to the New England Council, which turned over the proceeds to the Red Cross Disaster Flood Relief. Ex-Governor Hugh Gregg of New Hampshire, Council president, was toastmaster at a dinner in the Hotel Statler hosted by the Warner Corporation. Samuel Rosen, executive vice-president Stanley Warner, was the recipient of a Paul Revere silver bowl, as were producer Louis DeRochemont and Si Fabian. About 100 persons attended the dinner, including members of the Council, the press, city and state officials from five New England states, and Stanley Warner officials. At the head table were the above and Lieutenant Governor Sumner Whittier, Governor Dwinell of New Hampshire, John and Betty Marsh, who are featured in "Cinerama Holiday," Harry Goldber, Lester B. Issac, Harry Kalmine, and others. Television and radio recordings were made from the lobby of the Boston, which was dressed in gala attire for the occasion.

On the same evening, and almost across the street, at the Keith Memorial, another premiere was staged. U-I brought in the Audie Murphy film "To Hell And Back" for one performance only, coinciding with the national convention of the VFW. Murphy spent two days in town as the hero of the VFW convention. He made tapes and live interviews on all the local networks, was introduced to Governor Herter, met the press at a luncheon, swore in 65 volunteers outside City Hall, to be known as the Audie Murphy Platoon, received a citation for his contributions to the selling of defense bonds, and rode in the lead car in the VFW five-hour parade, viewed by 500,000 persons. His visit was climaxed by his appearance on the stage of the Keith Memorial, where he was introduced to the audience by Major General Evan B. Gjesteen and received a special citation from VFW commander-in-chief Merton B. Tice. There were turn-away crowds jamming the doors of the theatre trying to get seats. Washington Street was blocked to motor traffic due to the two parades, honoring the two premieres.

Variety Readies Move Into New Headquarters

ALBANY—A post-Labor Day meetmeeting of the Variety Club was scheduled to discuss plans for the seanson and to arrange details of moving into new quarters on the mezzanine of Sheraton-Ten Eyck Hotel on Oct. 1.

Chief barker George H. Schenck expected two or three membership teams to be appointed. He did not believe the enrolling of additional barkers would present any great problem inasmuch as club officials had already been informally approached by persons anxious to join.

The hotel location and appointments are considered far superior to the present clubrooms on Clinton Avenue, a half block from Palace.

Albany

Tim Holt appeared with his stage unit at several northern New York drive-ins including the Star-Lit, Watertown; the Sunset, Canton, and the Thousand Island, Alexandria Bay. Joe Agresta conducts the first, Don Gilson, the second, and Don Gilson and Tony Scalise the third. . . . Joe Mirisolo, who operates the Warren, Warrensburg, N. Y., told branchmen that the recent flood damaged his theatre to such an extent it could not be reopened this season. . . . It has been introductions all around for Elias Schlenger, new Fabian division manager. Following a luncheon at which he met the circuit's area managers, Schlenger met distributor managers, also at an affair in Keeler's Restaurant. Chief buyer Bernie Brooks presented him. Those greeting him included Dan Houlihan, Paramount; Norman Jacketer, Columbia; Clayton Pantages, 20th-Fox; Norman Weitman, U-I; Arthur Newman, Republic; Ray Smoth, Warners; Max Westebbe, RKO; Jack Goldberg, MGM; Bob Adler, Allied Artists; and Sylvan Leff, upstate representative, Realart. Chief barker George H. Schenck invited Schlenger to become a member of Variety Club Tent 9.

The 20th-Fox exchange recorded one of the biggest print-shipment weeks in its history during the Bill Gehring Birthday Party celebration, which was part of a third-quarter drive. . . . Another branch racking up an impressive total was Paramount, for Paramount Week, Sept. 4-10. . . . Mrs. Louise Boyka, film and drama critic, Schenectady, N. Y., Gazette, returned to duty following several months' incapacitation due to a broken leg. . . . Kallet Theatres, Oneida, N. Y., decided to keep the Rex, Bolton Landing, N. Y., open after Labor Day. The Sharon, Sharon Springs, N. Y., another summer situation, closed that day. . . . The audience collections in the Will Rogers Memorial Hospital Drive promised to be sizable, distributor chairman Ray Smith stated. The idea of scheduling the appeals to coincide with the booking of big pictures proved a sound one. . . . Mrs. Inez Ferguson and Edward McIntyre reopened their Copake, Copake, N. Y., which was damaged by the recent floods.

Atlanta

The Film Booking Office, owned and operated by Al Rook, will do the buying and booking for the new 700-car drive-in at Orlando, Fla., now under construction. Also, they will take over the buying and booking for the Cinemorado, Islamorado Key, Fla., owned by Mr. and Mrs. Robert L. Duncan. . . . Manager Olin Evans has reopened the Starlite Drive-In, Florala, Ala., after a fire which destroyed the projection room and concession stand several weeks ago. . . . The lease of the Boynton, Boynton, Fla., has been sold to Gulfstream Theatres. Officers of the company are Richard T. Jebb, S. P.

(Continued on next page)

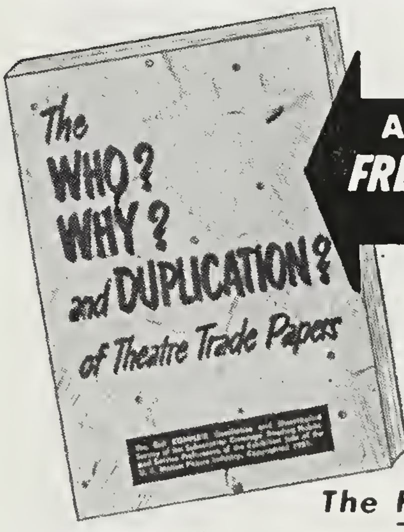
Flood Waters Recede; So Do Damage Reports

BOSTON—The aftermath of the worst flood in the history of New England finds theatres in Massachusetts not as badly damaged as first reported. When the waters receded enough to be pumped out of the cellars it was discovered that much of the equipment in distressed theatres could be salvaged and that the cost of repairs was not as high as first feared. The hardest hit was the Park, Worcester, owned by Kenneth Forkey. A total of $30,000 will be spent to put it back in order. The Quaker Drive-In, Uxbridge, owned by Ned Eisner and Bob Atamian, required $20,000 to be put back in order. It reopened for the Labor Day weekend.

Nearly every theatre in southern Massachusetts had to be pumped out, but this was true of all big buildings, too. The E. M. Loew circuit reports two theatres that had to be closed for three days for loss of power and dampness. The State, Webster, and Plymouth, Worcester, are now back in operation. Interstate's Strand, Southbridge, which bore the full brunt of the storm, was out of commission for six days.

Many theatres throughout the country, cognizant of the damage and loss of property suffered by industryites and others, have rallied to support relief agencies with benefit performances.

RIGHT FROM THE MOUTHS OF THE MEN WHO BUY . . . FOR 50% OF ALL U. S. THEATRES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Con Game Revealed In Fight Telecast

BUFFALO—Local and Canadian authorities are working hard to track down a confidence man who apparently is trying to perpetrate a $10,000 swindle based on the forthcoming telecast in the Century of the heavyweight championship fight. It was divulged that the con man, described as about 20, slight build, dark hair and complexion, has placed an order with a St. Catharines, Ontario, printing establishment for the printing of 3,000 tickets, counterfeits of the $3.50 admission tickets currently on sale for the bout.

Detective chief John C. Golombeck said that theatre officials have been informed of the plot and he warned boxing fans to check the authenticity of tickets they buy. St. Catharines and Buffalo police plainclothesmen have been working quietly on the case since it was uncovered last fortnight. It came to light when an official of the Carl Brooker Printing Shop, St. Catharines, notified police there of the order. Suspicion was prompted by the man's request that the tickets bear the name of a Buffalo print shop. St. Catharines authorities have kept the printing establishment under constant surveillance.

Apart from this element of the unusual, ticket sales for the fight everywhere are progressing more rapidly than any other sports telecast in theatres to date.

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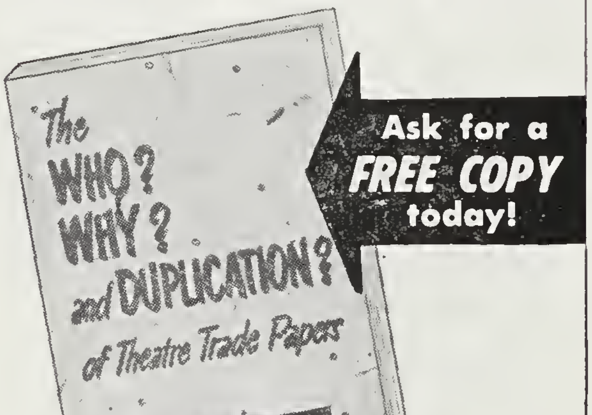
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FACT CAPSULE No. 2

3970 Replies show 11,293 subscriptions to a total of 12 Trade Papers . . . BUT 9565 (or 85%) were to some one of the 4 A.B.C. audited weeklies. The remaining 1728 spanned the "other 8."

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At the recent opening of "Cinerama Holiday," Boston, Boston, following a dinner at the Hotel Statler hosted by Stanley Warner Corporation to the officials of the New England Council, who took over the entire house for the first performance with proceeds going to the Red Cross Flood Disaster relief, were seen, left to right, Arthur Rosen, Samuel Rosen, Louis deRochemont, Harry Kalmine and Everett Callow.

Atlanta

(Continued from preceding page)

Jebb, and Doyle Morgan. Richard Jebb will manage the theatre. . . . The Columbus Drive-In, Tampa, Fla., is now under the management of W. E. Grout. . . . The Bowline Drive-In, Decatur, Ala., has opened. Owners are W. W. Hammonds, Jr., C. B. Gross, and C. D. Wheeler. They also operate The Wilson Drive-In, Florence, Ala., and the Marshall Drive-In, Albertsville, Ala. . . . Bill Ashby, service manager, Dixie Theatre Service Company, died of a heart attack. . . . Richard Boring has been named head bookkeeper and office manager, Theatre Seat Service, Nashville, Tenn. Boring was with the Crescent Amusement Company, Nashville, for the past ten years. . . . A closed circuit telecast of a world championship boxing match will be available for the first time here on Sept. 20, when Rocky Marciano defends his title against Archie Moore. The bout will be shown at the Roxy and the Royal.

Mrs. Rose Lancaster has resigned from Strickland Films to go with Bealand-King Films. . . . The Olin Evans Theatre Company, Florala, Ala., is the new owner of the Clayton, Clayton, Ala., and Brundidge, Brundidge, Ala., from the Fred McLendon Circuit. . . . The Coral Gables, Fla., theatre for which Loew's won court approval to lease was revealed to be owned by Sun-Red, Inc., the president of which is George J. Schaefer.

Veteran Ad Man Dies; Was With Hayman Circuit

BUFFALO—Richard D. Walsh, Sr., 58, veteran theatre advertising and public relations representative, died recently in Millard Fillmore Hospital. He had been ill nearly four weeks.

For the last 12 years, Walsh directed the advertising and publicity for Hayman Theatres, Niagara Falls. He had been with the Hayman interests for 27 years. Prior to transferring to Niagara Falls he was advertising and publicity director, Lafayette, Buffalo, when the late Charles Hayman operated that house.

Before joining Hayman, Walsh was with MGM. He was a member of Tent 7, Variety Club. Surviving are his widow, Mrs. Helen Cryan Walsh; a daughter, Mrs. Edgar Shanahan; and a son, Richard D. Walsh, Jr.

Boston

Elmer Nolte, Jr., president, Allied Motion Picture Theatre Owners of Maryland, has appointed Leon Black and Meyer Leventhal to make up the attendance committee from his area, for the regional convention of Independent Exhibitors, Inc. of New England to be held at Toy Town Tavern, Winchendon, Mass. on October 24-25. Sid Stern, president, Allied Theatre Owners of New Jersey, has appointed himself, Wilbur Snaper, and Irving Dollinger to the attendance committee from his area, all of whom will be present at the convention. . . . The Opera House, Bangor, Maine, has been selected for the New England premiere of "Wiretapper," distributed by Embassy Pictures Corporation. It will be backed by a strong TV, radio, and newspaper campaign, and will be followed by other New England playdates. . . . Marie Bruno, Empire, Manchester, N. H., is installing CinemaScope. She has closed the house for three months in order to repaint it and to have the seats repaired. . . . The Meadow-Glen Drive-In, Medford, Mass., was broken into during the night and thieves escaped with $1,500 from the same. Police believe the theft had been carried out by a professional gang.

The Reverend John B. Martin, pastor at St. Augustine's Church in Lawrance, collapsed and died in the lobby of the Worcester City Hospital. He had made the trip to visit one of his parishoners, Joe Liss, Stanley Warner district manager, who has been hospitalized since June as a result of a serious auto accident. . . . Philip Markell, 70, retired president, Markell Sanitary Products, died in Norwalk, Conn., on Sept. 5. He had operated a shop and warehouse on Film Row for many years, supplying theatres in New England. .. . . Theodore Fleisher, chairman, and Bill Koster, executive director, 1955 Jimmy Fund Drive, have asked theatre managers to make a special effort this year for theatre collections. The recent flood damage and the general appeals for funds to aid the restoration of property could make a serious dent in the drive unless managers exert extra effort. Last year's fund-rasing for the industry's own charity was hit by two hurricanes which came at the peak of the Jimmy Fund Drive. The governors of the New England states, led by Governor Herter of Massachusetts, have set Sept. 1 to 15 as "Jimmy Fund Time."

On tour for UA's "Night Of The Hunter," Paul Gregory recently visited the Chicago exchange and is seen with the branch personnel managed by Harry Goldman, third from left.

PROVIDENCE, R. I., NEWS—Thieves broke into the office of the Pike Drive-In, Johnston, R. I., and escaped with the office safe containing $700 in cash. . . . Loew's State, in conjunction with United Artists, presented special private showings of "Summertime" at the Avon Cinema. At the two morning previews were state and city officials, members of the press, and representatives from radio and television stations. . . . Joe Jarvis, owner, Gilbert Stuart, Riverside, R. I., neighborhood house, has been running a series of children's summer programs on Tuesday, Wednesday, and Thursday afternoon. In addition to carefully-selected juvenile films, Jarvis has been featuring games, watermelon-eating contests, and other unique stunts which, with valuable prizes and gifts, have been packing his house. . . . Governor Dennis J. Roberts recently signed proclamation setting aside September as 1955 Jimmy Fund Time. Edward M. Fay, Carl W. Haffenreffer, Narragansett Brewery head, and Willard Mathews, Majestic manager, were present.

Buffalo

Cinerama's seventh wonder of the world, Niagara Falls, is being painted on Technicolored film by the three-eyed cameras and will be recorded in the seven-channeled stereophonic sound. A 20-man crew which has captured the other six wonders in Europe, Africa, and points east, and has arrived in the Cataract City to plot and photograph the final episode of the third Cinerama production, "Seven Wonders Of The World." . . . Robert W. Wilcox, 44, left an estate of "not more than $500," it was disclosed in Monroe County, N. Y., Surrogate's Court. Petition of the widow, Diana Barrymore, for probate of her husband's will was filed with Surrogate Judge Michael L. Rogers in Rochester, N. Y. The Central Trust Company, Rochester, renounced in her favor its right under the will to serve as executor.

Arthur Krolick, district manager, UPT, Charles B. Taylor, associate district manager, and Francis Anderson, city manager, Rochester, N. Y., were in Spring Lake, N. J., attending the annual convention of Paramount Theatres. . . . An application by Veterans Broadcasting, Inc., Rochester, N. Y., owners of station WVET, to rezone property south of the Barge Canal from Class B residential to Class C commercial will be aired shortly by the Brighton Town Board. The town's planning board recommended the rezoning change to permit the company to relocate its transmitter building and equipment to the new site. . . . Decision has been reserved by Supreme Court Justice Walter A. Lynch following the filing of additional briefs in a suit in which Ed Sullivan, columnist, television star, and producer, seeks to halt a Buffalo firm's use of the name Ed Sullivan Radio and TV, Inc.

Charlotte

H. H. Everett, Everett Enterprises, has been elected vice-president, Brevard Music Festival. The new president of the organization is Edmund D. Campbell, Washington attorney. . . . Amos Boyette, former booker, MGM, has been made a salesman. . . . Mrs. Pauline Griffith, executive secretary, Theatre Owners of North and South Carolina, has returned home after being a patient in the Presbyterian Hospital for the past two weeks.

Wedding bells will soon ring for Frances Fouts and Naomi Sigmon, 20th-Fox.

The response that Billie Harris has been getting from exhibitors in North and South Carolina in disposing of the tickets to the dance that the WOMPI sponsored at Firemen's Hall was tremendous.

She wishes to thank each exhibitor for his fine cooperation in this event. She wishes to thank also the following booking agencies for their help in supplying prizes for the event: Theatre Booking Service; Queen City Booking Agency; Observer Transportation Company; Consolidated Theatres; Carolina Delivery Service; Piedmont Promotions; Carolina

(Continued on next page)

Largest Theatre Robbery Nets $16,800 At Drive-In

CHICAGO—Two masked bandits forced their way at night through a rear door of the Sunset Drive-In ticket office, Skokie, Ill., and escaped with $16,800 in small bills after compelling manager Robert Meyer at gunpoint to open the safe. It was the largest theatre robbery on local police records.

Meyer, who said the robbers seemed familiar with the surroundings, was tied hand and foot and compelled to lie on the floor. After the robbers left he jiggled a house phone. Projectionist Charles Stolcrow responded and released Meyer, who called police. An hour later the money would have been taken to a bank by Meyer under police escort. The loot represented more than a week's receipts, which had accumulated during a strike by Brink's Express Company.

Allied Convention Set; Kirsch Rebuts Critics

CHICAGO—Criticism aimed at National Allied was stoutly rebutted in a statement by Jack Kirsch, president, Allied Theatres of Illinois, and general chairman, 1955 National Allied convention, which will be held in the Morrison Hotel, Chicago, Nov. 7-9, in conjunction with the TESMA-TEDA-IPA conventions and trade shows.

The purpose of attacks on National Allied is to show the organization is "out of step" with the industry on current issues, Kirsch said. "Independent exhibitors," he continued, "do not take these barbs seriously, because whenever the National Allied organization has taken a stand . . . critics have always cried . . . desperately trying to convey the impression among independent exhibitors that they, and not Allied, are the ones the exhibitors should heed and listen to." If there is any doubting independent exhibitor . . . all he has to do . . . is to attend the National Allied convention."

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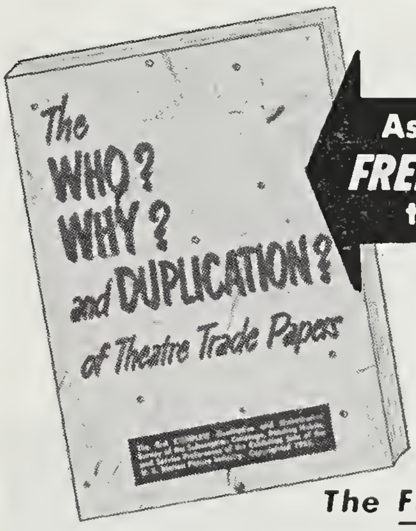
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FACT CAPSULE No. 3

3264 Executives specified 18,578 "preferences" in answer to 6 questions about 12 Trade Papers . . . BUT 17,635 (or 95%) of the "preferences" specified some one of the 4 A.B.C. weeklies.

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Variety Club Affairs Highlight Dallas Scene

DALLAS—The 16th annual Variety Club Turtle Derby was held with the usual large crowd in attendance. Entries in this race came from all parts of the United States, and the Dallas Figure Skating Club presented an ice show.

The annual presentation of the Boys Ranch Tumbling team was made by Robert Clint, new Ranch director, following the acts on the flashing blades. Of special interest to those having entries in the show were the four main prizes, an all-expense trip to Europe for two for 16 days; an all-expense trip to Nassau for two persons for seven days; an all-expense trip to Mexico City for two persons for seven days; an all-expense trip to Las Vegas for two persons for seven days.

Members who served on the various committees for the gala affair included Joe S. Caffo, James O. Cherry, Charles E. Darden, Ben Ely, Ed Gall, Bernard Gold, Phil Isley, W. E. Mitchell, Meyer Rachofsky, John H. Rowley, Julius Schepps, Walter Baroff, John Gebhard, Wilbur Marshall, Morty Freedman, Jack Bryant, Ernest Lovan and Frank Bradley.

George Hoover, Variety Clubs International chief barker, recently paid a visit to Dallas and was met at the airport by Frank Bradley, C. A. Dolsen, John H. Rowley, and Kendall Way.

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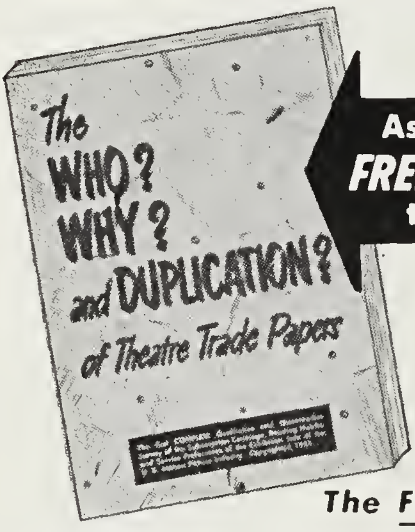
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FACT CAPSULE No. 4

Out of 3264 Executives only 532 subscribed exclusively to only one of the 12 Trade Papers. BUT . . . 528 (or 99%) of these exclusives specified one of the 4 A.B.C. audited weeklies.

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Fred C. Stovenour, Dallas, southwestern representative, National Carbon Company, and father of June Haver, former film star and wife of Fred MacMurray, plans to attend the national convention of the Theatre Owners of America in Los Angeles on Oct. 6-9.

Charlotte

(Continued from preceding page)

Booking Service; Reinhardt Enterprises, Inc.; Mr. J. K. Whitley, Towell Theatres, Inc., Kannapolis, N. C.; and Colonial Theatres, Valdese, N. C. Their fine cooperation and participation made the dance an excellent one.

E. G. Stelling, president, Essantee Theatres, Inc., Charlotte, N. C., has announced that L. R. Gilland, Jr., and Perry Reavis, Jr., have been elected vice-presidents. Essantee Theatres is the management company of Stewart and Everett Theatres, Inc.

Chicago

Balaban and Katz are debating whether to drop stage shows at the Chicago during the premiere of "Guys and Dolls," starting Nov. 11. . . . The Allison Drive-In, Bridgeport, Ill., is observing daylight saving time to accommodate a large number of patrons from Indiana who have the fast time. . . . Radiant Manufacturing Company, screen producers, named George Baumann, advertising manager; Wallace Bucher, sales promotion manager; and Merrill Natker, assistant advertising manager. . . . George Francken, who purchased the Ritz, Chenoa, Ill., is refurbishing the house for a September opening. . . . Vernal Elliott, Clayton operator, Clay City, Ill., leased the Louise, Louisville, Ill., and is readying for a September opening. . . . Lester R. Kropp, president, Missouri-Illinois Theatre Owners, was chosen co-chairman, TOA annual meeting, Los Angeles, Oct. 6-9.

Kerasotes Theatres installed widescreen at its 66 Drive-In, Springfield, Ill., and at the Rantoul, Ill., drive-in. . . . Barkers proclaimed the 1955 Golferama of Variety Club, held at St. Andrew's Country Club with an attendance of 250, "the best ever." Harry Balaban, of H. and E. Balaban, and Johnny Jones, McVickers owner, tied for low scores at golf and split the prize. Sylvan Goldfinger, Loop director, emceed at the dinner and amused his listeners with a monologue. Everyone received a door prize.

Cincinnati

Prolonged high temperatures and full-scale employment combined this summer to produce a record volume of business for houses in this area. As usual, business slid off somewhat with school reopenings. . . . Herbert J. Gilles, Paramount branch manager for two and one-half years, will become Washington branch manager on Oct. 1. His local successor has not yet been announced. . . . Duke Hickey, U-I public relations, was in to bally "To Hell And Back." . . . Charles Wilson has reopened the Talawanda, Oxford, O., for the winter season.

COLUMBUS, O., NEWS—Norman Nadel, Columbus Citizen theatre editor, praised Sen. Charles Mosher's conduct of the film censorship bill hearings before the Senate Education committee saying "he was determined to give the bill a fair hearing." Nadel said the issue is sure to be brought up at the next session of the Ohio Legislature. . . . First-run showing of "Naked Amazon" was held at the In-Town Auto, and eight indoor theatres and drive-ins had first-runs of "Stranger On Horseback" and "Big House, U.S.A." . . . Doris Vacca resigned as assistant manager, Loew's Broad.

Cleveland

Peter Wellman, owner, New Mock and Wellman, Girard, O., took off by plane to spend three or four weeks in Sparta visiting his 98-year-old mother. . . . George Delis, who divides his time between his business interests in Canton, O., and Athens, Greece, is temporarily here with his wife and son. . . . Exhibitors and theatre managers in this area were notified to attend a meeting on Sept. 12 in the Cleveland Motion Picture Exhibitors Association rooms, to work out specific plans for participation in the Audience Awards Poll. One of the pieces of business before the members was to elect a new exhibitor chairman to succeed Horace Adams, who resigned because of outside business pressure. Distributor chairman Danny Rosenthal presided at the meeting. . . . George Manos, who owns and operates an independent circuit in northern Ohio, rushed to completion his new Skyway Drive-In, near Malvern, O., in time for the holiday trade. . . . Ohio theatres are both opening and closing. Recently opened were the Dueber, Canton; Rockford, Rockford; and Star, Deshler. The newly closed ones are the Park, North Canton, and the Grand, West Lafayette. . . . Lino Alessio, owner, Linda, Akron, O., who was married recently to Beverly Anne Johnson, returned from a four week honeymoon. . . . Other returned honeymooners are Leonard Steffens, Columbia salesman, and his bride, the former Marjorie Maurus.

Dallas

Albert H. Reynolds, who in recent years served as vice-president and general manager, Ezell and Associates, is now in business for himself. He will serve as a broker for the sale and purchase of drive-ins exclusively. Also, he will be a consultant in the drive-in field. . . . Employees along the row recently formed several bowling teams, which began their active competition Sept. 3 at the Texas Bowling Center.

Jacksonville

WOMPI president Janice Claxton was the top money raiser during a fund drive and received a $25 prize for selling 296 tickets. . . . Another WOMPI, Pat Haughdahl, received $25 for selling the winning ticket to Harvey Carroll. . . . B. B. Garner, president, and Bolivar Hyde, general manager, Talgar Theatres, Lakeland, Fla., were conferring here with Glenn Gryder, their booking chief. . . . A new outdcorer, the Wesconnett, opened here Sept. 1 under the ownership of Thomas E. Bell, who formerly operated the Pinecrest Drive-In. . . . Richard Jebb is the new co-owner of the Boynton, Boynton Beach, Fla. . . . Visiting Tom P. Tidwell, 20th-Fox branch manager, was Ray Elkins, Rowley United Theatres, Dallas. . . . J. N. Dakos has closed the Ritz, Clearwater, Fla., indefinitely.

Minneapolis

Ed Linder, manager, loop Gopher, resigned Sept. 13 to become general manager of a new circuit being formed in Maryland, Washington, southern Pennsylvania, and northern Virginia. . . . Paul Carlson is the new assistant manager, World. . . . The Hollywood, a neighborhood house, is devoting the entire month to playing Academy Award-winning pictures on a double feature basis, with two changes a week. The schedule required some fancy shipping arrangements and location of prints. All the accompanying shorts are Award winners, too. . . . The entire first floor of the 20th-Fox exchange has been redecorated. . . . Frank Campo, formerly booker, Paramount, is a new salesman, Allied Artists. . . . Carl Adams has taken over management of the Family Drive-In, Faribault, Minn.

New Haven

The Candlelite Drive-In, Bridgeport, built by E. M. Loew at a cost of $200,000 opened Sept. 2. The theatre accommodates 600 cars and is the fifth ozoner in Connecticut and the 26th in the country operated by E. M. Loew, whose drive-in near the Wilbur Cross Parkway tunnel, West Haven, Conn., is in progress. According to George Landers, zone manager, the Candlelite is the first drive-in in the country to be equipped with seats for walk-in patrons. . . . Flood Relief Shows were being sponsored throughout the state. . . . When Tony Masella had an overflow crowd of youngsters and adults at the Loew Poli Palace, Meriden, Conn., he asked the help of A. Leo Ricci, Capitol, Meriden, who happened to be in the theatre at the time of the Relief Show. Ricci opened his theatre and with the cooperation of Masella was able to run a show, taking care of the overflow crowd. The result was $1500 worth of canned goods and $100 in cash for the Flood Relief Fund. . . . The Cameo, Bristol, Conn., reopened on Sept. 2. . . . The Rialto, Norwalk, Conn., had a gala reopening on Sept. 2. . . . The E. M. Loew Farmington Drive-In had a Flood Relief Show on Sept. 6 with proceeds to the Community Chest in Bristol and Farmington. . . . Floyd Fitzsimmons, MGM publicist from Boston, was in to arrange personal appearances of the "Goldwyn Girls" from MGM's "Guys and Dolls."

New Orleans

Ticket sales for the Rocky Marciano-Archie Moore bout have taken on an accelerated pace at both Loew's State and the Saenger. . . . One among many of the WOMPI service projects during August was the collection and presentation of 25 pounds of greeting cards to St. Mary's Training School for retarded children, Clarks, La. Occassional film entertainment was also arranged for the school. . . . The tentative date for the opening of Lewis Adolph's new four-wall Venice, La., was for Sept. 10. . . . Southern Amusement will close the first-run Jefferson, Lafayette, La., for an indefinite period for an extensive program of remodeling and refurbishing.

The Reverend C. T. Wethers shuttered the East End, Baton Rouge, La. . . . The reopening of Southern Amusement's Round-Up Drive-In, Lake Charles, La., was again postponed. . . . Lewis Cox will close the Bayouland Drive-In, Barton, La., on Oct. 4. . . . The new owners of Star Pineville, La., are Paul K. Sayers and Rubin Talbert, who purchased it from Charles Morel, Natchez, Miss. . . . J. W. McGraw shuttered the Rex, Prichard, Ala. . . . In Tupelo, Miss., the Lee Drive-In was opened recently by Joe Chambers and Frank Hurd. . . . United Theatres shuttered the Mecca, the city's oldest neighborhood theatre. . . . Sylvia R. Sellers, daughter of Mr. and Mrs. E. R. Sellers, drive-in owners, Opeloussas and Lafayette, La., recently won the Miss Opelousas contest and has entered the contest for the selection of a queen to rule over the upcoming "Yambolee" festival, an annual event staged in Opelousas by the yam growers and packers association of Louisiana. . . . Otho Long, Winfield, La., will soon reopen the old Winn, to be renamed the Princess. . . . C. Clare Wood has joined the United Theatres staff as director of theatres. He was previously connected with Durwood Theatres, St. Joseph, Mo.

Benefit Performance Aids Flood Relief Program

PATERSON, N. J.—A benefit performance for flood victims with the admission being any type of canned food was arranged last week at the Regent by manager Dick Josephs. If the Regent seemed like a gigantic grocery store that morning, it was because thousands of youngsters wanted to see a fine movie while providing sustenance for sufferers in the floods.

There was a two and one half hour program, and by opening its doors for the worthy cause, the Regent became the first house in the area to utilize its facilities to aid the floor victims.

Arrangements for the benefit show were made by Anthony Williams, district manager, Stanley Warner, and Kenneth Chambers, business agent, Motion Picture Operators and Stage Hands, Passaic County. All theatre employees volunteered their services for the performance.

Philadelphia

Harold Seidenberg, general manager, Fox, is moving with his family to San Francisco, where it is reported he will be placed in charge of six Fox West Coast theatres. . . . Carman Pizzi, Triangle Sign artist, took the marriage leap and has settled down with the former Anna Spagnola. . . . Louis J. Goffman, chief barker, Variety Club, Tent 13, announces that golfing members are really fortunate this

(Continued on next page)

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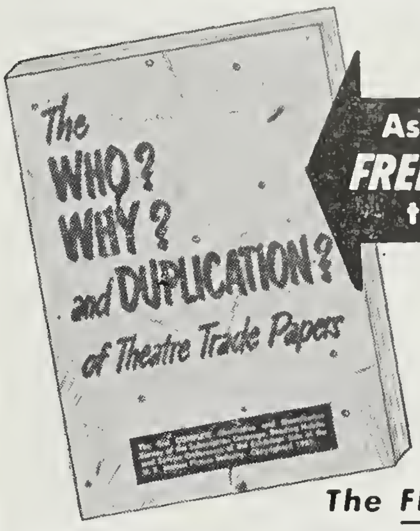
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FACT CAPSULE No. 5

11,293 Total Subscriptions showed duplications of as high as 5.6 per subscription in certain papers. BUT . . . the first 3 of the A.B.C. audited weeklies show the least duplication of all.

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Cinema Editors Hear Toll-TV Pros And Cons

HOLLYWOOD—"More than fifteen billion dollars is spent annually on entertainment in America, and there is no reason why toll-TV should not have a share of it if the people want it," so stated Don Belding, chairman, executive committee, Foote, Cone, and Belding, national advertising agency.

Belding participated on a panel for a seminar on toll-TV sponsored by the American Cinema Editors recently at the Hollywood Woman's Club. Others on the panel, with varied opinions, included Mervyn LeRoy, Warners producer-director; Paul MacNamara, vice-president, International Telemeter Corporation; and Dr. Dallas Smythe, director, Institute of Communications, University of Illinois, and economic adviser to Organizations for Free TV.

Dr. Smythe stated that 60 per cent of the TV set owners were in an income bracket of $5,000 per year, or less and that the average family in this group spent $254 on entertainment annually. He felt that in this modest sum there wasn't room for a toll-TV allowance. Dr. Smythe further stated that toll-TV would lead to a monopoly, and that it was unsound.

"Free TV is consistently improving their programs," Dr. Smythe continued, "and a huge backlog of good pictures is being unlocked. Also, from the standpoint of economics, free TV is rapidly rising to be able to afford good shows."

The bombshell of the evening was dropped by producer-director LeRoy. "If people have to pay to stay home to watch movies, it will drive them back into the theatres where they can get the full dramatic impact of movies with the latest improved technical developments," he stated.

MacNamara's four important points in favor of the pay system were, "Quality of entertainment will be improved with the additional income to spend. We will regain the important sports events on TV which we have lost, as franchises held by the events will be able to participate in the revenue from the sets. Cost of distribution to TV stations is far less than distribution to theatres and the toll system will make possible the operation of more TV stations, thereby increasing the television audience. Pay TV will not eliminate free programs, but will add better ones."

More than 200 ACE members and their guests attended the seminar.

Philadelphia

(Continued from preceding page)

year. "We have coming up on Sept. 30 our annual tournament and outing at the Philmont Country Club," he said. "In addition, the Philadelphia Daily News Charities has invited us to participate in its Open Invitational Golf Tournament to be held Sept. 12-18 at the Cobbs Creek Golf Course. The entrance fee to the latter is $5, and the entire amount which members pay remains in the Tent's own Heart Fund." . . . Hortense Shalita, SW secretary to ad-pub chief Birk Binnard, is recuperating from virus pneumonia at Einstein Medical Center, Southern Division. . . . Several of the stars of Allied Artists' "The Phenix City Story," SW Stanley, held autograph sessions in the lobby. . . . It is reported that Jack Harris, EPI head, is negotiating a deal whereby he will take over Screen Guild.

Irv Lomis, formerly of the Stanley Warner film payment department, is now associated with Allied Buying and Booking Service. He has been succeeded at SW by Ralph Garman, Jr., son of Ralph

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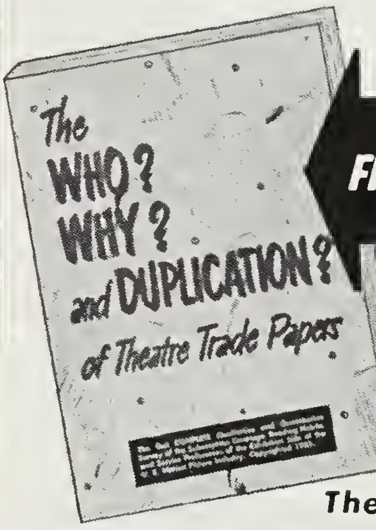
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Garman, Paramount salesman. . . . Bill Kanefsky, manager, Studio, won $10 in RKO's "Do It Yourself" contest for press book ideas on "Bengazi." . . . Police in Brigantine, N. J., were serching last week for the murderers of Fred Irwin, 78, Capitol manager. Irwin's body was found last fornight in Absecon Inlet after more than $1000 had been removed from a Philadelphia safe deposit box held jointly by him and a suspect, Mrs. Lynette Beasley.

Mr. and Mrs. Guy Hunt, Hunt Theatres, Wildwood, N. J., are the proud parents of their third child. Guy, however, was handing out no cigars as it was his third daughter. . . . WCAU-TV has offered to use its facilities for tests of the Jerrold claims that they can break scrambled toll-TV codes.

Reading firemen were sent to Ephrata, Pa., 15 miles away, early on Sept. 6 to fight flames that caused approximately $100,000 loss in the Roxy and the Otis C. Billmyer store adjoining the theatre. Because the building is only a short distance from the location of a garage and electrical appliance property destroyed five days previously, with a loss of $45,000, police are checking clues that point to arson as the cause for the Roxy fire. The theatre was partially covered by insurance. . . . Mrs. Charles I. Farlow, 60, known under the stage name of "Georgie Moore," a member of Ziegfeld and Shubert musical comedy companies for a long period, died in her home here. She had been employed by Loew's office here since 1941.

READING, PA., NEWS—The Schad Theatres Company, Dr. Harry J. Schad, president, was given a permit at City Hall for additional air conditioning equipment and other changes in the Strand, to cost $2,800. Earl Hinkle is manager.

St. Louis

COMPO collections are slow in the area, largely due to conditions peculiar to eastern Missouri and southern Illinois. Receipts should pick up in September. . . . The officers and directors of the Missouri Illinois Theatre Owners were to meet at the Melbourne Hotel, Sept. 13, with the principal matter on the agenda plans for the annual meeting of the organization to be held at the Hotel Chase, Nov. 21 and 22. . . . The Ritz, Arcola, Ill., was closed by the Hugh McGregor estate, and is for sale. The estate's Oakland, Oakland, Ill., which has been dark since May, is also for sale. . . . The Rex, Waverly, Ill., will be reopened on Sept. 18, William E. Jackson, owner, announced. . . . The Main Street, Paris, Mo., will be closed during September. In this period employes will be able to enjoy their vacations. The house is owned by Mrs Edith Major.

In the Williams versus Paramount, et al anti-trust suit pending in Federal Court here, the plaintiffs by leave have amended their petition to substitute Allied Artists Pictures, Inc., as a defendant, in place of Monogram Pictures, Inc. . . . The Grand, burlesque house, opened for the season on Sept. 3. . . . The Majestic, East St Louis, Ill., a Publix Great States unit, will have the Rocky Marciano-Archie Moore bout telecast Sept. 20, with all of its 1,707 seats selling for $3.60. Loew's State here also has the bout, with its scale $5 for 100 loge seats, and $3.65 for 3,100 general admission seats. . . . Local film folk were saddened by the death of Gerald F. Sturgis, 60, manager, Southtown, Springfield, Ill. . . . Mrs. A. H. Toma, past president, Better Films Council of Greater St. Louis, has been named to the Missouri Library Commission by Governor Phil M. Donnell, to serve a 3-year term. . . . Herman Gorelick, co-owner, Realart Pictures, and Mrs. Gorelick left for Miami, where they plan to spend two weeks as part of the celebration of their 30th wedding anniversary. . . . Jimmy Frisina, Taylorville, Ill., buyer, Frisina Amusement Company, had the second lowest qualifying score for amateurs to participate in the National Amateur Golf Championship of 1955. Frisina, who has held the Illinois state title twice, is participating in a Virginia tournament also.

Five of the dolls in Samuel's Goldwyn's "Guys And Dolls" for MGM release are making a 30-city tour on behalf of the film. They are Marilyn Darrow, Hollywood, Cal.; Barbara Brent, Great Neck, L. I.; Jann Darlyn, San Francisco; Larri Thomas, Wayne, Pa.; and June Kirby, Los Angeles.

Mrs. Winona Allen, Springfield, Mo., widow of the late Doc Allen, for many years the Dallas branch manager, National Screen, is a partner with John Castner in the ownership of the 60 Drive-In and the Cameo, Mountain Grove, Mo., which they purchased recently from William Dean Davis, West Plains, Mo. The management and ownership of the drive-in and theatre was formally assumed by Mrs. Allen and Castner on Sept. 4. . . . The Marion Drive-In, Marion, Ill., was to have its grand opening the night of Sept. 8, Stewart Cluster, owner, Johnston City Ill., announced. . . . Officials of the Bloomer Amusement Company, Belleville, Ill., have notified the managers of all the motion picture film exchanges in St. Louis that the company's 1000-car Cahokia Drive-In, Alorton, Ill., will have its grand opening the night of Sept. 22. The drive-in, one of the finest in Illinois, cost approximately $400,000. It was designed by George M. Peterson. . . . The Grand, Eldorado, Ill., closed for the past several months, was reopened recently on a part time basis. Manager John Falk said that the house will continue to show first-run pictures.

San Antonio

Money has definitely been appropriated by U-I for a Houston exchange building, according to Bob Wilkinson, branch manager, Dallas. He stated that U-I is looking for a suitable site. . . . Ellis Ford has resigned as manager, Delman, Houston to become associated with the Houston Popcorn Company. Ernest Buffington, formerly manager, Trail Drive-In, will replace Ford at the Delman. . . . Daniel Botkin, assistant manager, Alameda, enlisted in the Air Force and is receiving his training at Lackland Air Force Base, Tex. . . . Hiram Parks, operator, Llano and Plains, Lubbock, Tex., has maintained for the past five years a scholarship prize of $2,000 given yearly to outstanding and

SW Jersey Officials Meet With Smakwitz

NEWARK, N. J.—The first meeting of the new year for the Stanley Warner Newark zone was held last fortnight at the home office, attended by all managerial and executive personnel and conducted by zone manager Charles A. Smakwitz. In his talk Smakwitz keynoted hard work and aggressive showmanship using time-tested stunts. He went into all phases of operation and outlined the progress made by the zone during the past months.

Each of Smakwitz's aides and department heads outlined work in progress and discussed plans for the new year. The executives who spoke were John McKenna, film buyer; Louis Dennis, contact department manager; Edgar Goth, advertising director; George Isenberg, real estate; John Damis, maintenance; Charles Piltz, sound engineer; and district managers Anthony Williams, Harold Widenhorn, and Bernard Silverman.

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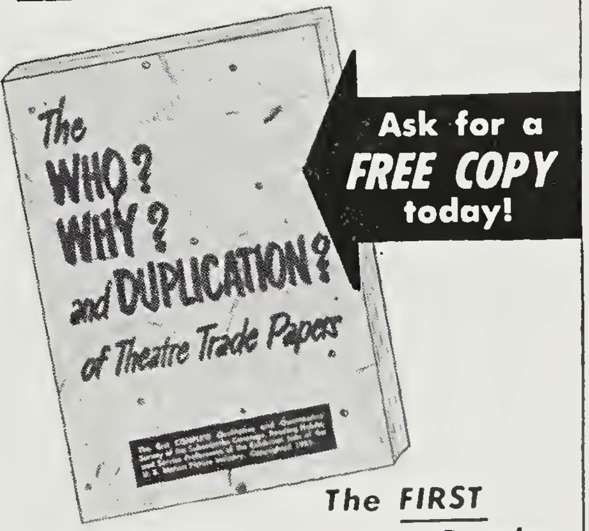
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deserving Latin American students. The selection is made by a college faculty. He is a leading exhibitor of Spanish language motion pictures. . . . Albert Raines, manager, Avalon, a Korn unit, Houston, has announced that the theatre has been closed. No announcement has been made about its future.

Clasa-Mohme will soon release "El Tesoro de Pancho Villa." The film deals with the much disputed subject of the treasure purportedly buried by the famous Mexican bandit leader, and stars Rodolfo Landa and Alica Caro. . . . Helen Jones is the new relief cashier, Interstate Theatre circuit, currently on duty at the State. . . . Leon Glasscock, head, Glasscock Theatre circuit, has announced that both the Leon and Ples-Tex, Pleasanton, Tex., are now in operation. . . . All theatres were running the trailer, featuring Cary Grant, appealing for funds for the Will Rogers Memorial Hospital and taking up collections at each performance. . . . The San Antonio Police Department endorsed the recent showing of the film short, "Devil Take Us," at the Empire Several wrecked cars were on display in front of the theatre as an effective drawing card. . . . Theatre officials at the Alameda are trying to bring the widow of Pancho Villa to the city in connection with the showing of the Clasa-Mohme film. She is Luz Coral de Villa, residing in Duramgo, Mexico. . . . Nacho Torres, manager, Alameda, is happy with the recent reception given to the first Technicolor movie in Spanish brought to the Alameda, and hopes they will be able to book others soon.

Colonel H. A. Cole, board chairman, Texas Allied Theatre Owners, has donated $1,000 to the Sam Rayburn Memorial Library Fund, a gift from his American, Bonham, Tex., the home of the prominent Congressman. There is a movement underway to build a memorial library at Bonham in tribute to Rayburn. . . . Sheriff Phil Medlin, Guadalupe County, with headquarters at Seguin Tex., has a featured spot in a series of TV pictures now before the cameras at Bandera, Tex. Big D Pictures, Dallas, has a company there on location. The film will be released through Tower Pictures, Dallas. Others appearing in the cast include Rex Ross and Armida.

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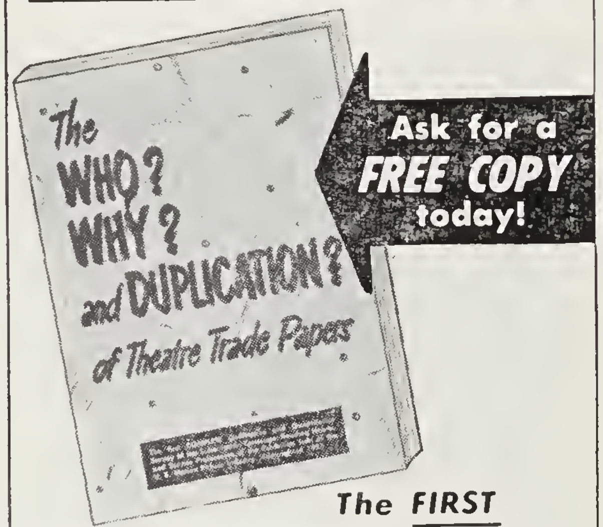
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One of the highlights of Audie Murphy's recent visit to Washington in connection with advance promotion of U-I's "To Hell And Back" was his visit with Vice-President Richard Nixon. Seen are, left to right, John Horton, U-I's Washington representative; F. J. A. McCarthy, southern and Canadian sales manager for U-I; James O Cherry, Dallas theatre manager for Interstate Theatres, representing Robert J. O'Donnell; Vice-President Nixon; and Murphy.

Seattle

Ed Arndt is the new advertising manager, Sterling, to work with L. Sackrider. Clinton McFarland, who formerly was in charge of the circuit's advertising and publicity, is now with Charles F. Clise Realty, owner, Orpheum, and other properties. . . . Kevin Nelson, manager, Beacon, became the father of a boy. . . . Marvin Fox, formerly city manager, Hamrick Portland Theatres, is now booker, Foreman Theatres, out of Portland, Ore. . . . The father of Jack J. Engerman, Northwest Releasing, was killed recently in an automobile accident in New York. . . . Francis Bateman, Republic division manager, visited the exchange. . . . In some recent shifts at Sterling, Jim Bonholzer became general manager, Columbia Basin Theatres, Ephrata and Moses Lake, Wash., with home offices at Ephrata. He has been a booker for the past five years, and prior to that a manager. Jerry Vitus, former Northgate manager, is taking his place as booker.

VC Sponsors Premiere Of "Cinerama Holiday"

WASHINGTON—The Variety Club announced that it has made arrangements with the management of the Warner to sponsor the premiere of "Cinerama Holiday," Sept. 28. The performance will be a benefit for the Club Welfare Fund for Children's Hospital.

The gala opening of the second Cinerama feature will be marked by the attendance of dignitaries representing official Washington, the diplomatic corps, and members of the entertainment world. Tickets for the benefit premiere will be available at the Variety Club and the Warner box office.

Washington

Irving Martin, manager, Loew's Columbia, has returned to his desk after spending three weeks in Wilmington, Del., as relief manager during vacations. . . . Joel Margolis, managing director, Loew's Capitol, is making plans for new ideas in the forthcoming opening day football game for the Washington Redskins. Margolis will handle the helm in staging halftime activities for the National footballers. . . . RKO Keith's will present the Rocky Marciano-Archie Moore championship fight telecast on Sept. 20. Keith's policy for the telecast is all seats reserved. Loew's Capitol will also present the telecast with a first-come, first-served policy. . . . The Motion Picture Theatres Owners Association met at a luncheon last fortnight. Julian Brylawski, chairman, presided.

Jack Fruchtman, owner, Southern Maryland Theatres, Inc., visited his Lexington Park, Md., theatres over Labor Day and enjoyed shaking hands with many patrons, just as in the old days when he first began to operate. . . . Assistant manager Ray Trumble, Park, has been having a time with a virus, and it kept him confined to his home for a few days. . . . Staff assistant Jerry Tatum is now operating the Plaza, Lexington Park, Md. . . . Ray Hall, supervisor, Berlo Vending Company, married Peggy Cecil at St. Aloysious Catholic Church, and is now on a honeymoon in Canada.

Victor Orsinger, Washington; Frank Boucher, Washington; and Ed Linder, recently manager, Gopher, Minneapolis, have formed the Orbo Corporation to develop a circuit of theatres in this territory for Class "A" operation. The Milo, Rockville, Md., will be enlarged and remodeled to serve as headquarters of the corporation. Linder will handle the Milo and be general manager of the new circuit. He will be remembered as manager of the Ontario, Washington, for Boucher.

BALTIMORE, MD., NEWS—Oscar Coblentz, Jr., owner, Alpha; Rodney Collier, manager, Stanley; Joseph Grant, owner, Northwood; and Pete Prince, MGM representative, played in the Washington Variety Club's golf tournament. Collier won a $25 U. S. Savings Bond for high score. Coblenz and Prince also took prizes. . . . C. Morton Goldstein, chairman, Maryland State Board Motion Picture Consors, and his family spent the day at Bowley's Quarters, as guests of the Allied Motion Picture Theatre Owners of Maryland. . . . Hal Colley, publicist for Keith's and the New, was host to the press, radio, and TV at a cocktail party in the Sheraton Belvedere in honor of Rosalind Russell. . . . Although the Marciano-Moore fight is not until Sept. 20, the Stanley, with a seating capacity of nearly 3,000, is practically sold out.

PHYSICAL THEATRE

Remodeling can bring new life and enthusiasm into a theatre's operation. An outstanding example of this is the recently remodeled Capri, San Diego, Calif. An indication of the importance of such a move can be gotten by comparing the grosses of $600 before the remodeling to the $12,000 afterwards.

Devoted exclusively to the theatre structure, its design, construction, furnishings, maintenance, and specialized equipment, with a special section for drive-ins, devoted to their design and operation.

Arnold Farber, Editor

Vol. 10, No. 10 September 14, 1955

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NIGHT, AFTER NIGHT

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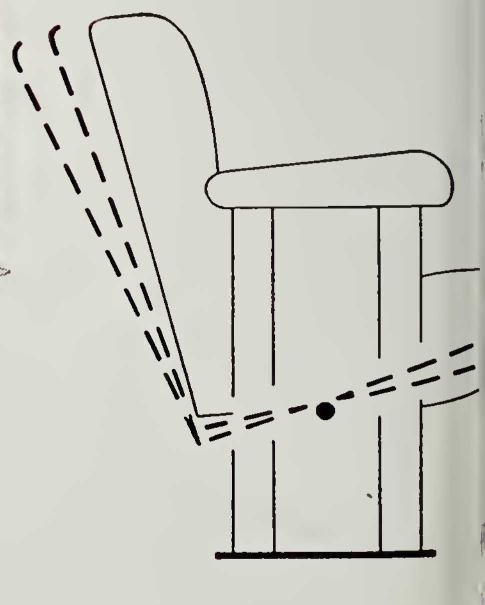

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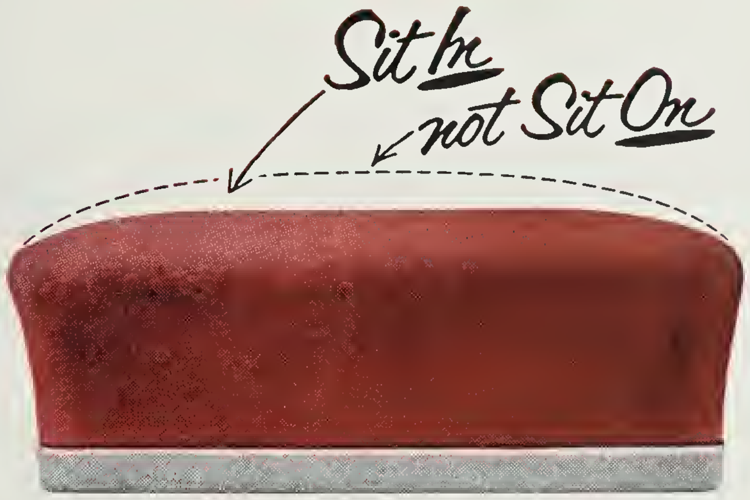

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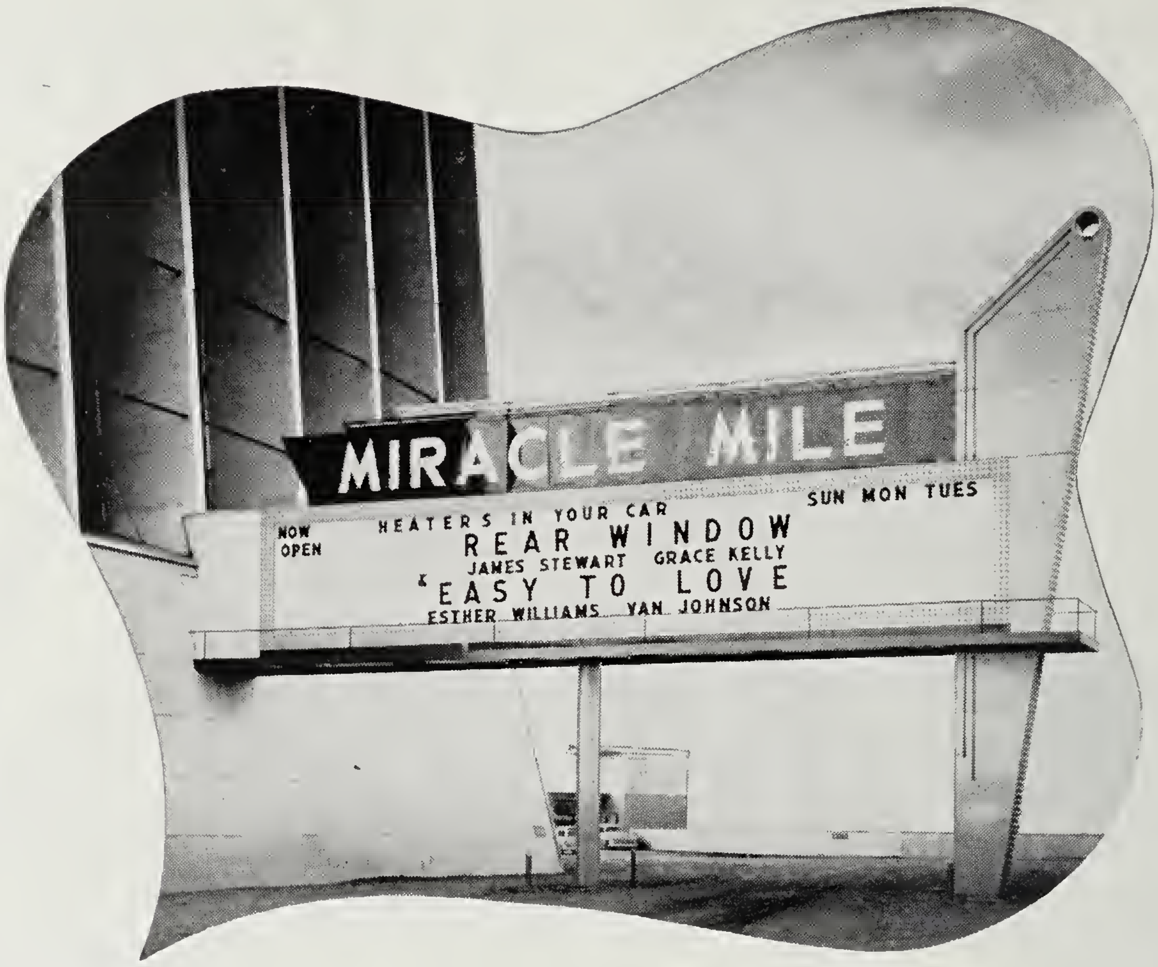

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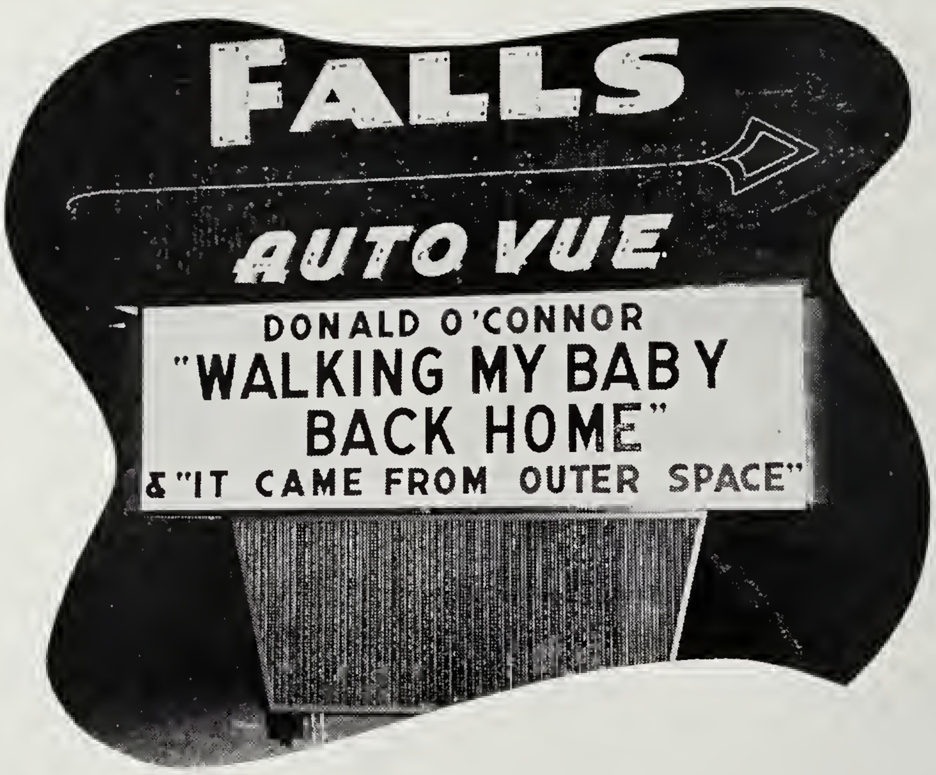

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LAYING IT On The Line

Why Remodel?

You are the operator of a theatre. In the past two years you have spent more than you would have liked for new screens, projection equipment, sound equipment, etc. However, you made these changes because your "business sense" told you that they were necessary in order for your theatre to prosper. And in most cases these expenditures for new equipment have paid off at the boxoffice.

After having made this considerable dent in your bank account it is not unexpected, or unreasonable for you to ask, why remodel? Why, you might say, after putting in a wide screen and stereophonic sound should I go to the further expense of repainting, putting in new chairs and carpet, reconditioning the roof, or theatre front? No, this attitude is not unreasonable, but it is unrealistic.

Your theatre, and that includes the ceilings, the basement, and the exterior as well as the auditorium, is a showcase for entertainment. You are selling a product just as the florist next door, and the jeweler across the street. And like them you must present your merchandise in an attractive showcase, your theatre building.

If, after making a thorough inspection, you find that your remodeling needs are of a minor nature, it is very likely that you and your maintenance staff can handle the job alone. There are hundreds of "do-it-yourself" products on the market that offer the user professional results at non-professional prices. However, if the job appears to be a major one we cannot recommend too strongly that you use trained experts. An attempt to handle something that requires special skills and equipment might turn your "do-it-yourself" job into a "rue-it-yourself" job.

In this issue, devoted to remodeling and reconstruction, there are articles giving important information on such things as how to properly survey your property for needed repairs and replacements, tips on how to recondition certain parts of the building, as well as a discussion of tasks that can be undertaken by unskilled help.

The Fall is an excellent time to undertake a remodeling effort because in this season you are usually not hampered by oppressive hot spells or work stopping cold weather. And if you remodel to any extent, let your patrons in on it by mentioning it in your advertising and other channels. The public will be much more receptive to the strong product that is usually released during the next few months, if it also knows that the theatre will have a fresh new look.

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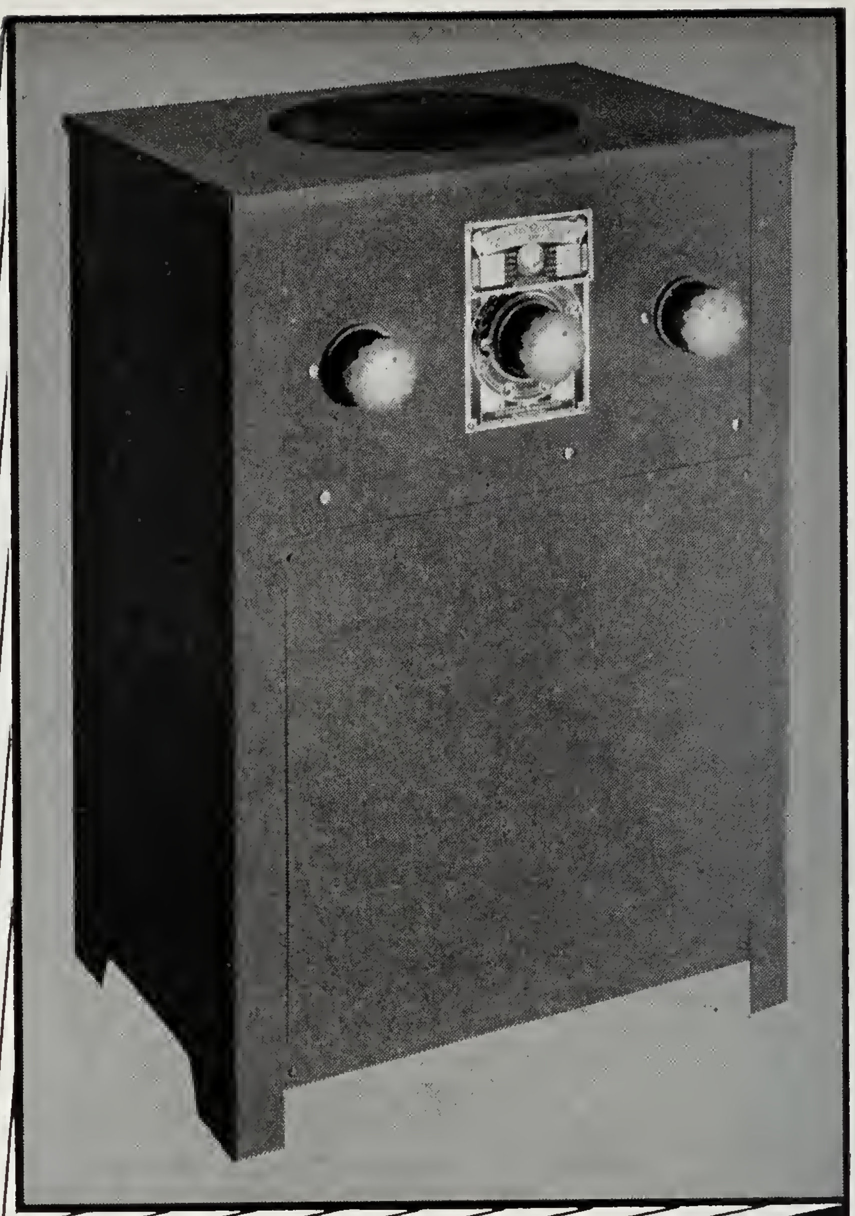

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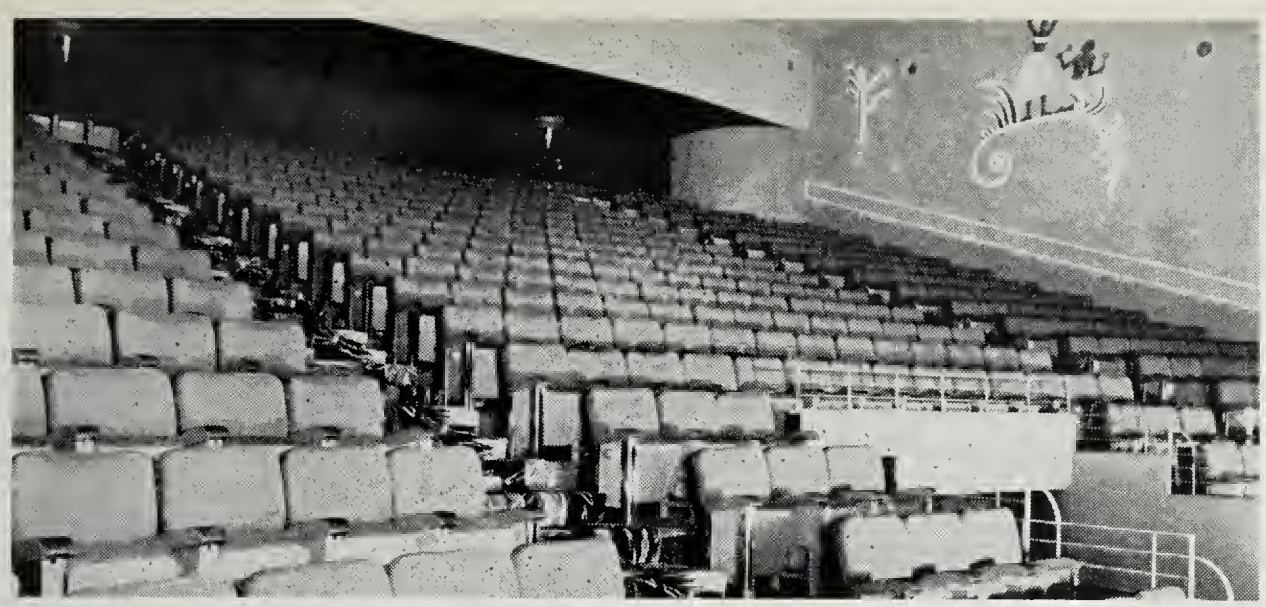
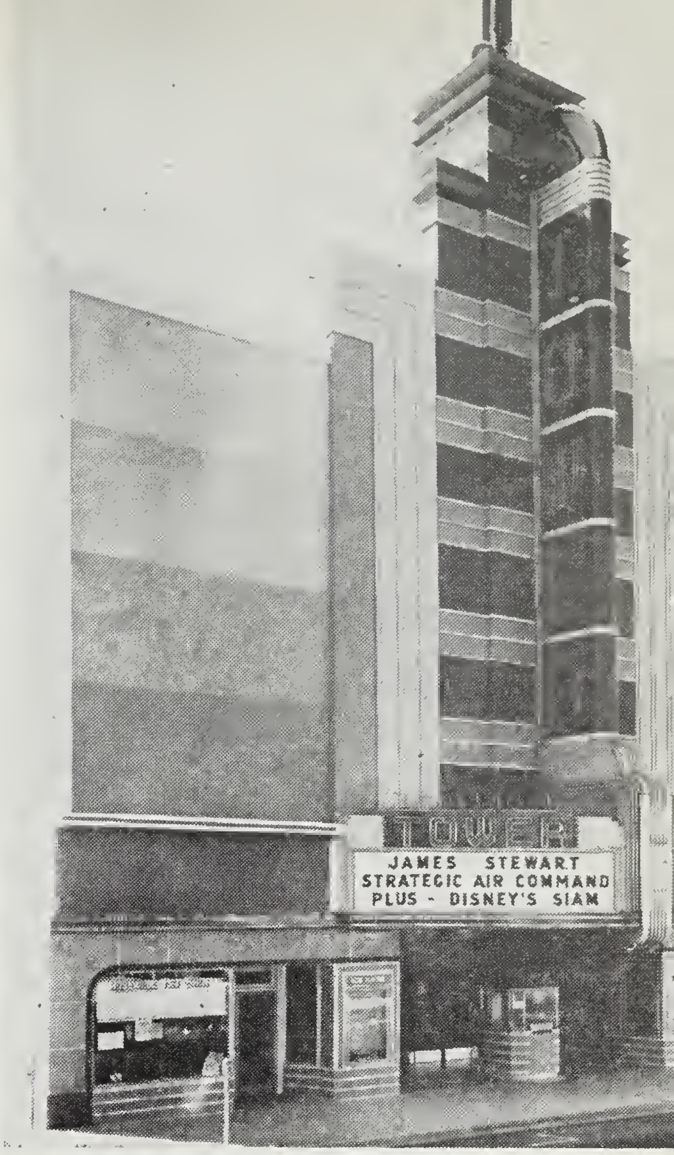




The recently reopened Tower, Roseville, Calif., is a good example of a remodeling job well done. Recovering from a major fire, the owners were careful to see to it that the front of the house (right) was given a thorough inspection. New Heywood-Wakefield seating (above) was installed, prior to that (left) the balcony was examined by experts.

Money, Time, and Tempers Can Be Saved By Conducting

A Remodeling Survey

REMODELING of indoor motion picture theatres has been going on at an accelerated rate as the nation's theatremen work to keep their property looking as modern and attractive as the films they show.

The floods which hit the eastern section of this country last month have left scores of theatres heavily damaged, and remodeling and reconstruction are a must. In many other sections, exhibitors are readying their remodeling projects before the winter weather sets in.

Naturally, the theatre operator is not expected to be a building expert. However, there are certain things which he should know before undertaking a major alteration. By conducting a proper preliminary survey of his property, with a competent engineer, the exhibitor may save himself much time, grief, and money.

Logical Start

A logical start of the inspection is the roof. In many old theatre structures the roof is supported by wooden trusses. Since the theatre's roof is generally supported entirely on the outer wall construction, either on steel columns or masonry piers, the trusses require especially careful study.

It may be found that some parts of these old wooden trusses are no longer offering support, especially at their points of bearing on the wall. When leaks develop in parapet walls, deterioration of the bearing points of the wooden members comprising the trusses will proceed to rot. To determine the extent of such decay, surrounding masonry should be removed.

Exterior Inspections

In the over-all inspection of the building's exterior, certain key points should be carefully checked to determine what deterioration has resulted from erosion, rust, and moisture seepage, and to plan remedial work. Roof coping should be checked for open joints and cracked, loose, or missing units. Parapets will have to be examined for defective flashing or unprotected mortar joints. Other matters that calls for immediate attention include improper sealing of cornices, sills and projecting elements; absence of drip-grooves or lips on projecting trim members, causing an increase in the volume of waterflow down the sides of the walls; defective or inadequate conductor heads, drains or leaders, which may cause an overflow of water down the surface of the wall; moisture drawn by capillary action from the earth to the foundation of the building; moisture from the cooling towers or air washers on or within the building; porous or poorly glazed brick surfaces, and the corroding effects of sulphur dioxide on the facing of the building.

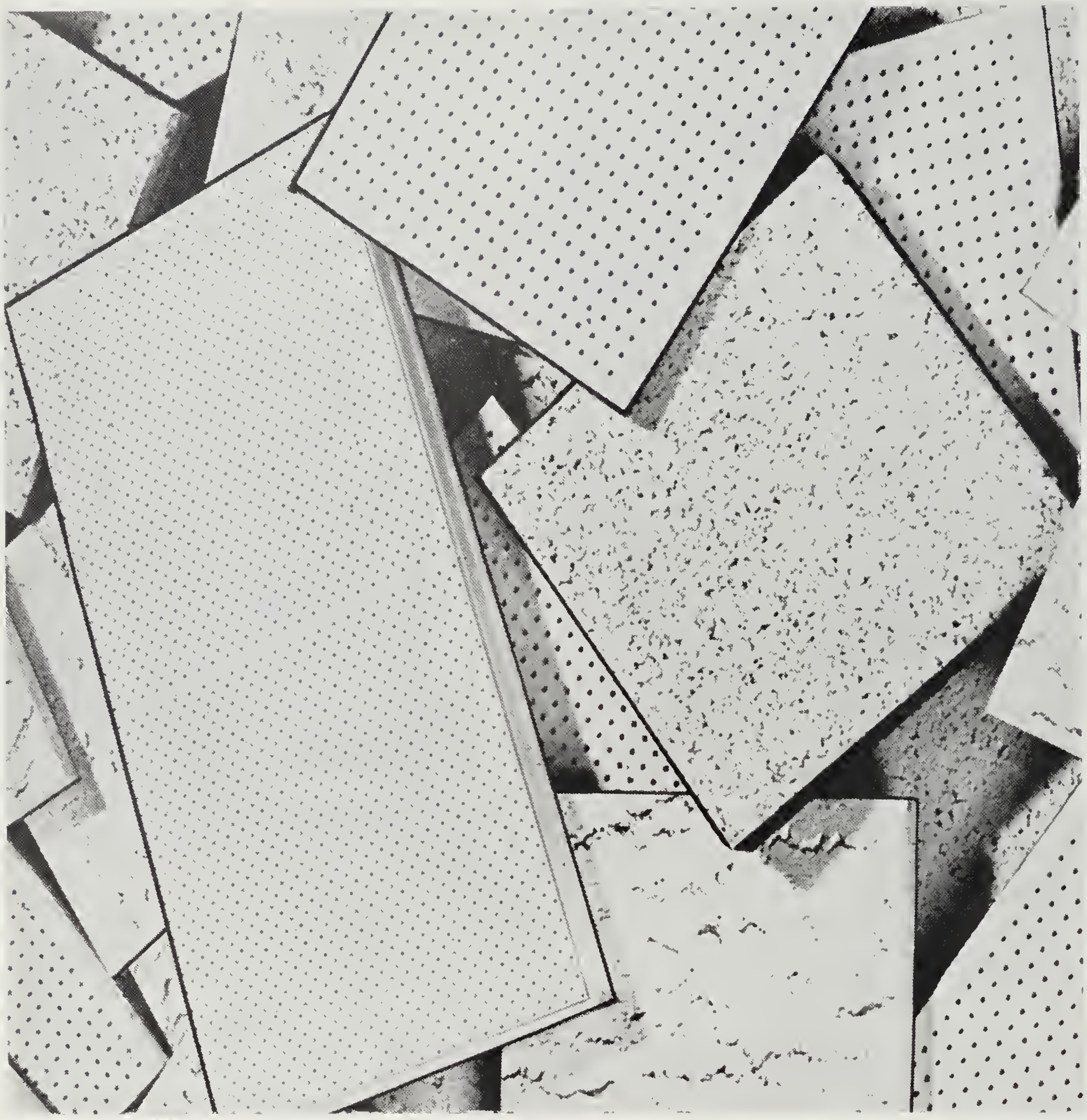
Mass concrete, even when saturated with moisture, shows little deterioration due to water alone, but if water is present when severe cold weather occurs, the freezing of the water will cause expansion within the concrete, resulting in chipping and cracking. If freezing penetrates the thin covering at the reinforced rod so as to expose it to the air and subsequent wetting and drying, corrosion of the steel and iron builds up particles of rust and causes more concrete to chip away, and deterioration to progress at a rapid rate if not immediately repaired. To remedy such an occurrence, sufficient concrete must be cut away to provide a key anchoring, and the exposed steel must be thoroughly cleaned before fresh concrete is put in place. A bonding agent should be used on the old concrete to secure the new mortar.

Defective concrete will "dust" or powder on the surface, and when the powder is brushed off, the surface is revealed to be roughened. After a few years, hairline cracks occur, making the concrete more vulnerable to the ravages of weather and moisture. A coating of cement paint usually suffices to seal up these cracks.

If there is a considerable amount of moisture in the walls when the temperature drops below freezing, expansion within the wall will sometimes be of great enough degree to cause cracks in the mortar joints and weaken large masses of masonry. Alternate freezes and thaws will hasten disintegration by washing away particles of fractured mortar or soluble matter such as calcium, magnesium sulfates and salts contained in brick and mortar. Contact with dry air, or the sun's heat evaporates the moisture leaving a deposit of these crystallized minerals on the surface of the wall. Giving an appear-

(Continued on page PT-14)

PHYSICAL THEATRE
Vol. 10, No. 10 September 14, 1955



Acoustical materials, as can be seen on the left, are available in various shapes and forms. All of them, however, are capable of doing the job.

When Remodeling, Thought Should Be Given To

Acoustical Materials

AN auditorium can be designed to provide more uniform distribution of loudness by providing high, shallow under-balcony space, by avoiding excessively wide seating areas, by keeping the main ceiling height low, by providing sound reflective stage surfaces, and by sloping the wall and ceiling surfaces in front of the stage so as to reflect sound toward the rear of the room, avoiding convex curve. All of these factors should be kept in mind when considering a remodeling project.

Upholstered seating is effective in absorbing sound and reduces the variation in reverberation caused by the size of the audience. Wood panelled surfaces may be desirable where low frequency sound absorption is important.

Treatment should be placed on surfaces which would, if untreated cause delayed interfering reflections. Surfaces in front of stage which provide useful reinforcement should be left reflecting. Rear wall treatment is generally advisable to reduce echoes. This is especially important for curved rear walls which magnify echoes by focusing.

General Rules

The following general rules should be observed in locating and distributing treatment. (1) Do not expect full efficiency from treament placed in deeply recessed spaces, such as under balcony ceilings. (2) Treat rear walls whenever possible. (3) Use large areas of medium efficiency material in preference to small areas of high efficiency material. (4) Do not place heavy absorption on surfaces which furnish useful reinforcing reflections.

Theatre treatment should use furred construction for good low frequency absorption where possible. Always treat rear walls. Omit treatment from low ceilings.

Since the ceiling constitutes the greatest reflective surface of most rooms it is conventional to place the acoustical materials there and thus cover the greatest amount of what otherwise would be reflective areas.

In small rooms containing mechanical equipment, such as the projection booth, it is frequently necessary to treat not only the ceiling but also the side wall areas. This condition exists because the ceiling may frequently constitute only a small portion of the entire room surface and also because the noise intensity is so high.

GENERAL CLASSIFICATIONS

Practically all products listed and used as acoustical materials can be classified in two general groups.

1. Prefabricated units with or without surface perforations.
2. Job assembled units with or without surface perforations.

Prefabricated Tiles

Prefabricated tiles are by far the most widely used. For general application, this type has a number of advantages. Through adequate control of density, thickness, dimensions, and finishes during the manufacturing process, tiles with uniform absorptive characteristics and matching appearance can be produced in large quantities.

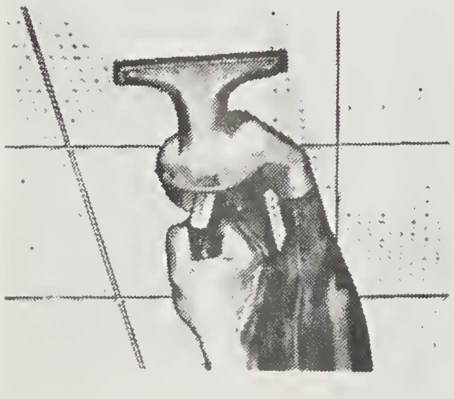
Due to this precision in manufacture, their performance after installation can be relied upon to match that indicated by the standard test data on which they are rated. These materials come in both perforated and fissured tiles with varying shades and colors of finish.

Assembled Units

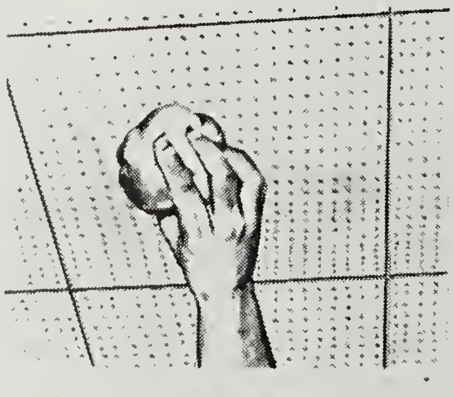
Assembled units include various combinations of sound-absorbing elements, such as rock-wool and glass-wool blankets, pads, or other materials with acoustically transparent facings, most of which are perforated. By varying the thickness

(*Continued on page PT-16*)

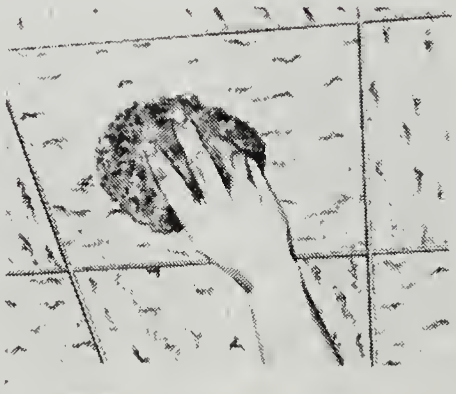
METHODS OF CLEANING ACOUSTICAL MATERIALS



Vacuum cleaning.



Wallpaper cleaner.



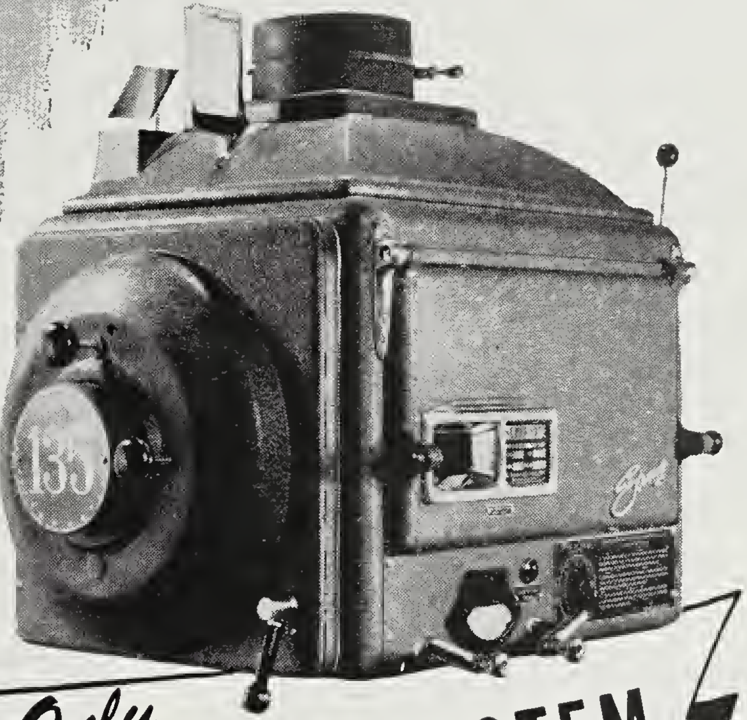
Dampened sponge.

Suds cleaning.

The Projection Arc Lamps You Buy Should Have Automatic Crater Positioning!

Constant enlargement in screen sizes has necessitated a progressive ascent in the amount of light necessary to pleasing projection. To help in attaining this added brilliance a corresponding succession of increases in the burning rate of the positive carbon has been necessary. As compared to a burning rate of about 4 inches an hour in the old low intensity lamps, arcs today burn from 18 to 30 or more inches of positive an hour.

A variation in the burning rate of as little as 6% to 8% can in 20 minutes change the position of the positive crater in relation to the lamphouse optical system as much as 1/4". Less than 1/32" is the maximum error that can be tolerated without a loss of illumination and change in color of the light on the screen to either blue or brown.



Strong Has Perfected the Only AUTOMATIC ARC CRATER POSITIONING SYSTEM

Without it, the projectionist must devote a good percentage of his time to hand feeding and correction of the carbon crater position during projection, if perfect projection is to be had. However, he is forced to divide his attention not only to the burning arc, but also to reel sequence, threading, sound, rewind bench, operation of curtain controls, picture focus, and so many other details, that the crater position cannot be given the required attention.

The Strong Automatic crater positioning system controls the burning of both carbons, maintaining a steady light of constant color temperature—exactly the same for both lamps—so that changeovers need never be noticed.

Really automatic! The position of the positive crater can be deliberately thrown off its position to such an extent, that there will be almost no light on the screen, and both carbons will automatically return to the correct arc gap length, and the relation of the positive carbon to the optical system will be returned to optimum position for maximum screen light and uniform brilliancy.

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NAME____________________

THEATRE____________________

STREET____________________

CITY & STATE____________________

THE ABSECON DRIVE-IN

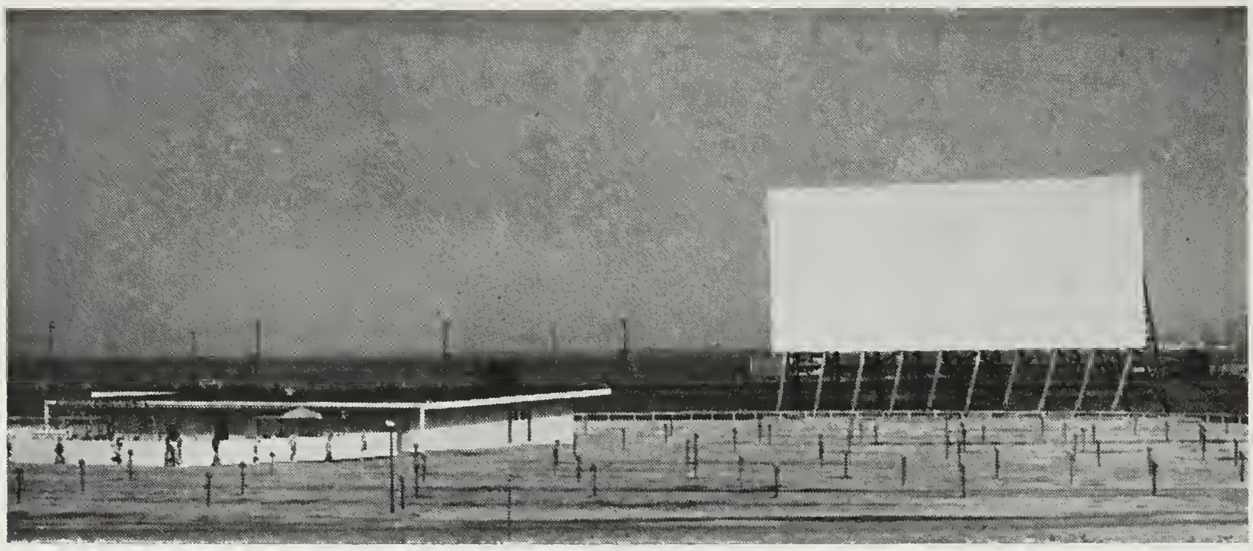
LOCATED JUST two miles from the heart of the famous resort of Atlantic City, the recently opened Absecon Drive-In, represents one of the finest outdoor theatres in the expanding Walter Reade Theatres circuit.

In keeping with the seashore atmosphere, the theatre makes use of a "lighthouse" pylon which faces the main highway. The attraction board employs 19-inch high wooden letters, and the light at the top of the pylon revolves similar to the action of a lamp in a lighthouse.

Traffic into the drive-in is handled by twin boxoffices. Each boxoffice can service two lanes of cars, and each contains office space behind the cashier posts; one used by the manager for office space, and the other as a storage room. Both buildings are finished in California Redwood and are amply lighted by a group of baby spotlights. These boxoffices are located approximately 200 yards off the highway, and the ticket-takers booth is about 100 yards behind the boxoffices.

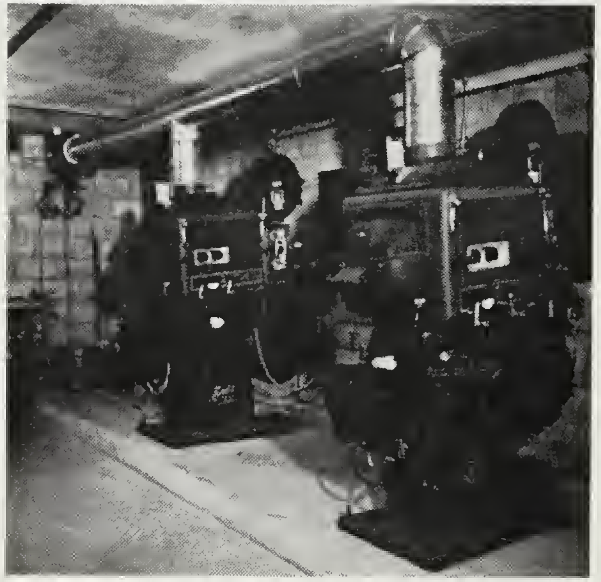
The Absecon Drive-In has a 1000 car capacity. However, there is room for expansion by the construction of ramps near the screen which would accommodate ap-

(*Continued on page PT-19*)



A general view of the Absecon Drive-In (above) taken from the rear ramp. The theatre has a capacity of 1000 cars with room to expand to 1250 if necessary. The free kiddies play area (below) is located at the rear of the building housing the concession stand and projection booth, and is fully equipped.

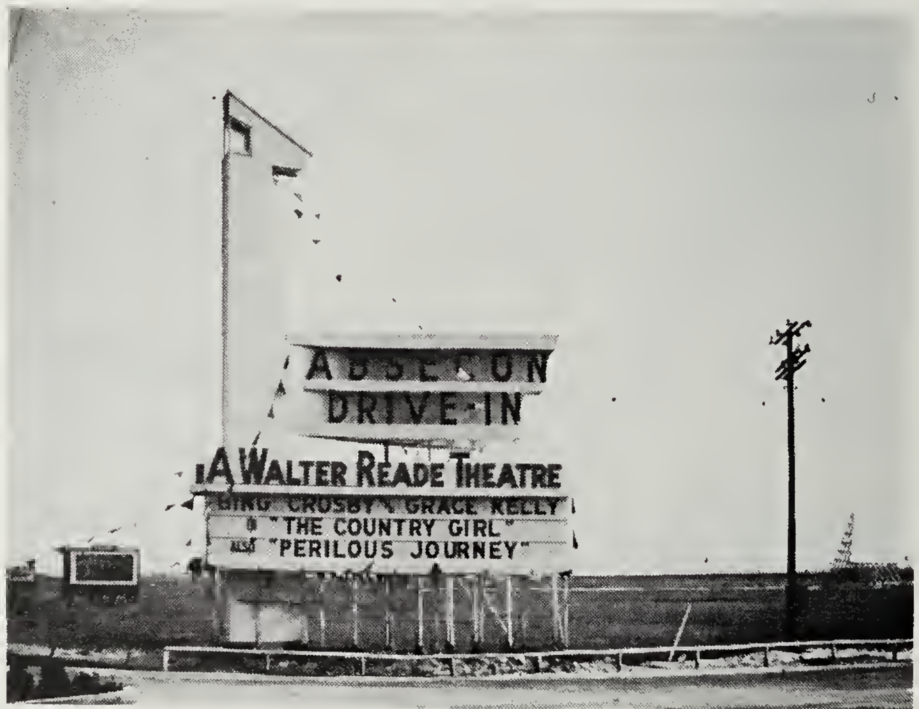
The spacious Refreshery offers counter service from all three sides of the stand. Storage space is behind the stand and a depth of 20 feet is provided to give attendants freedom of movement.



A view of the well-equipped projection booth at the drive-in. The projection machines, which can show a 120 by 80 foot picture, are mounted on a slightly raised concrete base to get right angle.

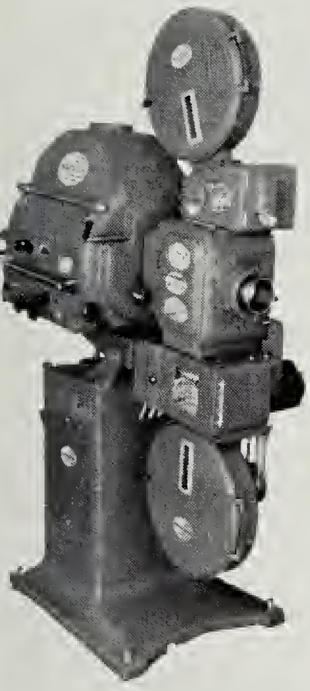
This building houses the concession stand and projection booth. The patio will be glassed in to provide seating facilities for customers who find it too cold to remain in their cars in the winter.

The twin boxoffices can each service two lanes of cars, and contains office space behind the cashier posts. A California Redwood finish has been used.



The seashore atmosphere of the Atlantic City area was the inspiration for this "lighthouse" pylon and attraction board. The board uses 19" letters.

THE NEW MOTIOGRAPH AAA PROJECTOR



Instantaneous interchange of apertures. Lens barrel, with no modifications, accepts lenses of all focal lengths and diameters. Anamorphic lenses quickly installed without adjustment. Cinemascope or conventional prints run without changing sprockets, shoes or tracks. Many exclusive features.

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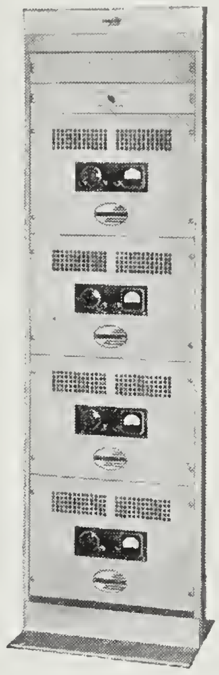

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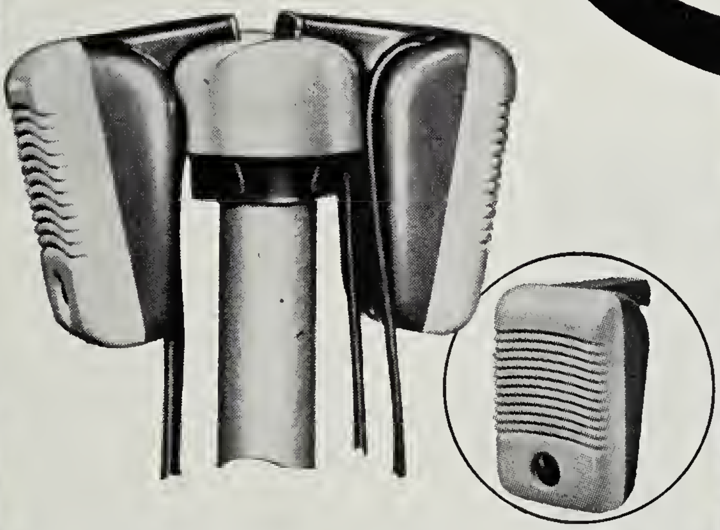

The DeLuxe Plastic . . . the only speaker with a full 5″ unit. The Rainmaster, the only speaker unit with a raincoat. The Economy Series, with full 4″ unit, as low as $5.50. Junction boxes as low as $4.50.

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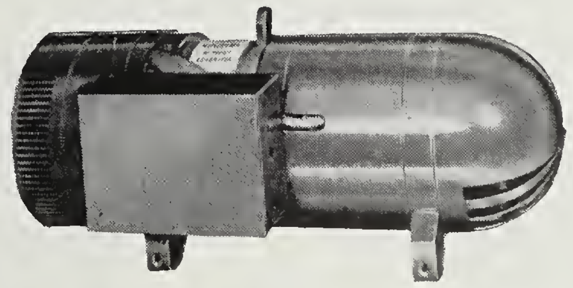


A dependable power source for arc lamps.

TYPE	CURRENT	VOLTAGE
70/140	46-70	27.5-40
125/250	75-125	38-65
160/320	115-160	55-78

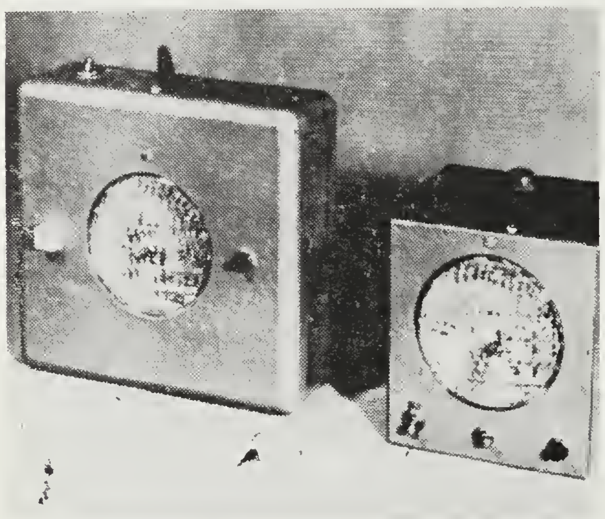
ALSO MOTIOGRAPH RECTIFIERS

NEW PRODUCTS

. . . that have theatre interest

Emergency Lights

A series of new "Safeguard Lites," was recently put on the market by Jamil, Inc. The series consists of five models, each designed to supply light by battery power when electricity fails. As soon as the electric current is cut off, it is said the "Safeguard Lite" is automatically turned on. Four of the models are for use on walls, tables, or floors. The fifth model is especially designed for use in areas where it might not be desired to have a standard looking emergency light, such as a tastefully decorated lounge, and gives the appearance of a standard table lamp.



Two of the models in a new line of safety and emergency lights designed to supply light by battery power when the electric power fails.

The safety lamps come equipped with battery test buttons, and six-volt G.E. sealed beam lamps. As an added safety feature, three of the models have a safety pilot light. The cases of all models are made of heavy steel, with all but one model being finished in gray hammertone. The smallest model which is portable, is six by five by six inches. Several models are equipped with two lamps. The factory finish is said to make these lights easy to paint, and enamel, flat paint, or rubber base paint may be used to give the desired finish and color.

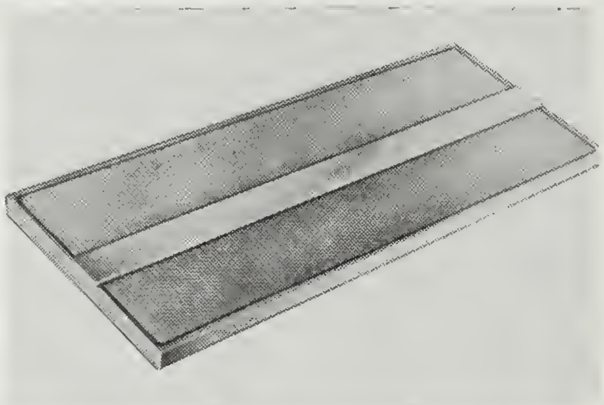
Maintenance costs are said to be negligible, and the batteries and sealed beam lamps are inexpensive and readily available.

Improved Lighting

Lighting Products, Inc., announced that their new Thin-Lite series of fluorescent luminairies is now available with Corning No. 70 low brightness lenses.

This lens is said to be lightweight, efficient and has a very low surface brightness. It is designed to deliver maximum illumination in useful directions, with brightness reduced by prismatic action in the glare zone.

The blending of this lens with Thin-Lite, described as the world's thinnest shielded luminaire, results in a luminaire that rates high for beauty and quality illumination. Designed for installation where surface mounting with a bare minimum of depth is desired, Thin-Lite creates a semi-recessed effect. Its depth below ceiling is essentially the same as that of troffers equipped with dished plastic or glass shields. Flat sides allow the architect to build any pattern which he may choose.



The Thin Line series of fluorescent luminaires is now available with a lightweight, efficient lens designed to a delivery maximum of illumination.

Display Letters

Manufactured by Micro Sign Products a new set of plastic letters and numbers is said to make it simple to produce display and price cards, desk plates, and many specialized signs which are used in and around a motion picture theatre. These letters can be used indoors or outdoors, on windows, walls, and doors.

The method of application is said to make these plastic letters easy to use. A drop of a special solvent will fuse the letter or number to paper, wood, fabric, plaster or any porous surface, it is claimed. On painted walls, glass, metal, or any nonporous surface, a special cement provides adhesion.

Micro Sign plastic letters are available in black, white, yellow, green, blue, red, metallic gold and silver, and vary in size from one-quarter inch to two inches. These letters and numbers are available in either standard, modern, or condensed type styles.

Available in eight sizes and six different colors it is possible to find many uses in and around theatres for these plastic letters and numbers.

Automatic Photography

An item which is currently being introduced to the theatre field is a coin-operated photo vending machine. Produced by the Auto-Photo Company, a new model is being offered that features an automatic stroboscopic process of electronic lighting that is said to permit an extremely fast camera shutter speed, thus permitting the taking of sharper and clearer pictures.

Operation of the machine is also claimed to have been greatly simplified. The customer drops a quarter in the slot, poses while four pictures are being taken, and then waits three minutes for the pictures to be developed. It is said that only 30 seconds are required to take the four photographs.

Designed in matching grain walnut and vinyl, the Studio is 70 inches long, 72 inches high, and 29 inches wide. It is equipped with fireproof draperies for the door closing and dark or light backdrops. The interior is of non-breakable fiberglas and porcelain.

This machine is said to be able to produce 120 strips of four-pose photographs per hour. This rapid service would be of particular value in a drive-in theatre, where there is a more definite show break than usually found in a conventional theatre.

This automatic auto-photo machine was designed for use in theatres, and other public places. It features an improved controlled lighting process.

WANT FURTHER INFORMATION ON

NEW PRODUCTS

SHOWN IN THIS ISSUE?

LIST ITEMS ....

....

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....

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ISSUE OF SEPTEMBER 14

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WITHOUT CHARGE OR OBLIGATION PLEASE SEND ADDITIONAL INFORMATION ON ABOVE ITEMS

NAME ....

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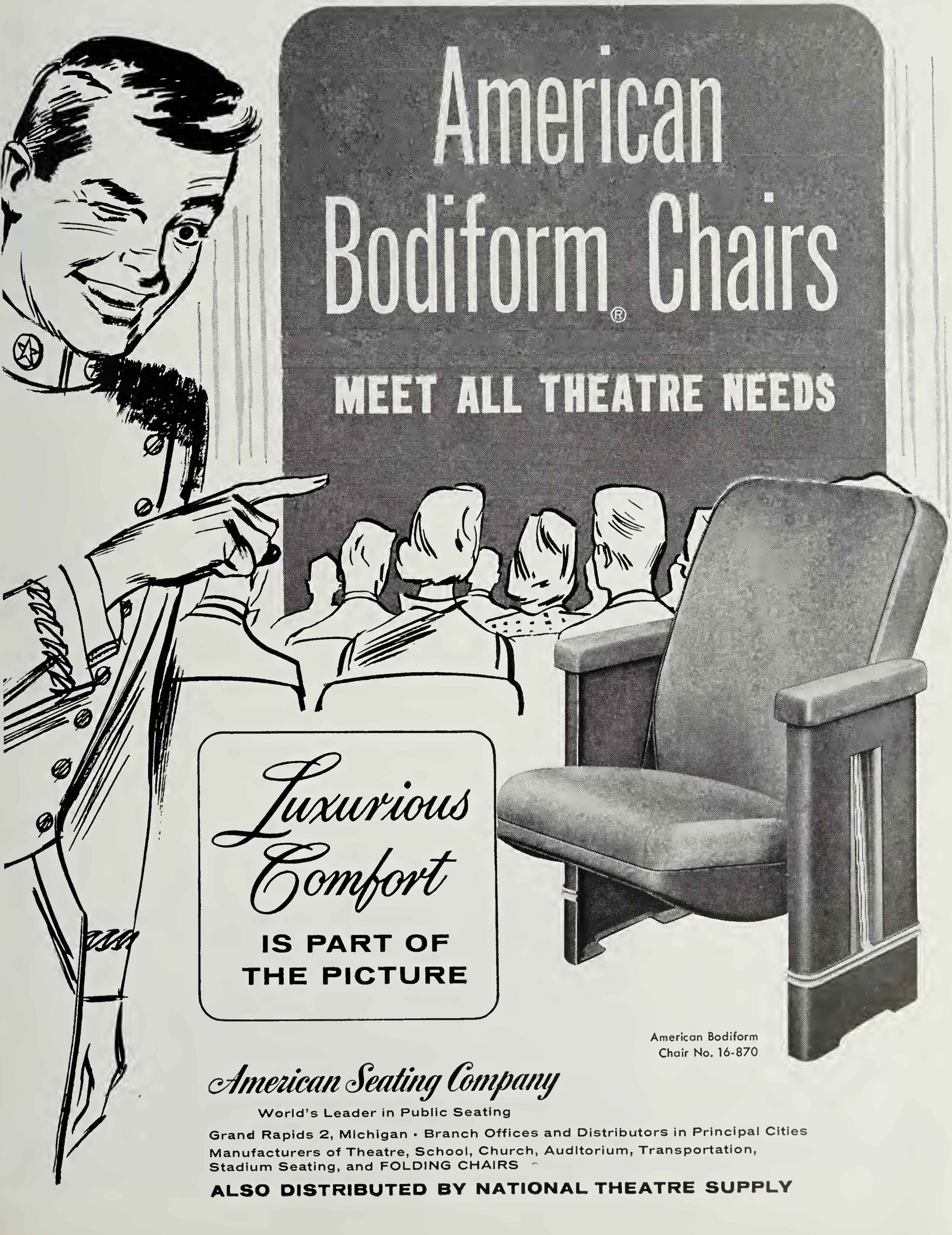

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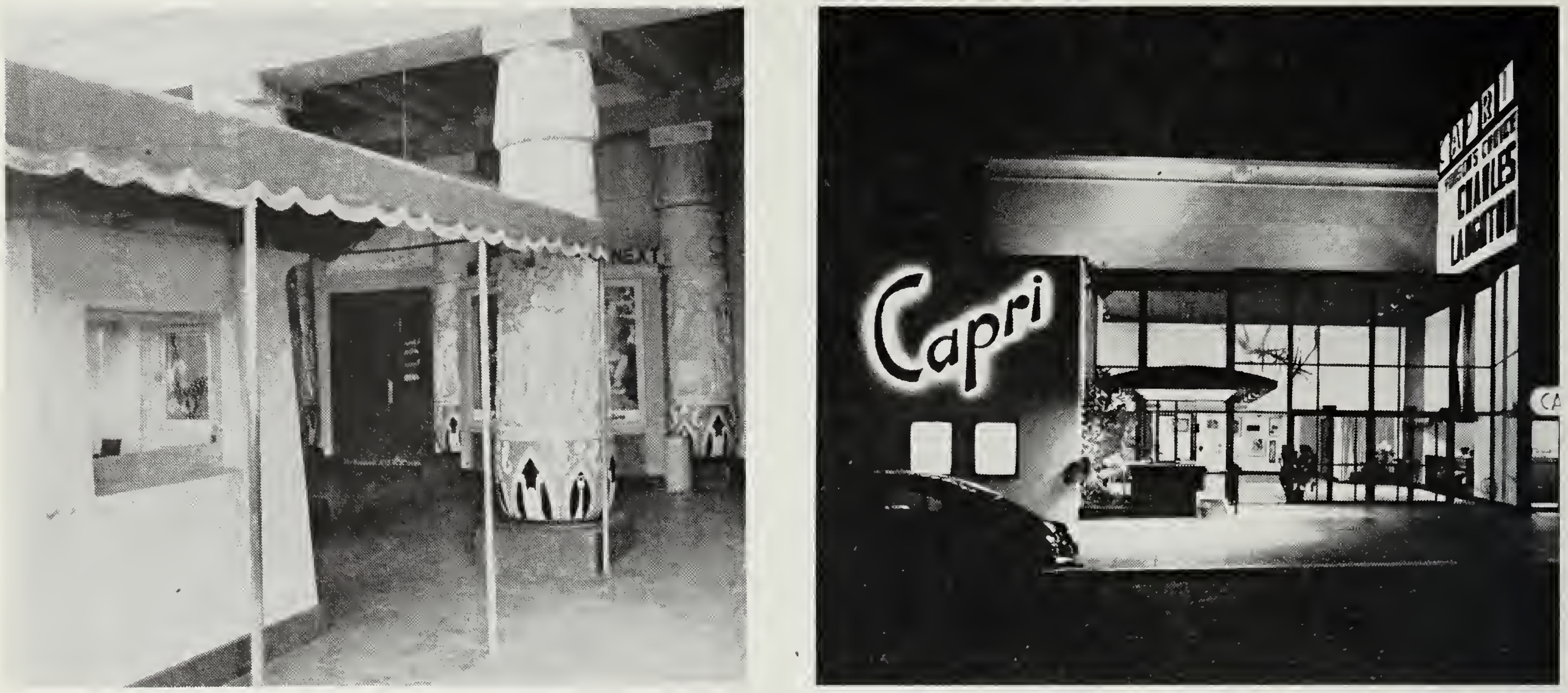

A dramatic example of what can be done to a theatre that is in need of remodeling is the Capri, San Diego, Calif. As can be seen (left) the old front was heavy with the ornate relics of the past. It is difficult to believe that the ultra-modern front (right) could be carved out of the same house.

Remodeling Survey

(*Continued from page PT-7*)

ance of frost, this deposit is called efflorescence. As the process continues, great deterioration of the mortar and bricks may result. Efflorescence may be removed with a stiff wire brush and an acid wash. Before any repointing is done, the surface should be washed and rinsed with clear water.

Large quantities of sulphur dioxide are dispersed into the atmosphere by the burning of coal; and snow, rain and fog will carry and build up a concentration of sulphur dioxide upon the building so that it becomes an active chemical agent in attacking or hastening deterioration. This particularly accelerates the corrosion of iron and steel members exposed to the weather. Where some disintegration of brick and mortar has begun, due to other causes, sulphur dioxide deposits will speed up the rate of decay.

Masonry is gradually worn away by the weathering action of snow, rain, hail, ice, and wind, sudden temperature changes, and the heat of the sun. To repair the damage caused by weathering, defects in brickwork, crumbling mortar, or open joints should be raked clean and carefully tuck-pointed with freshly made mortar, using special care to close the vertical joints. Fissures in copings or ledges should be sealed with mortar or a plaster caulking compound after sufficient material has been removed to insure a bond through the use of enough filler to anchor and adhere to the brick or stone.

The Ceiling

In old theatres the suspended plaster ceiling is a constant danger source, especially if heavy, old-fashioned chandeliers are suspended from the ceiling, or if the decorative motif includes heavy relief designs in plaster. Usually, such ceilings are supported on wooden lath and wooden joints which run from truss to truss, with some hanging supports in between them. Careful attention must be given to the plaster keys between the laths and to any sections of the ceiling which may have been exposed to water leakage from the roof. It may be found that the heavy plaster decorative work was merely "stuck" in place, rather than secured properly with wire through the lath.

Because of its inaccessibility, the ceiling of the auditorium is a difficult location to inspect. Generally, all it takes is a rolling scaffold, a long probing pole, and a competent inspector to appraise sufficiently the extent of repair work required.

Check Wiring

In checking over many theatres in preparation for a major remodeling, the wiring system will be found to violate almost every safety measure in the books. Circuits are overloaded, wires are improperly insulated, and metal raceways are in poor conditions. Such conditions constitute a continual fire menace, and call for immediate remedy. In the preliminary inspection, preferably with the assistance of a first class electrician, the wiring system must be carefully examined for safety, as well as for entry as an item in the remodeling budget. Many old theatres are still equipped with the outmoded knob-and-tube system, with open wiring, and, in the interests of safety, such systems should be replaced by a modern system of conduit and insulated wire to comply with national electric code and local regulations.

Heating System

The theatre's heating plant is another major consideration on the inspection schedule. The heating system may require a new boiler, modern efficient radiation, and a replacement of supply and return lines, thereby representing a big item on the budget. Special attention must be given the return lines, even though the rest of the heating system apparently is in good condition. In most theatres the boiler is either under the stage or below the lobby. It is often found that the original builders installed steam returns below the auditorium floor; not in trenches or other accessible places, but simply in the soil. If such piping has not already been replaced, provision for replacement should be included in the remodeling program.

The Balcony

If there is a balcony, a careful check

(*Continued on page PT-17*)

If the remodeling survey indicates that there is a need for a new roof, or major repairs, it should be done quickly, and by skilled experts.

Todd-AO Appoints Technical Head

New York—J. A. Childs, sound engineering specialist in the employ of Altec Service Corporation for several years, has been appointed technical supervisor for Todd-AO, with present headquarters at the company's offices here.

In announcing the acquisition of Childs, L. D. Netter, Jr., vice-president in charge of theatre equipment division for Todd-AO, pointed out that Childs brings to his new post an intimate knowledge of the Todd-AO process, acquired during his special assignment during the past year to the American Optical plants in Buffalo, N. Y., and Southbridge, Mass., in the capacity of technical advisor.

As technical supervisor Childs will act as coordinator and supervisor of the technical phases of Todd-AO equipment in connection with theatre installations throughout the United States, and abroad.

Motiograph Takes Five Trade Show Booths

Chicago—Motiograph, Inc., is taking five booths at the Allied, TESMA, TEDA, IPA Trade Show, to be held at the Morrison Hotel in Chicago this coming Nov. 6-9.

Two booths will be occupied to house the company's new development, "Servus-Fone," a combination music and communication system for drive-in restaurants.

Motiograph feels that this new system can be utilized to great advantage by drive-in theatres to increase their concession business. Drive-in restaurants using "Servus-Fone" report 40 to 50 per cent increase in gross sales.

Motiograph will also display its line of projectors, arc lamps, generators, rectifiers and sound systems.

American Seating Expands

Grand Rapids, Mich.—American Seating Company will begin at once a $1,000,000 addition to its steel plant that will be ready for use early in 1956, H. M. Taliaferro, president of the company, has announced.

Marking the largest single expansion program the company has undertaken in the past 30 years, the new facility will be added without any interruption of service or shipments, Taliaferro said. The indicated cost covers the construction as well as the equipment of the new quarters.

The structure will be approximately 670 by 140 feet, and will provide about 95,000 additional square feet of manufacturing space. It will be a one-story building of brick, glass block and fixed-sash construction.

This is it! A *magic carpet* for your theatre! A carpet with long, *long* years of amazing wear! The secret? NYLON! Nylwood contains 20% nylon — and wear tests prove this *doubles the life* of your carpet! Besides keeping your theatre better looking longer, this wonderful wearability drastically reduces replacement costs! What's more, Nylwood's deep, high pile dresses up your theatre!...gives it a rich, luxurious atmosphere! ...gives you a theatre you can be *truly* proud of!

IMMEDIATE DELIVERY! Nylwood is available for *immediate shipment* in four beautiful patterns: Leaf Scroll, Swirl Effect, Modern Leaf, and Oversized Scroll. *Whatever* pattern you choose, Nylwood will add new life, new beauty, new warmth to your theatre!

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Plans For An "All-Industry Fair" Take Shape

New York—The vision of an all-industry effort in public relations in 1956, described last month by TOA chairman of the board, Walter Reade, Jr., to a committee of Theatre Equipment and Supply Manufacturers' Association comprising President Fred C. Matthews, J. Robert Hoff, past president, and honorary member of TESMA's board of directors; L. W. Davee, vice-president and candidate to succeed Matthews, and Merlin Lewis, TESMA's executive secretary, has met with enthusiastic approval among film companies, theatre owners, equipment manufacturers and dealers, according to reports reaching TOA and TESMA.

An All-Industry Fair " . . . for want of a better name . . . " had been presented by Reade to the TESMA committee, which would encompass a Trade Show to be conducted by TESMA, and an exhibition of step-by-step processes in the production of a motion picture, in which all of the producer-distributor organizations would take part.

Participation actively of International Popcorn Association, and Theatre Equipment Dealers Association also would be important to the joint effort of the leaders. All of these, Reade and Matthews believed, could present a picture of the motion picture industry as it exists now, to the trade and to general motion picture audiences.

Plans discussed with Matthews and the TOA committee, which included Reade, Albert Pinkus, Joe Alterman, and William Orkin, TOA's professional trade show director for 1955, had to do with not only 1956 but with a yearly repetition of the "All-Industry Fair."

The first all-industry fair would take place at the now under construction New York Coliseum. Two floors of the Coliseum's four floors have been reserved for this projected all-industry Fair.

The discussion, conducted under the joint sponsorship of Reade and Matthews, brought forth from Reade that he had had exploratory discussions of the event with Jerry Pickman, Paramount Pictures, and Howard Dietz, Metro-Goldwyn-Mayer. Each of these vice-presidents of their respective distributor organizations declared enthusiastic response to the somewhat sketchy plans outlined by Reade.

The committee discussions which brought forth positive and enthusiastic response from TESMA and TOA would seem to obtain the same sort of response from the two organizations' board of directors. President Matthews and the other members of the TESMA committee declared their own endorsement of the project and while the TESMA board of directors must grant approval before submission to the general membership of TESMA, and a comparable approval must be granted by the membership and the board of TOA, it seems evident from interviews with various members of both boards, that approval probably would be forthcoming.

If the projected idea of Reade and his TOA colleagues, as presented to the TESMA committee comes to pass, the New York Coliseum, probably will see more attendance on the part of the average movie fan than ever had been seen at any event in the entire history of the motion picture industry.

Should TESMA's board of directors vote its approval for that organization's participation with TOA in the All-Industry Fair, TESMA will invite participation of the Theatre Equipment Dealers Association and International Popcorn Association both of which would be expected to accept.

Leaders of the various organizations involved, discuss tentative plans for an all-industry exposition, fair and trade show for 1956. Seated, Walter Reade, Jr., center, TOA board chairman; Albert Pickus, TOA vice-president. Standing left to right, Fred C. Matthews, TESMA president; L. W. Davee, TESMA vice-president; Merlin Lewis, TESMA executive secretary; Joseph Alterman, TOA manager; William Orkin, TOA's trade show director; J. Robert Hoff, TESMA past president and honorary board member.

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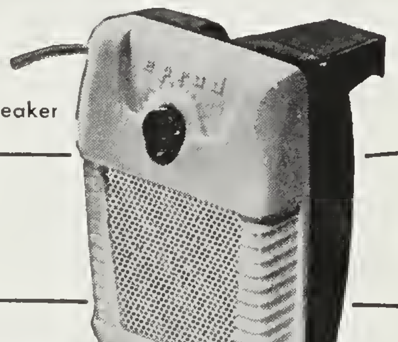

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Acoustical Materials

(Continued from page PT-8)

and type of the sound-absorbing element and the spacings between the element, the wall and the facing, some variation in the over-all absorption and the absorption at the different frequencies can be obtained.

In practically all instances today, the facings used are some form of durable, perforated panel such as metal, asbestos board or hard board. The original use of cloth, usually muslin, has been discontinued because of difficulties and expense in maintenance.

What Are Acoustical Materials?

An architectural acoustical material is one which is used for surfacing ceilings and walls. Its principal function is the absorption of sound.

Acoustical materials are made from a great variety of substances and combinations of ingredients. Very efficient sound-absorbers have been made from vegetable fibers.

Bagasse is the fiber residue of sugar cane after the juice has been extracted. Wood fibers are produced from various types of trees in the south and the northwest. Hair felt is still used, but not to the extent of former years.

Mineral fibers, such as asbestos, glass, and mineral wool, enter into many compositions, as do the vermiculite, pumice, and perlite aggregates. The binding agent can often contribute considerably to the sound absorption of a product; the porosity of materials is often increased by adding a foaming agent to the mix.

Cellulose-Fiber Tiles

Fiber tiles are made from both sugar cane fibers called bagasse, and wood fibers. After fabrication, there are myriad minute interstices between the fibers throughout the entire tile. These tiny voids exposed by perforations give the tile its sound absorbing qualities. Tile can be made termite-, fungi-, and dry-rot proof by special processes.

The low cost of fiber tile and installation of these materials creates a demand for their use. These materials can be

(Continued on page PT-18)

Theatre Carpets Must Be Durable

New York—First among carpet requirements for theatre owners is durability, say A & M Karagheusian, Inc., who manufacture and market Gulistan carpets.

Gulistan theatre carpet is manufactured in a wide variety of qualities and prices, and a skilled salesman can help a buyer choose the quality of carpet which his theatre needs. A high quality, all-wool floor covering is usually needed to take care of the heavy traffic in a theatre.

Theatre carpets with small scale figures on a textured surface are becoming increasingly popular, although large patterns are still widely used and are appropriate for many lobbies. Gulistan also executes special designs to suit the decor and color scheme of a particular theatre.

In choosing carpeting, the theatre owner can find both beauty and practicality available today. Attractive colors can be arranged in carpet designs so that soil marks are minimized. An outstanding example of this is the carpet in the Radio City Music Hall, which was especially designed for the theatre by Gulistan. This theatre, with a seating capacity of 6,200, still has the original installation made in 1933, and has met with the severest traffic wear tests. Year after year, millions of feet tramp on this carpet, grit and dirt of all description are ground into it, yet the colors remain fresh and clear.

Remodeling Survey

(*Continued from page PT-14*)

must be made to determine the structural strength of the supporting members. Also, in regard to the balcony, new requirements in local codes pertaining to fire escapes and additional stairways should be read over with a view toward including the required alterations in the budget.

Consulting Experts

The roof, ceiling, electrical and heating systems, and balcony structures are items on the inspection schedule which may represent major alterations in the building, and in their examination the assistance and authoratative advice of experienced technicians is required. The theatre operator can determine for himself the extent of remodeling he desires in such items as front, lobby, restrooms, seating, carpeting, draperies, lounges and the like, for he is not compelled by law to meet any standards of comfort, attractiveness, or luxury of appointments. However, even here the consultation with experts experienced in equipping and decorating theatres will invariably result in getting the most out of the remodeling dollar when plans for the project are set up.

Scheduling The Work

Once the theatre has been surveyed from roof to basement, and the scope of the modernization program has been determined, a plan of operation will have to be established, in order to reduce to a minimum any time requiring the closing of the theatre. Of course, a large part of the work can be done without interrupting operations. Major alterations should not require closing for more than from 10 days to two weeks, provided the work has been properly scheduled, and the schedule followed.

With electricians, plumbers, carpenters, and other workers laboring overtime, as will very probably be the case if alterations are to be completed within the two weeks period, labor costs may seem to run high, but will not be as high as the cost of stretching out the work for weeks with the house in operation.

If the modernization is to entail a little construction work, and consist of redecorating, reseating, recarpeting, etc., this can be accomplished with performances going on as usual, again with proper scheduling. In the case of major alterations, those which might involve installation of a new front and signs, new flooring, and structural changes in the auditorium, equipment must be ordered as far in advance as possible so that manufactured items and all materials will be ready for the work to proceed on a definite date. With definite delivery dates for equipment set, the contractors in the various trades to be employed in the project can set up their work schedules.

A carefully planned timetable at the start of the project will cut to a minimum the time in which the theatre may have to be torn up, and the inconvenience to patrons which means loss of revenue.

TESMA Trade Show Booth Sales Reach 189

New York—With a number of weeks to go before TESMA's annual Trade Show at the Morrison Hotel, Chicago, opens on Nov. 6, 189 booths have been rented as the result of joint efforts of Theatre Equipment and Supply Manufacturers' Association, Allied States Association of Motion Picture Exhibitors, Theatre Equipment Dealers Association, and International Popcorn Association, according to an announcement by the officers of the four associations cooperating in the venture.

Fred C. Matthews, president of TESMA, Jack Kirsch, president of Illinois Allied and chairman of the National Allied Convention; Ray Colvin, executive director of TEDA, and Bert Nathan, president of IPA, joined in the statement that also outlined some of the important events that will be features of the Trade Show and of the conventions of the four organizations.

Features of the Trade Show will include a showing of the VistaVision double frame projector by its manufacturer, Century Projector Corporation, and a showing at the State Lake Theatre of one of Paramount's features projected in the horizontal process.

If it is possible to have such equipment ready in time for the Trade Show, Elmer Rhoden, National Theatres president, has declared that CineMiracle, the new process by which three projectors throw a 145 degree picture on a wide, deeply curved screen, from one booth instead of the three widely separated booths now used by Cinerama, will be shown to conventioneers and visitors at the Trade Show.

Another of the products to be shown is a wide-screen television projector that is said to be able to throw a 20-foot wide picture, to be completely portable, and to plug into any 120-volt circuit to put it into operation.

The newest merchandising equipment available to increase sales of concessions in all types of theatres will be displayed on the third floor of the hotel as features of International Popcorn Association's displays there.

An equipment forum to be headed by Larry Davee, Century Projector Corporation, will be a feature of the convention. IPA has prepared three morning sessions of its convention at which every phase of concessions merchandising will be conducted by experts in their fields. Programs for the IPA sessions, which will be open to all theatre personnel without charge, is being prepared by Lee Koken, RKO Theatres.

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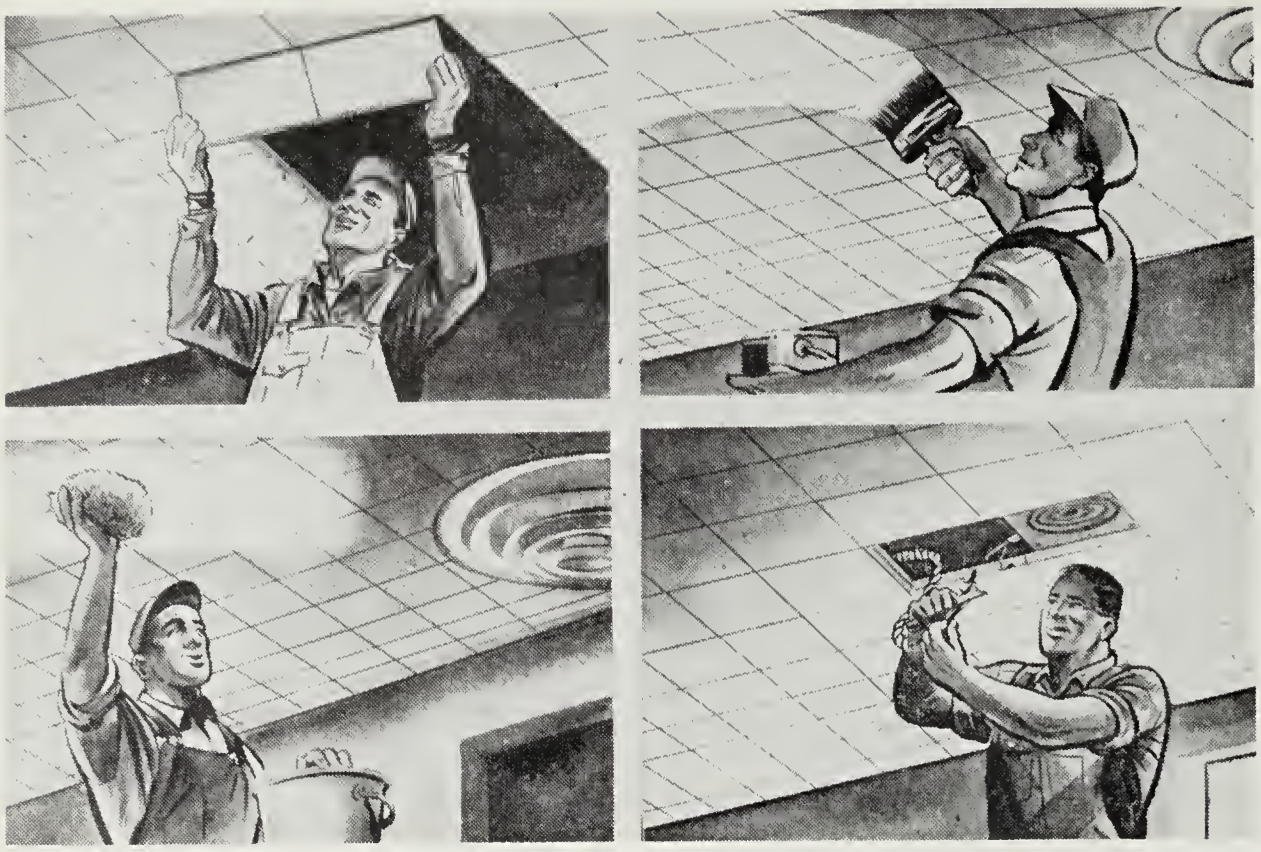

Acoustical materials have many advantages, as is seen (left). They are easy to install, paint, keep clean, and cut away for needed repairs.

Acoustical Materials

(Continued from page PT-16)

found in almost every type of installation such as commercial buildings, institutional buildings, etc.

A large variety of sizes, thicknesses, and efficiencies are available in the cellulose fiber type of acoustical tile. They are also available with a flame resistant finish. These tiles are low-price work horses of the industry. Like wood they are subject to some dimensional changes due to moisture content. Variations in appearance are achieved by varying the size and spacing of perforations and by varying the size, shape, and color of tile.

Mineral Tile

Mineral wool is the general component of mineral tiles and is felted with the addition of a suitable binder. The binder is added to provide strength and toughness in the finished product. Mineral fiber tile is available with fissured surfaces or with perforated surfaces. Sound is dissipated by friction in the minute interstices between the fibers, exposed by the fissures or perforations.

Fissured material is frequently used when appearance is a primary consideration. This factor is quite important when a more artistic, decorative effect is desired. Perforated materials are used in commercial and institutional buildings and other areas requiring continued maintenance.

Because of their mineral composition these tiles are classified Class A Incombustible. They are used in all types of areas where building codes require an incombustible material, especially where the public gathers such as motion picture theatres, or in places of entrance-egress.

Perforated-Metal Tile

The metal-type acoustical material consists of perforated metal with supporting flanges which provide structural strength and a mineral-wool pad which absorbs sound. This tile is usually made of 26-gauge steel of aluminum, with perforations to permit sound to reach the pad. It usually has a baked-on white enamel finish which is easy to wash and maintain.

Where high humidity or condensation may exist the metal used for this tile should be either electro-galvanized steel or aluminum. The perforated, metal-type has the highest acoustical efficiency of commercial acoustical tile. It is used in installations where it can be taken down and moved to other areas. It is used quite frequently in commercial and institutional buildings particularly where long range economy is maintenance is important, as would be the case in a theatre.

This material is particularly adaptable to air-conditioning systems since special air-flow channels can be installed which allow cooled air to pass through the perforations into the room below.

Glass-Fiber Tile

In the manufacturing process of glass-fiber tile, molten glass is drawn into fine fibers under controlled techniques. When combined with a small percentage of a stable binding agent, the glass fibers are compressed and bonded into board form. The bonds are then cut into tiles of desired sizes and thickness and finished to required specifications.

Because this tile has an incombustible rating, it will be found in all types of installations that require flame resistance. Schools, public places, and offices are major users. Its good moisture resistance also permits use in places where humidity and dampness are prevalent. Some tiles have a thin plastic membrane covering which makes them washable.

Perforated-Asbestos Tile

Perforated asbestos-board-type tile is made of asbestos and cement and is backed with an inorganic wool acoustical backing. It is manufactured in several thicknesses and the panels are perforated with small holes to allow the sound to be absorbed by the acoustical backing.

Because it does not retain moisture, it is especially useful in installations like swimming pool areas or restaurant kitchens. Its high acoustical efficiency has made it widely popular for scientific acoustical treatment in radio and television studios, concert halls, auditoriums, music rooms, and on wall surfaces. Although all acoustical materials can be damaged by severe blows, this type is usually preferred where abuse will occur.

The material and illustrations used in this article were furnished by the Acoustical Materials Assoc.

Todd-AO Cancels Plans For TESMA Trade Show

NEW YORK—Trained personnel is not in sufficient number at this time to supply enough men to man their booths at the forthcoming TESMA Trade Show, according to L. D. Netter, Jr., sales executive of Todd-AO. The company, therefore, has requested a cancellation of its contract to demonstrate its "all-purpose" projection equipment at the Trade Show at the Morrison Hotel, Chicago, Nov. 6 to 9.

Increasing commitments for theatre installations also probably will prevent a showing of "Oklahoma!" in Chicago during the Trade Show, Netter explained, although his company expects an installation to be completed at about the time of the Trade Show. If the installation is completed in time, Netter declares Todd-AO "will be glad to consider an invitation to TESMA and Allied delegates to attend such a showing."

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Cut Along Dotted Line

The Absecon Drive-In

(*Continued from page PT-10*)

proximately 250 more automobiles. One of the largest curved screens in the East has been installed, and it measures 120 feet in width. The tower is of wood frame construction set in concrete, and is covered with masonite.

The concession Refreshery, the projection booth, rest rooms, and store rooms are housed in a single building made of cinder block. There is a patio for the use of patrons, and it is planned to eventually glass in this area to provide seating facilities for patrons who find it too cold to sit in their cars during the Winter. The projection ports are at the extreme right front of the building, and represent approximately a 350 foot throw to the screen.

The concession area, which is called a Refreshery in the Reade circuit, is spacious and well equipped. Counter service is furnished from all three sides of the stand, and a maximum of floor space surrounds the counters. There is a depth of nearly 20 feet from the front of the counter to the rear wall, a more than normal amount, in order to give the attendants freedom of movement. The floor is made of poured concrete and covered with a rubberized paint. The counters are finished in ridged, ribbed wood and painted a light green.

The frankfurter and hamburger grill is in the center of the front counter, with friers for potatoes, shrimp, and chicken at each side, and a bun warmer nearby. The Manley popper at the left is used both to pop and sell corn; the machine at the right side of the counter is a heater only, which makes corn available to patrons seeking service at that end of the stand. There are double banks of drink fountains for both ends of the stand. Condiments are dispensed at the counter at the right of the door; a duplicate stand is at the other side of the building.

Unlike most other Reade theatres where the kiddie area is located at the base of the screen, the one at the Absecon is placed at the rear of the building housing the Refreshery and projection booth. The merry-go-round, swings, slides and Miracle Whirl were supplied by the Miracle Sales Company, Grinnell. Ia. The remainder of the equipment came from the J. E. Burke Company, New Brunswick, N. J. In addition to the regular equipment, there are also ponies which offer free rides to the youngsters every evening.

SMPTE Names 17 "Fellows"

New York—Seventeen members of the Society of Motion Picture and Television Engineers have been approved by the Board of Governors for elevation to the grade of Fellow it was announced recently by Dr. John G. Frayne, SMPTE President. The official presentation of Fellow award certificates will take place Oct. 4, during the Society's 78th Convention at the Lake Placid Club, Essex County, New York.

Dr. Frayne explained that the Board based its decisions on recommendation of the Fellow Award Committee under the chairmanship of Herbert Barnett, Past-President of the Society.

Effective New Carbon Saver Is Marketed

Los Angeles—A carbon saver for rotating carbons, called the "Ejector" Economizer is currently being marketed in 10, 11, and 13.6 mm sizes, it was announced by Nels Matheson, the inventor and head of Economizer Enterprises.

The new device is said to permit the running of stubs "to the last inch" of usefulness. A special feature is claimed to do away with the guesswork as to whether or not a given stub is long enough for a certain reel. There is no danger of the lamp's feeding to a stop before the reel is finished because the "Ejector" provides about five minutes leeway in running time. This is said to offset any variation in running time, power supply, or burning rate of carbon.

Preparation of carbon for use with the device, Matheson says, is simple, and a few minutes work is all that is required to prepare a week's supply. One method suggested is the preparation of each new box of carbons as it is placed in stock, thus minimizing the handling and insuring a constant supply.

Motiograph To Give Luncheon

Chicago—Motiograph, Inc. will sponsor a luncheon for TOA delegates to the Theatre Owners of America Convention at the Biltmore Hotel, Los Angeles, Oct. 7.

Ben Shearer, President of B. F. Shearer Company, Pacific coast distributors of Motiograph equipment, will be host for Motiograph.

B. F. Shearer Company is to have one of the largest exhibit spaces at the forthcoming TOA trade show.

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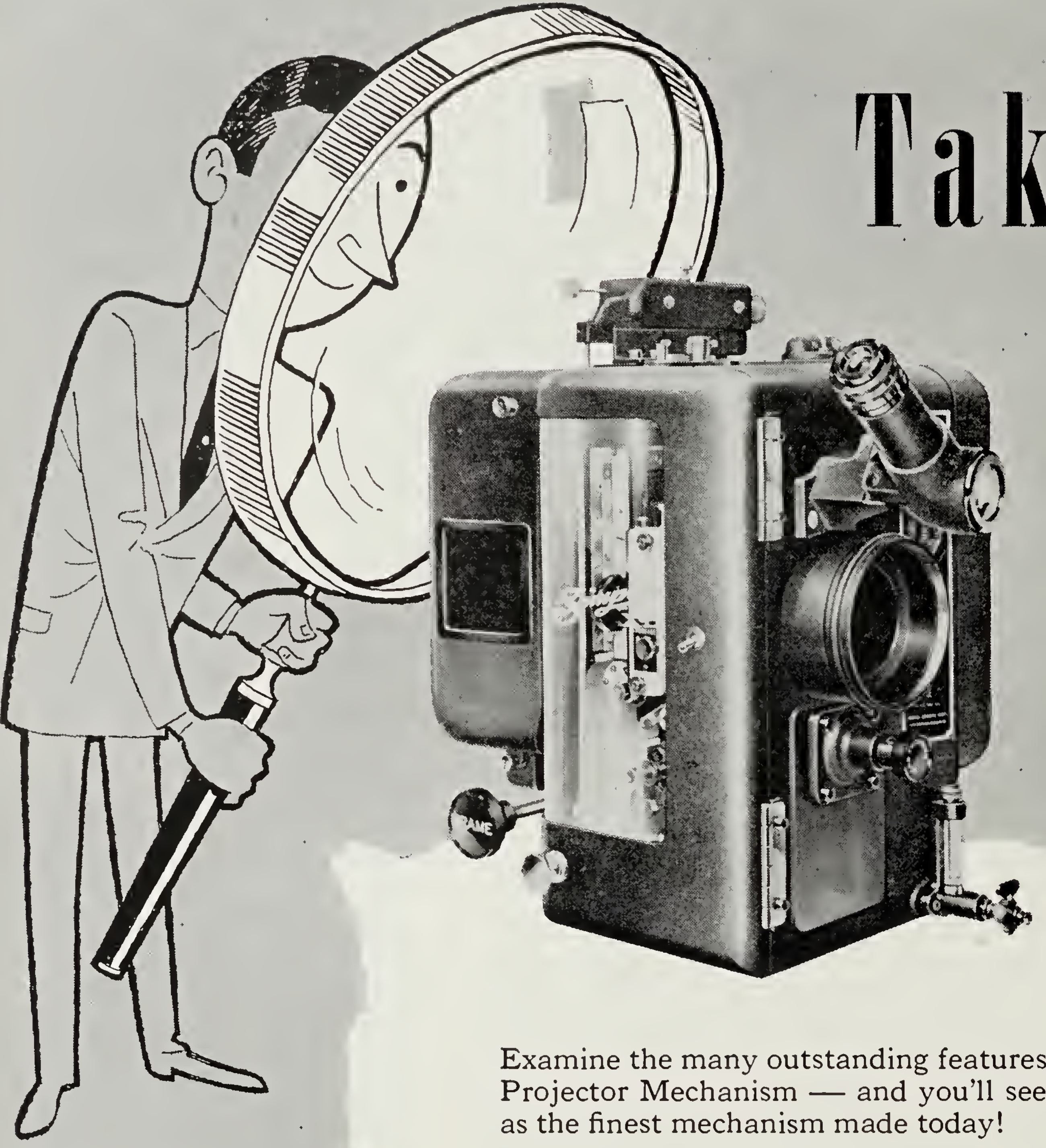

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SECTION 2
Vol. 54, No. 20

SEPTEMBER 14, 1955

Allied Artists

(1954-55 releases from 5501)

ANNAPOLIS STORY, AN—D—John Derek, Diana Lynn, Kevin McCarthy—Colorful service film has the angles—81m.—see April 6 issue—(Technicolor) (5513)

BETRAYED WOMEN—MD—Tom Drake, Beverly Michaels, Carole Mathews—For the lower half—70m.—see Aug. 10 issue—Leg.: B. (5524)

BIG COMBO, THE—MD—Cornel Wilde, Richard Conte, Jean Wallace—Interesting meller has names and angles—89m.—see Feb. 23 issue —Leg. B. (5508)

BOB MATHIAS STORY, THE—BID—Bob Mathias, Melba Mathias, Ann Doran—Satisfactory sports yarn for the duallers—80m.—see Nov. 3 issue (5502)

BOWERY TO BAGDAD—C—Lee Gorcey, Huntz Hall, Bernard Gorcey—Okeh series entry—64m.—see Nov. 17 issue—Leg.: B—(1.85-1). (5421)

CASE OF THE RED MONKEY — MYMD — Richard Conte, Rona Anderson, Russell Napier—Satisfactory programmer—73½m.—see June 15 issue—(English-made). (5521)

CRY VENGEANCE—MD—Mark Stevens, Martha Hyer, Skip Homier—Okeh programmer—83m.—see Dec. 1 issue—Leg.: B. (5504)

DIAL RED O—MD—Bill Elliott, Keith Larsen, Helene Stanley—Okeh lower half entry—62m.—see March 23 issue. (5509)

FINGER MAN—MD—Frank Lovejoy, Forrest Tucker, Peggie Castle—Satisfactory program entry—82m.—see Aug. 10 issue—Leg.: B. (5519)

HIGH SOCIETY—C—Leo Gorcey, Huntz Hall, Amanda Blake—Average Bowery Boys entry—61m.—see April 6 issue. (5514)

HUMAN JUNGLE, THE—MYMD—Gary Merrill, Jan Sterling, Paula Raymond—Well-made meller—82m.—see Sept. 22 issue—Leg.: B. (5501)

KILLER LEOPARD—AD—Johnny Sheffield, Beverly Garland, Donald Murphy—Routine series offering—70m.—see Nov. 3 issue—(1.85-1). (5412)

LAS VEGAS SHAKEDOWN—MD—Dennis O'Keefe, Coleen Gray, Charles Winninger—Satisfactory programmer —79m.—see June 15 issue—Leg.: B. (5516)

MURDER IS MY BEAT—MY—Paul Langton, Barbara Payton, Robert Shayne—For the lower half—77m.—see Feb. 23 issue—Leg.: B. (5510)

NIGHT FREIGHT—MD—Forrest Tucker, Barbara Britton Keith Larsen—Average programmer—80m.—see Aug. 24 issue. (5526)

PHENIX CITY STORY, THE—DOC—John McInitre, Richard Kiley, Kathryn Grant, Edward Andrews—Highly engrossing and exploitable thriller—100m., or 87½m. without prologue—see July 27 issue—Leg.: B—(1.85-1). (5525)

PORT OF HELL—MD—Wayne Morris, Dane Clark, Carole Mathews—Okeh programmer for the duallers—80m. —see Dec. 15 issue. (5505)

SEVEN ANGRY MEN—MD—Raymond Massey, Debra Paget, Jeffrey Hunter—Names and angles will help well-made entry—90m.—see March 23 issue. (5511)

SHOTGUN—OD—Sterling Hayden, Yvonne DeCarlo, Zachary Scott—Satisfactory programmer for the action spots—81m.—see April 6 issue—(Technicolor)—Leg.: B. (5515)

SKABENGA—DOC—Jungle Documentary—Excellent African wild life film—60m.—see Aug. 10 issue—(Eastman Color). (5517)

SPY CHASERS—C—Bowery Boys, Lisa Davis—Average series entry—61m.—see July 13 issue. (5522)

TARGET EARTH—SFD—Richard Denning, Virginia Grey, Richard Reeves—Okeh programmer for the duallers —75m.—see Jan. 12 issue—Leg.: B. (5503)

TONIGHT'S THE NIGHT—C—David Niven, Barry Fitzgerald, Yvonne DeCarlo—Good Irish comedy for the class and art spots—88m.—see Feb. 23 issue—(Made in Ireland)—(Technicolor). (5506)

TREASURE OF RUBY HILL—W—Zachary Scott, Carole Matthews, Barton MacLane—Okeh western for the lower half—71m.—see Feb. 9 issue. (5507)

WICHITA—W—Joel McCrea, Vera Miles, Lloyd Bridges —Well-made, interesting western—81m.—see July 13 issue—(Print by Technicolor)—(CinemaScope) . (5520)

TO BE REVIEWED

BIG TIP OFF, THE—Richard Conte, Constance Smith, Bruce Bennett. (5512)

BODY SNATCHERS, THE—Kevin McCarthy, Dana Wynter, Carolyn Jones. (5527)

SON OF SLADE—John Ericson, Mari Blanchard, Neville Brand. (5528)

WARRIORS, THE—Errol Flynn, Janne Dru, Peter Finch—(Technicolor)—(CinemaScope)—(Made in England). (5523)

Astor

MASTER PLAN, THE—MYMD—Wayne Morris, Tilda Thamar, Norman Wooland—Okeh programmer for duallers—77m.—see Feb. 23 issue—(English-made).

SLEEPING TIGER, THE—D—Dirk Bogarde, Alexis Smith, Alexander Knox—Interesting import for the duallers —89m.—see Oct. 20 issue—(English-made).

Buena Vista

(Walt Disney)

AFRICAN LION, THE—DOC—Highly interesting documentary—73m.—see Aug. 24 issue—(Technicolor).

DAVY CROCKETT, KING OF THE WILD FRONTIER—OD —Fess Parker, Buddy Ebsen—Headed for higher returns—95m.—see June 1 issue—(Technicolor).

LADY AND THE TRAMP—CAR—Highly entertaining Disney cartoon feature—75m.—see May 4 issue—(Technicolor)—(CinemaScope).

20,000 LEAGUES UNDER THE SEA—MD—Kirk Douglas, James Mason, Paul Lukas, Peter Lorre—High rating Disney feature—122m.—see Dec. 29 issue—(Technicolor)—(CinemaScope).

VANISHING PRAIRIE, THE—DOC—High rating documentary—75m.—see Aug. 11 issue—(Print by Technicolor).

Columbia

(1954-55 releases from 701)

AFFAIRS OF MESSALINA, THE—HISD—Memo Benassi, Maria Felix, Georges Marchal—Import will find slow going—106m.—see Nov. 3 issue—Leg.: B—(Italian-made)—(Dubbed in English). (723)

APACHE AMBUSH—MD—Bill Williams, Tex Ritter, Adele August—For the lower half—68m.—see Sept. 7 issue. (804)

BAMBOO PRISON, THE—MD—Robert Francis, Dianne Foster, Brian Keith—Routine programmer—80m.—see Dec. 15 issue. (731)

BLACK DAKOTAS, THE—OMD—Gary Merrill, Wanda Hendrix, John Bromfield—Okeh programmer for the lower half—65m.—see Sept. 22 issue—(Technicolor). (721)

BLACK KNIGHT, THE—COS—MD—Alan Ladd, Patricia Medina, Andre Morell—Period meller with Ladd has the angles—85m.—see Nov. 3 issue—(Technicolor)—(Made in England). (719)

BRING YOUR SMILE ALONG—MU—Frankie Laine, Keefe Brasselle, Constance Towers—Entertaining programmer—83m.—see Sept. 7 issue—(Technicolor). (803)

CANGACEIRO (The Bandit)—MD—Alberto Ruchel, Marisa Prado, Milton Ribeiro—For the art houses—92m.—see Sept. 22—issue—Leg.: B—(Brazilian-made)—(English titles).

CANNIBAL ATTACK—MD—Johnny Weissmuller, Judy Walsh, David Bruce—For the lower half—69m.—see Nov. 17 issue. (718)

CELL 2455, DEATH ROW—MD—William Campbell, Kathryn Grant, Marian Carr—Prison meller for lower half —77m.—see April 6 issue. (739)

CHICAGO SYNDICATE—MD—Dennis O'Keefe, Abbe Lane, Zavier Cugat—Satisfactory program entry—86m.—see June 29 issue—Leg.: B. (747)

CREATURE WITH THE ATOM BRAIN—MD—Richard Denning, Angela Stevens, S. John Launer—Okeh programmer—70m.—see June 29 issue. (746)

DETECTIVE, THE—D—Alec Guinness, Joan Greenwood, Peter Finch—Well-made import has the Guinness name to help—91m.—see Oct. 20 issue—(English-made). (734)

DEVIL GODDESS—MD—Johnny Weissmuller, Angela Stevens, Selmer Jackson—Mediocre entry for the action spots—70m.—see Sept. 7 issue. (805)

END OF THE AFFAIR, THE—D—Deborah Kerr, Van Johnson, John Mills—Fair romantic drama—106m.—see April 20 issue—(Made in England). (724)

KEY

Leg. is the symbol for the Catholic Legion of Decency ratings included in cases where the pictures are classified as either objectionable in part (B) or condemned (C). Films without a Legion of Decency rating are either found unobjectionable or unclassified by the Legion.

Abbreviations following titles indicate type of picture.

AD—Adventure drama
ACD—Action drama
BID—Biographical drama
BIDMU—Biographical drama with music
BUR—Burlesque
C—Comedy
CAR—Cartoon feature
CD—Comedy drama
CDMU—Comedy drama musical
CMU—Comedy musical
COMP—Compilation
COSMD—Costume melodrama
D—Drama
DMU—Dramatic musical
DOC—Documentary
ED—Educational feature
F—Farce
FAN—Fantasy
FANMU—Fantasy musical
HISD—Historical drama
MD—Melodrama
MUC—Musical comedy
MU—Musical
MUW—Musical western
MY—Mystery
MYC—Mystery comedy
MYD—Mystery drama
MYMD—Mystery melodrama
NOV—Novelty
OPC—Operatic comedy
OPD—Operatic drama
OD—Outdoor drama
OMD—Outdoor melodrama
ROMC—Romantic comedy
ROMCMU—Romantic comedy musical
ROMD—Romantic drama
SAT—Satire
SFD—Science fiction drama
TRAV—Travelogue
W—Western

FIRE OVER AFRICA—MD—Maureen O'Hara, Macdonald Carey, Binnie Barnes—Moderate programmer—84m.—see Oct. 6 issue—(Technicolor)—(Made in Tangier) —(1.85-1). (716)

FOOTSTEPS IN THE FOG—D—Stewart Granger, Jean Simmons, Bill Travers—Average programmer—90m.—see Sept. 7 issue—(Technicolor)—(Made in England). (802)

5 AGAINST THE HOUSE—MD—Guy Madison, Kim Novak, Brian Keith—Interesting meller—84m.—see May 18 issue—Leg.: B. (742)

GUN THAT WON THE WEST, THE—W—Dennis Morgan, Richard Denning, Paula Raymond—Satisfactory action programmer—71m.—see Sept. 7 issue—(Technicolor). (809)

IT CAME FROM BENEATH THE SEA—MD—Kenneth Tobey, Faith Domergue, Donald Curtis—Exploitation entry has angles—80m.—see June 29 issue. (732)

JUNGLE MOON MEN—MD—Johnny Weissmuller, Jean Byron, Bill Henry—For the lower half—70m.—see April 6 issue. (744)

LONG GRAY LINE, THE—BID—Tyrone Power, Maureen O'Hara, Robert Francis—High rating entry—138m.—see Feb. 9 issue—(Technicolor)—(CinemaScope). (736)

MAN FROM LARAMIE, THE—W—James Stewart, Arthur Kennedy, Cathy O'Donnell—High rating western—104m.—see Sept. 7 issue—(Technicolor)—(CinemaScope). (801)

MASTERSON OF KANSAS—W—George Montgomery, Nancy Gates, James Griffith—Okeh program western —73m.—see Dec. 1 issue—(Technicolor). (729)

MISS GRANT TAKES RICHMOND—F—Lucille Ball, William Holden Janis Carter—Reissue has names to sell—87m.—see Oct. 6 issue. (722)

NEW ORLEANS UNCENSORED—MD—Arthur Franz, Beverley Garland, Helene Stanton—Okeh programmer—76m.—see Feb. 23 issue. (730)

NIGHT HOLDS TERROR, THE—MD—Jack Kelly, Hildy Parks, Vince Edwards—Well-made, suspensful entry 86m.—see Sept. 7 issue—Leg.: B. (807)

PETTY GIRL, THE—CMU—Robert Cummings, Joan Caulfield, Elsa Lanchester—Reissue should do okeh—87m. —see June 15 issue. (745)

PHFFFT—C—Judy Holliday, Jack Lemmon, Jack Carson, Kim Novak—Entertaining comedy has names to help —91m.—see Nov. 3 issue—Leg.: B. (715)

PIRATES OF TRIPOLI—MD—Paul Henreid, Patricia Medina, Paul Newland—For the duallers—78m.—see Feb. 9 issue—(Technicolor). (706)

PRIZE OF GOLD, A—MD—Richard Widmark, Mai Zetterling, Nigel Patrick—Interesting meller—98m.—see May 18 issue—Leg: B—(Color by Technicolor)—(Made in England and Germany). (738)

RETURN OF OCTOBER—C—Glen Ford, Terry Moore, Dame May Whitty—Names may help reissue—89m.—see April 6 issue. (733)

SEMINOLE UPRISING—MD—George Montgobery, Karin Booth, William Fawcett—Average lower half entry 74m.—see May 4 issue—(Technicolor). (743)

SPECIAL DELIVERY—CD—Joseph Cotton, Eva Bartok, Niall MacGinnis—Okeh program entry—86m.—see Sept. 7 issue—(Made in Germany).

TEN WANTED MEN—W—Randolph Scott, Alfonso Bedoya, Donna Martell—Western has action and angles —80m.—see Feb. 9 issue—Leg.: B—(Technicolor). (725)

THEY ALL KISSED THE BRIDE—C—Joan Crawford, Melvyn Douglas, Roland Young—Reissue has names to sell—86m.—see June 15 issue. (741)

THEY RODE WEST—W—Robert Francis, Donna Reed, May Wynn—Standard western—84m.—see Oct. 20 issue—(Technicolor). (717)

THREE FOR THE SHOW—MUC—Betty Grable, Jack Lemmon, Marge and Gower Champion—Entry has some angles—91m.—see March 9 issue—(Technicolor)—(CinemaScope)—Leg.: B. (737)

THREE HOURS TO KILL—OMD—Dana Andrews, Donna Reed, Dianne Foster—Okeh for the duallers—77m.—see Sept. 22 issue—(Technicolor). (720)

TIGHT SPOT—MD—Ginger Rogers, Edward G. Robinson, Brian Keith—Interesting meller with names to help—97m.—see April 6 issue. (728)

VIOLENT MEN, THE—WMD—Glenn Ford, Barbara Stanwyck, Edward G. Robinson—Well-made action yarn —96m.—see Dec. 29 issue—(Technicolor)—(CinemaScope). (735)

WOMEN'S PRISON—MD—Ida Lupino, Jan Sterling, Cleo Moore—Exploitable prison yarn—80m.—see Feb. 9 issue—Leg.: B. (726)

WYOMING RENEGADES—W—Phil Carey, Gene Evans, Martha Hyer—Average western for the duallers—73m.—see March 9 issue—(Technicolor). (727)

TO BE REVIEWED

COUNT THREE AND PRAY—Van Heflin, Joanne Woodward, Phil Cary — 102m. — (Technicolor) — (Cinnema-Scope).

DUEL ON THE MISSISSIPPI—Lex Barker, Patricia Medina, Warren Stevens—72m.—(Technicolor).

MY SISTER EILEEN—Janet Leigh, Betty Garrett, Jack Lemmon—Leg.: B—(Technicolor)—(CinemaScope).

PRISONER, THE—Alec Guinness, Jack Hawkins, Jeanette Stark—(Made In England).

DCA

(Distributors Corporation Of America)

ANIMAL FARM—CAR.—Produced and directed by John Halas and Joy Batchelor—Cartoon feature excellent for art spots—73m.—(Technicolor)—(English-made)—(De Rochemont).

HUNTERS OF THE DEEP—DOC—Produced by Tom Gries; narrated by Dan O'Herlihy—64m.—see Jan. 26 issue—(Color).

I AM A CAMERA—CD—Julie Harris, Laurence Harvey, Shelly Winters—Uneven filmization of play will have some appeal for art houses and sophisticated audiences—98m.—see Aug. 10 issue—Leg.: C—(English-made).

LONG JOHN SILVER—AD—Robert Newton, Connie Gilchrist, Kit Taylor—Pirate yarn Is well-made and has angles for selling—109m.—see Feb. 9 issue—(Deluxe color)—(CinemaScope)—(Made In Australia).

STRANGER'S HAND, THE—MD—Richard Basehart, Trevor Howard, Alida Valli—Interesting suspense meller—86m.—see Feb. 23 issue—(Filmed In Italy).

Filmakers

CRASHOUT—MD—William Bendix, Beverly Michaels, Arthur Kennedy—Prison-break meller sustains Interest—90m.—see March 23 issue

MAD AT THE WORLD—MD—Frank Lovejoy, Keefe Brasselle, Cathy O'Donnell—Okeh exploitation entry—71m.—see June 15 issue.

TO BE REVIEWED

BATTLE HELL—Wendell Corey, Mickey Rooney—(Super-Scope).

IFE

(All films are Italian-made)

AIDA—OPD—Sophia Loren, Lois Maxwell, Luciano Della Marra—Fine entry for opera lovers and the art and specialty spots—95m.—see Oct. 20 issue—(Ferraniacolor)—(English narration).

APPOINTMENT FOR MURDER—MD—Umberto Spadara, Delia Scala, Andrea J. Bosic—Average Import for the Italian and art spots—90m.—see Mar. 24 issue—(English titles).

BREAD, LOVE, AND DREAMS—C—Vittorio DeSica, Gina Lollobrigida, Marisa Merlini—One of the better Italian films—90m.—see Oct. 20 issue—(English titles).

GREEN MAGIC—DOC—Good documentary—Produced by Leonardo Bonzi on his South American expedition—85m.—see May 4 Issue—(Ferraniacolor)—(Filmed In South America)—(English narration).

LOVE IN THE CITY—COMP—Produced by Cesare Zavattini, Ricardo Ghione and Marco Ferreri—Highly exploitable and novel entry for art spots—90m.—see April 20 Issue—(Italian-made)—(English titles and narration)—Leg.: "B."

MADEMOISELLE GOBETTE—F—Silvana Pampanini, Aroldo Tieri, Luiga Pavese—Okeh Import for art and specialty spots—78m.—see Feb. 23 issue—(English titles)—Leg.: C.

MADDELENA—D—Marta Toren, Gino Cervi, Charles Vanel—For art and specialty houses—90m.—see Sept. 7 issue—Leg.: B—(Italian-made)—(English titles).

THEODORA, SLAVE EMPRESS—MD—Gianna Maria Canale, George Marchal, Renate Baldini—Spectacle has the angles—88m.—see Dec. 1 issue—Leg.: B—(Italian-made)—(English dialogue)—(PatheColor).

TOO YOUNG FOR LOVE—D—Marina Vlady, Michel Beck, Fernand Gravet—Good Import for the art spots—88m.—see April 6 issue—Leg.: B—(Italian-French made)—(Dubbed In English).

WAYWARD WIFE, THE—D—Gina Lollobrigida, Gabriele Ferzetti, Alda Mangini—Interesting drama with Lollobrigida name to help—91m.—see April 20 Issue—Italian-made)—(Dubbed In English)—Leg.: "B."

TO BE REVIEWED

AGAINST THE WALL—Silvana Mangano, Amedeo Nazzari—(Dubbed In English).

CITY STANDS TRIAL, A—Silvana Pampanini, Amedeo Nazzari, Eduardo Cianelli—(Dubbed in English)—Leg.: B.

NEAPOLITAN CAROUSEL—Sophia Loren, Marjorie Tallchief, Yvette Chauvire—(Pathe Color).

HUSBAND FOR ANNA, A—Silvana Pampanini, Massimo Girotti, Amedeo Nazzari—(Dubbed in English)—(105m.).

OUTLAW GIRL—Silvana Mangano, Amedeo Nazzari—(Dubbed in English)—Leg.: B.

VOICE OF SILENCE—Rossana Podesta, Cosetta Greco, Aldo Fabrizi—(Dubbed In English).

Lippert

(1954-55 releases from 5401)

(Numerals In brackets indicate maximum aspect ratio In which features can be projected)

AIR STRIKE—MD—Richard Denning, Gloria Jean, Don Haggerty—Fair lower half entry—67m.—see Sept. 7 issue.

BLACK PIRATES, THE—MD—Anthony Dexter, Martha Roth, Lon Chaney—For the lower half—74m.—see March 9 issue—(Ansco Color)—(Made in El Salvador). (5407)

DEADLY GAME—MD—Lloyd Bridges, Simone Silva, Finlay Currie—For the lower half—63m.—see Jan. 12 issue (Made In Spain and England). (5402)

KING DINOSAUR—MD—Bill Bryant, Wanda Curtis, Douglas Henderson—Fair lower half entry—59m.—see Aug. 10 issue. (5418)

LONESOME TRAIL, THE—W—Wayne Morris, John Agar, Margia Dean—Lower half filler—73m.—see Sept. 7 issue. (5416)

RACE FOR LIFE, A—MD—Richard Conte, Mari Aldon, George Coulouris—For the programmers—68m.—see Jan. 26 issue—(English-made). (5403)

SIEGE, THE—MD—Aurora Bautista, Fernando Rey, Virgilie Teixeira—For the lower half—63m.—see Dec. 15 issue—(Spanish-made)—(Dubbed in English). (5323)

SILENT RAIDERS, THE—MD—Richard Bartlett, Earle Lyon, Jeannette Bordeaux—For the lower half—65m.—see Dec. 15 issue—(English-made). (5404)

SILVER STAR, THE—W—Edgar Buchanan, Marie Windsor, Lon Chaney, Earl Lyon—Fair western—75m.—see April 6 issue. (5411)

TERROR SHIP—MYMD—William Lundigan, Naomi Chance, Vincent Ball—Okeh for the lower half—72m.—see Sept. 22 issue—(English-made). (5330)

THEY WERE SO YOUNG—MD—Scott Brady, Johanna Matz, Raymond Burr—Exploitation entry can be sold—78m.—see Feb. 9 issue—(Filmed in Germany)—Leg.: B. (5406)

UNHOLY FOUR, THE—D—Paulette Goddard, William Sylvester, Patrick Holt—Routine programmer for the lower half—80m.—see Oct. 20 issue—(English-made). (5401)

TO BE REVIEWED

GLASS TOMB, THE—John Ireland, Honor Blackman—(English-made). (5409)

PHANTOM OF THE JUNGLE—Jon Hall, Anne Gwynne, Ray Montgomery. (5414)

SIMBA—Dirk Bogarde—(Eastman Color).

THUNDER OVER SANGOLAND—Jon Hall, Marjorie Lord. (5415)

Metro

(1954-55 releases from 501)

ANCHORS AWEIGH—CMU—Frank Sinatra, Kathryn Grayson, Gene Kelly—Reissue has names to sell—139m.—see Feb. 9 issue—(Technicolor). (520)

ASPHALT JUNGLE, THE—MD—Sterling Hayden, Louis Calhern, Jean Hagen—Reissue has the names and angles—112m.—see Dec. 29 issue—(1.75-1)—(Reissue). (514)

ATHENA—CMU—Jane Powell, Debbie Reynolds, Edmund Purdom, Vic Damone—Names should help this offbeat comedy musical—96m.—see Nov. 17 issue—(Eastman Color)—(Print by Technicolor)—(1.75-1). (507)

BAD DAY AT BLACK ROCK—D—Spencer Tracy, Robert Ryan, Anne Francis—Well-made drama has the names—81m.—see Dec. 15 issue—(Eastman color)—(CinemaScope). (515)

BAR SINISTER, THE—CD—Jeff Richards, Jarma Lewis, Edmund Gwenn—Amusing entry of dogs and people—99m.—see Sept. 7 issue—(Eastman Color)—(CinemaScope). (603)

BATTLEGROUND—D—Van Johnson, John Hodiak, Ricarda Montalban—World War II reissue has names to help—117m.—see Dec. 29 issue—(1.33-1)—(Reissue). (513)

BEAU BRUMMELL—D—Stewart Granger, Elizabeth Taylor, Peter Ustinov—Names should help interesting period entry—111m.—see Oct. 20 Issue—(Eastman Color)—(Print by Technicolor)—(Made in England)—(1.75-1). (504)

BEDEVILLED—D—Anne Baxter, Steve Forrest, Robert Christopher—Slow moving drama will need plenty of help—85m.—see April 20 issue—(Made in France)—(Eastman color)—(CinemaScope). (523)

BLACKBOARD JUNGLE—D—Glenn Ford, Anne Francis, Louis Calhern—High rating entry on juvenile delinquency—101m.—see March 9 issue. Leg.: B. (521)

CAMILLE—D—Greta Garbo, Robert Taylor, Lionel Barrymore—Good reissue for art houses or regulation spots—110m.—see May 4 issue. (524)

COBWEB, THE—D—Richard Widmark, Laureen Bacall, Charles Boyer, Lillian Gish—Highly interesting entry about a mental sanitarium, its patients and its personnel — 124m. — see June 15 issue — (Eastman Color)—(CinemaScope). (531)

CREST OF THE WAVE—D—Gene Kelly, Jeff Richards, John Justin—Moderate programmer—90m.—see Nov. 17 issue—(Made In England)—(1.75-1). (511)

DEEP IN MY HEART—BIOMU—Jose Ferrer, Merle Oberon, Helen Traubel—High rating—132m.—see Dec. 1 issue—Leg.: B—(Eastman Color)—(Print by Technicolor)—(1.75-1). (512)

DR. JEKYLL AND MR. HYDE—MD—Spencer Tracy, Ingrid Bergman, Lana Turner—Names should help reissue of familiar story—127m.—see Oct. 6 Issue. (506)

GLASS SLIPPER, THE—FANMU—Leslie Caron, Michael Wilding, Keenan Wynn—Entertaining entry—94m.—see Feb. 23 issue—(Eastman Color). (522)

GREEN FIRE—MD—Stewart Granger, Grace Kelly, Paul Douglas—Interesting meller has the angles—100m.—see Dec. 29 issue—(Eastman Color)—(Made In South America)—(CinemaScope). (516)

HIT THE DECK—MUC—Jane Powell, Tony Martin, Debbie Reynolds—Entertaining musical entry — 112m. — see March 9 Issue—Leg.: B—(Eastman Color)—(CinemaScope). (519)

INTERRUPTED MELODY—BIDMU—Glenn Ford, Eleanor Parker, Roger Moore—Well made entry has angles—106m.—see April 6 issue—(Eastman Color)—(CinemaScope). (529)

IT'S ALWAYS FAIR WEATHER—MU—Gene Kelly, Dan Dailey, Cyd Charisse, Michael Kidd—High rating musical—102m.—see Sept. 7 issue—(Eastman Color)—(CinemaScope).

JUPITER'S DARLING — CDMU — Esther Williams, Howard Keel, Marge and Gower Champion — Entertaining entry has the angles—96m.—see Jan. 26 Issue—(Eastman color)—(CinemaScope). (518)

KING'S THIEF, THE—MD—Ann Blyth, Edmund Purdom, David Niven, George Sanders—Period piece for program has names to assist—78m.—see July 27 issue—(Eastman Color)—(CinemaScope). (532)

LAST TIME I SAW PARIS, THE—D—Elizabeth Taylor, Van Johnson, Donna Reed—Well made drama has names to make the difference—116m.—see Nov. 17 Issue—(Technicolor)—(1.75-1). (510)

LOVE ME OR LEAVE ME—BIDMU—Doris Day, James Cagney, Cameron Mitchell—High rating musical should hit the better money—122m.—see June 1 issue—Leg.: B—(Eastman Color)—(CinemaScope). (527)

MANY RIVERS TO CROSS—ODCD—Robert Taylor, Eleanor Parker, Victor McLaglen—Offbeat outdoor show has names and amusing angles—92m.—see Feb. 9 Issue—Leg.: B—(Eastman Color)—(Cinemascope). (517)

MARAUDERS, THE—OMD—Dan Duryea, Jeff Richards, Keenan Wynn, Jarma Lewis—Good programmer—81m.—see April 20 issue—Leg.: B—(Eastman color)—(Print by Technicolor). (526)

MOONFLEET—MD—Stewart Granger, Viveca Lindfors, George Sanders, Joan Greenwood—Interesting meller with angles to help—89m.—see May 18 issue—Leg.: B—(Eastman Color)—(CinemaScope). (528)

PRODIGAL, THE—MD—Lana Turner, Edmund Purdom, Louis Calhern—Highly Interesting and entertaining entry—114m.—see April 16 issue—Leg.: B—(Eastman color)—(CinemaScope). (525)

SCARLET COAT, THE—HISD—Cornel Wilde, Michael Wilding, George Sanders, Anne Francis—Interesting meller on American Revolution—101m.—see June 29 issue—(Eastman Color)—(CinemaScope).

TARZAN ESCAPES—AD—Johnny Weissmuller, Maureen O'Sullivan—Tarzan reissue Is adequate for the action houses—89m.—see Nov. 3 issue. (509)

TARZAN THE APE MAN—AD—Johnny Weissmuller, Neil Hamilton, Maureen O'Sullivan—Reissue will depend on name draw—102m.—see Sept. 7 issue—Leg.: B. (508)

TRIAL—D—Glenn Ford, Dorothy McGuire, Arthur Kennedy, Katy Jurado—High rating, powerful dramatic fare—105m.—see Sept. 7 issue. (604)

WIZARD OF OZ, THE—FANMU—Judy Garland, Frank Morgan, Ray Bolger, Bert Lahr—Should click as reissue—101m.—see June 29 Issue—(Technicolor). (530)

WOMAN'S FACE, A—MD—Joan Crawford, Melvyn Douglas, Conrad Veidt—Reissue should benefit from names—106m.—see Oct. 6 issue—Leg.: B (505)

TO BE REVIEWED

SVENGALI—Hildegarde Neff, Donald Wolfit, Terence Morgan — 82m. — (Eastman Color) — (English-made) — (1.75-1).

Paramount

(1954-55 releases from 5400;
1955-56 releases from 3500)

BRIDGES AT TOKO-RI, THE—D—William Holden, Grace Kelly, Frederic March, Mickey Rooney—Well-made, interesting entry—103m.—see Jan. 12 issue—(Technicolor). (5405)

CONQUEST OF SPACE—SFD—Walter Brooke, Eric Fleming, Joan Shawlee—Space thriller will please science-fiction fans and the younger set—80m.—see April 20 Issue—(Technicolor)—Leg.: "B." (5407)

COUNTRY GIRL, THE—D—Bing Crosby, Grace Kelly, William Holden—High rating drama—104m.—see Dec. 15 issue. (5409)

FAR HORIZONS, THE—MD—Fred MacMurray, Charlton Heston, Donna Reed—Interesting programmer—108m.—see June 1 issue—(Technicolor)—(VistaVision). (5412)

GIRL RUSH, THE—MUC—Rosalind Russel, Fernando Lamas, Eddie Albert, Gloria De Haven—Moderately entertaining musical—85m.—see Sept. 7 issue—Leg.: B—(Technicolor)—(VistaVision). (5501)

HELL'S ISLAND—MD—John Payne, Mary Murphy, Francis L. Sullivan—Fair programmer—84m.—see May 18 issue—Leg.: B—(Technicolor)—(VistaVision). (5411)

MAMBO — MD — Silvana Mangano, Vittoria Gassman, Shelley Winters—Meller has angles to sell—94m.—see April 6 issue—(Made In Italy)—Leg.: B. (5406)

REAP THE WILD WIND—MD—Ray Milland, John Wayne, Paulette Goddard—Reissue of DeMille spectacle has the names to help—122m.—see Oct. 20 Issue—(Technicolor). (R-5403)

RUN FOR COVER—OD—James Cagney, Viveca Lindfors, John Derek—Interesting outdoor drama has names to sell—93m.—see April 6 Issue—(Technicolor)—(VistaVision). (5410)

SEVEN LITTLE FOYS, THE—CMU—Bob Hope, Milly Vitale, George Tobias—Top Hope entry headed for higher grosses — 95m. — see June 15 issue — (Technicolor)—(VistaVision). (5413)

STRATEGIC AIR COMMAND—MD—James Stewart, June Allyson, Frank Lovejoy—Well made yarn of present-day air force—114m.—see April 6 issue—(Technicolor)—(VistaVision). (5425)

THREE RING CIRCUS—C—Dean Martin, Jerry Lewis, Joanne Dru, Zsa Zsa Gabor—Team draw will make the difference—104m.—see Nov. 3 issue—(Technicolor)—(VistaVision)—(PS). (5404)

TO CATCH A THIEF—MYC—Cary Grant, Grace Kelly, Jessie Royce Landis—High rating entertainment—106m.—see Sept. 7 issue—(Technicolor)—(VistaVision)—(Made in France). (5502)

ULYSSES—MD—Kirk Douglas, Slyvana Mangano, Anthony Quinn—Filmization of epic work has angles for regulation as well as art and specialty spots—104m.—see Sept. 7 issue—(Print by Technicolor)—(Made in Italy)—(English-dubbed). (5503)

WE'RE NO ANGELS—C—Humphrey Bogart, Aldo Ray, Joan Bennett, Basil Rathbone—Highly amusing comedy—105m.—see June 29 issue—(Technicolor)—(VistaVison). (5414)

YOU'RE NEVER TOO YOUNG—C—Dean Martin, Jerry Lewis, Diana Lynn, Nina Foch—Better Martin and Lewis comedy—102m.—see Sept. 7 issue—(Color by Technicolor)—(VistaVision). (5515)

RKO

(1954-55 releases from 501)

AFRICA ADVENTURE—DOC—Robert C. Ruark—Okeh documentary—64m.—see Oct. 6 issue. (502)

AMERICANO, THE—OMD—Glenn Ford, Frank Lovejay, Ursula Theiss—Satisfactory autdaar action meller—85m.—see Jan. 12 issue—(Technicolor)—(Filmed in Brazil)—Leg.: B. (509)

BERLIN EXPRESS—MD—Merle Oberon, Robert Ryan, Paul Lukas—Names should help reissue—86m.—see April 20 issue. (574)

BIG STREET, THE—CD—Henry Fonda, Lucille Ball, Agnes Mooreheod—Names should help reissue—88m.—see June 15 issue. (577)

BRINGING UP BABY—C—Katharine Hepburn, Cary Grant, Charlie Ruggles—Reissue has names to help—102m.—see May 18 issue. (575)

CATTLE QUEEN OF MONTANA—W—Barbara Stanwyck, Ronald Reagan, Gene Evans—Western has names ta help—88m.—see Dec. 1 issue—(Technicolor). (505)

ESCAPE TO BURMA—MD—Barbara Stanwyck, Robert Ryan, David Farrar—Average programmer has names to help—87m.—see April 20 issue—(Technicolar)—(SuperScope). (512)

HANSEL AND GRETEL—NOV—Voices of Anna Russell, Mildred Dunnack, Frank Rogier—Puppet entry is packed with selling angles—75m.—see Oct. 6 issue—(Technicolor). (508)

I REMEMBER MAMA—CD—Irene Dunne, Barbara Bel Geddes, Phillip Dorn—Reissue should click—119m.—see May 18 issue. (576)

INFORMER, THE—MD—Victor McLaglen, Heather Angel, Preston Foster—Reissue of film classic should do okeh—92m.—see April 20 Issue. (573)

PASSION—MD—Cornel Wilde, Yvonne De Carla, Raymond Burr—Average pragrammer—84m.—see Oct. 20 issue—(Print by Technicolor). (503)

PEARL OF THE SOUTH PACIFIC—AD—Dennis Morgan, Virginia Mayo, David Farrar—Okeh programmer—86m.—see July 13 issue—(Technicolor)—(SuperScope). (515)

QUEST FOR THE LOST CITY—DOC—Dana and Ginget Lamb—Interesting Dacumentary—60m.—see Jan. 12 ssue—(Calor)—(Made in Guatemala). (510)

RAGE AT DAWN—W—Randolph Scott, Forrest Tucker, Mala Pawers—Better than average western—87m.—see March 23 issue—(Technicalor). (511)

SON OF SINBAD—CD—Dale Robertson, Solly Forrest, Lili St. Cyr, Vincent Price—Entry has angles and femmes—88m.—see July 27 issue—Leg.: C—(Technicolor)—(SuperScope)—(1.75-1). (513)

TARZAN'S HIDDEN JUNGLE—MD—Gordon Scott, Vera Miles, Peter Van Eyck—Average series entry—73m.—see March 9 issue. (507)

THIS IS MY LOVE—D—Linda Darnell, Rick Jason, Dan Duryea—Moderate programmer—91m.—see Oct. 6 issue—Leg.: B—(Pathe Color). (504)

UNDERWATER—MD—Jane Russell, Gilbert Roland, Richard Egan—Interesting, well-made melodrama—99m.—see Jan. 26 issue—(Technicolor)—(SuperScope). (506)

WAKAMBA—OD—Edgar M. Queeny African Documentary—Off beat entry for the art spots and for the lower half in regular houses—65m.—see July 27 issue—(Technicolor). (514)

TO BE REVIEWED

BENGAZI—Richard Conte, Victor McLaglen, Mala Pawers—(Superscope). (516)

BRAVE ONE, THE—Michel Ray, Joi Lansing—(Technicolor)—(CinemaScope).

GLORY—Margaret O'Brien, Walter Brennan, Charlotte Greenwood—(Technicolor)—(Superscope).

SLIGHTLY SCARLET—John Payne, Rhonda Fleming, Arlene Dohl—(Technicolor)—(Superscope).

TENNESSEE'S PARTNER—Rhonda Fleming, John Payne, Ronold Reagan—(Technicolor)—(Superscope).

TEXAS LADY—Claudette Colbert, Barry Sullivan—(Technicolor)—(Superscope).

TREASURE OF PANCHO VILLA, THE—Rary Calhoun, Shelley Winters, Gilbert Roland—(Technicolor)—(Superscope)—(Mexican made).

Republic

(1954-55 releases from 5400)

AFRICAN MANHUNT—MD—Myron Healey, Karen Booth, John Kellogg—For the lower half—65m.—see April 20 issue. (5430)

ATOMIC KID, THE—C—Mickey Rooney, Robert Strauss, Elaine Davis—Okeh for the duallers—86m.—see Dec. 15 issue—(1.85-1). (5314)

CAROLINA CANNONBALL—C—Judy Canova, Andy Clyde, Ross Elliott—Fair programmer—74m.—see Jan. 26 issue. (5326)

CITY OF SHADOWS—MD—Victor McLaglen, Kathleen Crowley, Anthony Caruse—For the lawer half—69m.—see June 29 issue. (5436)

DAY TO REMEMBER, A—C—Joan Rice, Donald Sindon, Odile Versois, Stanley Holloway—Interesting art house affering—72m.—see May 18 issue—(English-made)—(Rank). (5433)

DIVIDED HEART, THE—D—Cornell Borchers, Yvonne Mitchell, Armin Dahlen, Alexander Knox—Well made entry for art and specialty spots—89m.—see Aug. 24 issue—(English-made).

DOCTOR IN THE HOUSE—C—Djrk Bogarde, Muriel Pavlow, Kenneth More—Light hearted import should have wide appeal—92m.—see March 9 issue—(English-made)—(Technicolar). (5401)

DON JUAN'S NIGHT OF LOVE—MD—Raf Vallone, Silvana Pampanini, Michele Philippe—Uneven import with same selling angles—71m.—see June 29 issue—(Italian-made)—(Dubbed in English). (5435)

DOUBLE JEOJARDY—MD—Rod Cameron, Gale Robbins, Allison Hayes, Jack Kelly—For the lower half—70m.—see July 27 issue. (5437)

ETERNAL SEA, THE—BIOD—Sterling Hayden, Alexis Smith, Dean Jagger—Goad service film—103m—see April 20 issue. (5405)

HELL'S OUTPOST—MD—Rod Cameron, Joan Leslie, John Russell—Okeh programmer—90m.—see Dec. 29 issue—Leg.: B. (5315)

I COVER THE UNDERWORLD—MD—Sean McClory, Joanne Jordan, Ray Middleton—For the lower half—70m.—see May 4 issue. (5434)

LAST COMMAND, THE—OD—Sterling Hayden, Anna Maria Alberghetti, Richard Carlson—Well-made and interesting oudoor drama—110m.—see Aug. 10 issue—(Trucolor). (5407)

LAY THAT RIFLE DOWN—C—Judy Canova, Robert Lowery—Fair programmer—71m.—see Sept. 7 issue. (5438)

ROAD TO DENVER, THE—W—John Payne, Mona Freeman, Lee J. Cobb—Okey western—90m.—see June 29 issue—(Truecolor). (5406)

ROOGIE'S BUMP—FAN—Robert Marriot, Ruth Warrick, Olive Blakeney—For the lower half—70m.—see Sept. 22 issue. (5310)

SANTA FE PASSAGE—OD—John Payne, Faith Domergue, Read Cameron—Okey frontiersmen vs. Indians entry—90m.—see May 18 issue—(Trucolor). (5404)

SHANGHAI STORY, THE—MD—Ruth Roman, Edmond O'Brien, Richard Jaeckel—Tropical meller has exploitation possibilities—90m.—see Sept. 22 issue—(1.85-1).

SHE WOLF, THE—D—Kerima, Ettore Manni, May Britt—Goad import for the art, specialty, and exploitation spots—91m.—see Oct. 20 issue—Leg.: B—(Italian-made)—(Dubbed in English).

SQUARE RING, THE—D—Jack Warner, Robert Beatty, Bernadette O'Farrell—Okeh pragrammer—73m.—see Feb. 9 issue—(Made in England). (5432)

TIMBERJACK—OMD—Sterling Hayden, Vera Ralston, David Brian—Calorful outdoor meller will fit into action spots—93m.—see Feb. 9 issue—(Trucolor). (5402)

TROUBLE IN STORE—F—Norman Wisdom, Margaret Rutherford, Moira Lister—Very funny import—85m.—see Jan. 26 issue—(English-made). (5431)

TROUBLE IN THE GLEN—CD—Margaret Lockwood, Orson Welles, Forrest Tucker, Victor McLaglen—Scottish camedy-drama will need plenty of selling—91m.—see Dec. 1 issue—(Trucolor by Consolidated)—(Made in Scotland)—(1.85-1).

YELLOWNECK—MD—Lin McCarthy, Stephen Courtleigh, Bill Masan—Okeh for the lower half—83m.—see March 23 issue—(Trucolor). (5403)

TO BE REVIEWED

CROSS CHANNEL—Wayne Morris, Yvonne Furneaux.

FIGHTING CHANCE—Rod Cameron, Julie London, Ben Cooper.

FLAME OF THE ISLAND—Yvonne De Carlo, Zachary Scott, Howard Duff—(Trucolor).

GREEN BUDDHA, THE—Wayne Morris, Mary Germaine.

HEADLINE HUNTERS—Rod Cameron, Julie Bishop.

JAGUAR—Sabu, Chiquita, Bartan MacLane.

MAGIC FIRE—Yvonne De Carlo, Carlos Thompson, Rita Gam—(Trucolor)—(Made in Germany).

MAN ALONE, A—Ray Milland, Mary Murphy, Ward Bond—(Trucolor).

MYSTERY OF THE BLACK JUNGLE—Lex Barker, Jane Maxwell.

NO MAN'S WOMAN—Marie Windsor, John Archer, Patrick Knowles.

SECRET VENTURE—Kent Taylor, Jane Hylton.

TANGABUKU—Documentary—(Made in Africa)—(Cotlow).

TRACK THE MAN DOWN—Kent Taylor, Petula Clark.

TWINKLE IN GOD'S EYE—Mickey Rooney, Coleen Grey, Hugh O'Brian.

VANISHING AMERICAN, THE—Scott Brady, Audrey Totter, Forrest Tucker.

20th Century-Fox

(1954 releases from 401;
1955 releases from 501)

ADVENTURES OF HAJJI BABA, THE—MD—John Derek, Elaine Stewart, Thomas Gomez—Arabian Nights-type entertainment has the angles—94m.—see Oct. 20 issue—Leg.: B—(Color by DeLuxe)—(CinemaScape). (424)

ADVENTURES OF SADIE, THE—C—Joan Collins, George Cole, Kenneth More, Hermione Gingold—Satisfactory British camedy far the art spots—88m.—see June 1 issue—Leg.: B—(Eastman Color)—English-made). (508)

ANGELA—MD—Dennis O'Keefe, Mara Lane, Rossane Brazzi—Okey pragrammer—81m.—see May 11 issue—Leg.: B—(Filmed in Italy). (511)

BELLE STARR'S DAUGHTER—W—Gearge Montgomery, Rod Cameran, Ruth Roman—Western reissue should do okeh—86m.—see Feb. 9 Issue—(Reissue). (541)

BLACK 13—MD—Peter Reynolds, Rona Anderson, Patric Barr—For the lower half—75m.—see Nov. 17 issue—(English-made). (428)

BLACK WIDOW—MY—Ginger Rogers, Van Heflin, Gene Tierney, George Raft, Peggy Ann Garner—Good mystery—95m.—see Nov. 3 issue—(Color by DeLuxe)—(CinemaScope). (423)

BROKEN LANCE—MD—Spencer Tracy, Robert Wagner, Jean Peters, Richard Widmark—Well-made melodrama—96m.—see July 28 issue—(Color by DeLuxe)—(CinemaScape). (419)

CARMEN JONES—DMU—Dorathy Dandridge, Harry Belafonte, Olga James—Depends an the Individual situation—105m.—see Oct. 20 Issue—Leg.: B—(Color by DeLuxe)—(CinemaScape). (422)

DADDY LONG LEGS—MUC—Fred Astaire, Leslie Caran, Terry Moore, Thelma Ritter—Entertaining entry headed for higher grasses—126m.—see May 11 issue—(Color by De Luxe)—(CinemaScope). (515)

DAKOTA LIL—W—George Montgomery, Marie Windsor, Rad Cameron—Reissue has the angles—88m.—see Feb. 9 issue—(Reissue). (542)

DESIREE—D—Marlon Brando, Jean Simmans, Merle Oberan—Impressive picturization of best seller—110m.—see Nov. 17 issue—(Color by DeLuxe)—(CinemaScope). (425)

DEVIL'S HARBOR—MD—Richard Arlen, Greta Gynt, Donald Houston—For the duallers—71m.—see Dec. 29 issue—(English-made). (429)

HOUSE OF BAMBOO—MD—Robert Ryan, Robert Stock, Shirley Yamaguchi, Cameron Mitchell—Highly interesting meller—102m.—see July 13 issue—(Color by DeLuxe)—(CinemaScope)—(Filmed in Japan). (516)

HOW TO BE VERY, VERY POPULAR—F—Betty Grable, Sheree North, Robert Cummings, Charles Coburn—Farce has angles for the selling—89m.—see July 27 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (518)

LEFT HAND OF GOD, THE—D—Humphrey Bogart, Gene Tierney, Lee J. Cobb, Agnes Moorehead—Interesting entry has angles to sell—87m.—see Sept. 7 issue—(Color by DeLuxe)—(CinemoScope). (520)

LIFE IN THE BALANCE, A—MD—Ricardo Montalban, Anne Bancroft, Lee Marvin—Satisfactory programmer—74m.—see Jan. 26 issue—(Made in Mexico). (506)

LIVING SWAMP, THE—DOC—Nature in the Okefenokee Swamp—Satisfactory featurette—33m.—see July 27 issue—(Color by DeLuxe)—(CinemoScope) (512)

LOVE IS A MANY SPLENDORED THING—D—William Holden, Jennifer Jones, Torin Thatcher—Well-made romantic drama far better returns—102m.—see Aug. 24 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Filmed in Hong Kong). (521)

MAGNIFICENT MATADOR, THE—D—Maureen O'Hara, Anthony Quinn, Thomas Gomez—Entry has angles—94m.—see June 1 issue—Leg.: B—(Eastman Color)—(CinemaScope). (513)

MAN CALLED PETER, A—BID—Richard Todd, Jean Peters, Marjorie Rambeau—Highly inspirational film will need selling—119m.—see April 9 issue—(Color by DeLuxe)—(CinemaScope). (509)

OTHER WOMAN, THE—D—Hugo Haas, Cleo Moore, Lance Fuller—Okeh programmer for the duallers—81m.—see Jan. 12 issue. (430)

OUTLAW'S DAUGHTER, THE—W—Jim Davis, Kelly Ryan, Bill Williams—For the lower half—75m.—see Dec. 1 issue—(Color). (427)

PRINCE OF PLAYERS—BID—Richard Burton, Maggie McNamara, John Derek—Quality drama calls for special handling—102m.—see Jan. 12 issue—(Color)—(CinemaScope). (502)

RACERS, THE—MD—Kirk Douglas, Bella Darvi, Gilbert Roland—Entertaining entry—95m.—see Feb. 9 issue—(Color by De Luxe)—(CinemaScope)—Leg.: B. (505)

RAID, THE—MD—Van Heflin, Anne Bancroft, Richard Baone—Okeh Civil War action meller—83m.—see July 28 issue—(Technicolor). (408)

SEVEN YEAR ITCH, THE—C—Marilyn Monroe, Tom Ewell, Evelyn Keyes—Highly amusing comedy shauld da better business—105m.—see June 15 issue—Leg.: B—(Color by De Luxe)—(CinemaScope). (517)

SOLDIER OF FORTUNE—MD—Clark Gable, Susan Hayward, Michael Rennie—Adventure yarn has high potential—96m.—see June 1 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Made in Hong Kong).(514)

THAT LADY—MD—Olivia DeHavilland, Gilbert Roland. Francoise Rosey, Dennis Price—Costume meller will need plenty af push—100m.—see June 1 issue—(Print by Technicolor)—(CinemaScope)—(Made in Spain). (504)

THERE'S NO BUSINESS LIKE SHOW BUSINESS—MU—Ethel Merman, Donald O'Cannor, Marilyn Monroe, Dan Dailey, Johnnie Ray, Mitzi Gaynar—Colorful musical is headed for better grosses—117m.—see Dec. 15 issue—Leg.: B—(Color by DeLuxe)—(CinemaScape). (426)

TWELVE O'CLOCK HIGH—MD—Gregory Peck, Hugh Marlawe, Gary Merrill—The Peck name should help war reissue—131½m.—see Jan. 12 issue. (540)

UNTAMED—AD—Tyrone Power, Susan Hayward, Richard Egan—Calarful entry has names and angles—111m.—see March 9 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (507)

VIOLENT SATURDAY—MD—Victor Mature, Richard Egan, Virginia Leith—Gangster entry has names and punch—90m.—see April 20 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (510)

VIRGIN QUEEN, THE—HISD—Bette Davis, Richard Todd, Joan Collins, Jay Robinson—Highly interesting entry—92m.—see Aug. 10 issue—(Color by DeLuxe)—(CinemaScope). (519)

WHITE FEATHER—OMD—Robert Wagner, John Lund, Debra Paget—Well-made Indian yarn—102m.—see Feb. 23 issue—(Print by Technicolor)—(CinemaScape). (503)

WOMAN'S WORLD—CD—Clifton Webb, June Allyson, Van Heflin, Lauren Bacall, Fred MacMurray, Arlene Dahl, Cornel Wilde—Headed for the better money—94m.—see Oct. 6 issue—(Print by Technicolor)—(CinemaScope). (421)

TO BE REVIEWED

DEEP BLUE SEA, THE—Vivien Leigh, Kenneth More—(Color by DeLuxe)—(CinemoScope). (527)

GIRL IN THE RED VELVET SWING, THE—Ray Milland, Joan Collins, Farley Granger—(Color by DeLuxe)—(CinemaScope). (524)

GOOD MORNING MISS DOVE—Jennifer Jones, Robert Stack. (528)

LOVER BOY—Gerard Philipe, Valerie Hobson, Joan Greenwood—Leg.: B. (526)

OASIS—Michele Morgan, Cornell Borchers—(CinemaScope)—(Made in Europe).

SEVEN CITIES OF GOLD—Richard Egan, Anthony Quinn, Michael Rennie, Rita Moreno—(Color by DeLuxe)—(CinemaScope)—(Made in Mexico). (522)

TALL MEN, THE—Clark Gable, Jane Russell, Robert Ryan—(Color by DeLuxe)—(CinemaScope). (523)

VIEW FROM POMPEY'S HEAD, THE—Richard Egan, Dana Wynter, Cameron Mitchell—(Color by DeLuxe)—(CinemaScope). (525)

United Artists

BAREFOOT CONTESSA, THE—D—Humphrey Bogart, Ava Gardner, Edmond O'Brien—High rating—128m.—see Oct. 6 issue—Leg.: B—(Technicolor)—(Made In Italy)—(Figaro)—(1.75:1).

BATTLE TAXI—MD—Sterling Hayden, Arthur Franz, Marshall Thompson—Okeh programmer—82m.—see Jan. 12 issue—(Tors-Arthur)—(1.75-1).

BEACHCOMBER, THE—CD—Glynis Johns, Robert Newton, Donald Sinden—Amusing import for art and specialty spots—82m.—see Jan. 26 issue—(Technicolor)—(English-made)—(Rank)—(1.66 to 1).

BIG BLUFF, THE—D—John Bromfiled, Martha Vickers, Robert Hutton—Routine lower half entry—70m.—see July 27 issue—Leg.: B—(Wilder).

BIG HOUSE U. S. A.—MD—Broderick Crawford, Ralph Meeker, Randy Farr—Okeh programmer—82m.—see March 23 issue—Leg.: B—(Schenck).

BLACK TUESDAY—MD—Edward G. Robinson, Peter Graves, Jean Parker—Okeh programmer—80m.—see Dec. 29 issue—Leg.: B—(Goldstein)—(1.85-1).

BREAK TO FREEDOM—D—Anthony Steel, Jack Warner, Robert Beatty—Okeh entry for the art spots—88m.—see July 27 issue—(English-made)—(Angel)—(1.66-1).

BULLET FOR JOEY, A—MD—Edward G. Robinson, George Raft, Audrey Totter—Okeh programmer—85m.—see April 9 issue—(Bischoff-Diamond)—(1.85-1).

CANYON CROSSROADS—MD—Richard Basehart, Phyllis Kirk, Stephen Elliot—Okeh programmer—83m.—see March 23 issue—(Joyce-Werker)—(1.75-1).

DESERT SANDS—MD—Ralph Meeker, J. Carrol Naish, John Smith—Okeh programmer—87m.—see Aug. 24 issue—(Technicolor)—(SuperScope)—(Bel-Air).

DIAMOND WIZARD, THE—MD—Dennis O'Keefe, Margaret Sheridan, Philip Friend—Routine programmer will fit into the duallers—83m.—see July 28 Issue—(English-made)—(Pallas)—(1.66-1).

GOLDEN MISTRESS, THE—MD—John Agar, Rosemarie Bowe, Abner Biberman—Okeh programmer for the lower half—82m.—see Nov. 4 Issue—Leg.: B—(Print by Technicolor—(Made In Haiti)—(Kay-Rybnick)—(1.66-1)

GOOD DIE YOUNG, THE—D—Laurence Harvey, Gloria Grahame, Richard Basehart—Interesting drama—100m.—see Jan. 26 issue—(English-made)—(Remus).

HIGH AND DRY—C—Paul Douglas, Alex Mackenzie, James Copeland—Pleasant well-made comedy for the art spots—93m.—see Sept. 22 issue—(English-made)—(Rank).

JESSE JAMES' WOMEN—W—Don Barry, Peggy Castle, Lita Baron, Jack Beutel—For the lower half—83m.—see Sept. 22 issue—Leg.: B—(Print by Technicolor)—(Panorama)—(1.75-1).

KENTUCKIAN, THE—MD—Burt Lancaster, Dianne Foster, Dianna Lynn, John McIntire—Interesting melodrama—104m.—see July 27 issue—Leg.: B—(Print by Technicolor)—(CinemaScope)—(Hecht-Lancaster).

KISS ME DEADLY—MYMD—Ralph Meeker, Maxine Cooper, Paul Stewart—Mickey Spillane entry has angles—105m.—see May 4 issue—Leg.: B—(Parklane).

LAWLESS RIDER, THE—W—Johnny Carpenter, Rose Bascom, Frankie Darro—Weak western for the lower half—62m.—see Nov. 3 issue—(Royal West)—(1.85-1).

MALTA STORY—HISMD—Alec Guiness, Jack Hawkins, Muriel Pavlow—High rating for the art and specialty houses—98mh.—see July 28 Issue—(English-made)—(Rank)—(1.66-1).

MAN WHO LOVED REDHEADS, THE—ROMC—Moira Shearer, John Justin, Roland Culver—For the art and specialty spots—89m.—see July 27 Issue—Leg.: B—(Eastman Color)—(Print by Technicilor)—(Lopert).

MARTY—D—Ernest Borgnine, Betsy Blair, Esther Minciotti High rating heartwarming drama—89m.—See April 6 issue—(Hecht-Lancaster).

NAKED STREET, THE—MD—Farley Granger, Anthony Quinn, Anne Bancroft—Satisfactory program entry—B4m.—see Aug. 24 issue—(Small).

NIGHT OF THE HUNTER, THE—D—Robert Mitchum, Shelley Winters, Lillian Gish—Entry based on best-selling book needs selling—93m.—see July 27 issue—Leg.: B—(Gregory)—(1.85-1).

NOT AS A STRANGER—D—Olivia de Haviland, Robert Mitchum, Frank Sinatra, Gloria Grahame—Highly touted filmization of popular best-seller should wind up in the better money—135m.—see June 29 Issue—Leg.: B—(Kramer).

OPERATION MANHUNT—MD—Harry Townes, Irja Jensen, Jacques Aubuchon—Satisfactory programmer for the lower half—77m.—see Nov. 3 Issue—(Filmed In Canada)—(MPTV)—(1.66-1).

OTHELLO—D—Orson Welles, Susanne Cloutier, Michael MacLiammoire—Shakespeare work for the art and speciality houses—92m.—see June 15 issue—(Made in Italy)—(Welles).

PURPLE PLAIN, THE—MD—Gregory Peck, Win Min Than, Bernard Lee—Well made interesting entry—100m.—see April 6 issue—(Filmed in Burma)—(Technicolor)—(Bryan).

ROBBER'S ROOST—W—George Montgomery, Richard Boone, Sylvia Findlay—Okeh western—82m.—see May 18 issue—Leg.: B—(Eastman Color)—(Goldstein-Jacks).

ROMEO AND JULIET—D—Laurence Harvey, Susan Shentall, Flora Robson—High rating classical drama—140m.—see Dec. 29 issue—(Technicolor)—(1.66-1)—(Filmed In England and Italy)—(Rank).

SABAKA—MD—Boris Karloff, Nino Marcel, Victor Jory, June Foray—For the lower half or art spots—74m.—see Feb. 9 Issue—(Technicolor)—(Made In India)—(Ferrin)—(1.75-1).

SEA SHALL NOT HAVE THEM, THE—MD—Michael Redgrave, Dirk Bogarde, Nigel Patrick—Fair entry for the art and specialty spots—91m.—(English-made)—(1-66-1)—(Angel).

SHADOW OF THE EAGLE—MD—Richard Greene, Valentina Cortesa, Binnie Barnes—Mediocre lower half entry—93m.—see Sept. 7 issue—(Made in England and Italy)—(Valiant).

SITTING BULL—OMD—Dale Robertson, Mary Murphy, J. Carrol Naish—Well-made, interesting entry should appeal to action spots—105m.—see Sept. 22 Issue—(Eastman color)—(CinemaScope)—(Frank).

SNOW CREATURE—MD—Paul Langton, Leslie Denison, Teru Shimada—For the lower half—70m.—see Nov. 17 issue—(Wilder)—(1.85-1).

STEEL CAGE, THE—COMP—Paul Kelly, Maureen O'Sullivan, Walter Slezak—For the lower half—80m.—see Nov. 3 Issue—(Phoenix).

STRANGER ON HORSEBACK—OMD—Joel McCrea, Miroslava, Kevin McCarthy—Good program enrty—66m.—see March 9 issue—(1.85-1)—(Ansco Color)—(Galdstein).

SUMMERTIME—ROMD—Katherine Hepburn, Rossano Brazzi, Isa Miranda—Stage play filmization has angles—99m.—see June 15 issue—Leg.: B—(Eastman Color)—(Print by Technicolor)—(Made in Italy)—(Lopert).

TIGER AND THE FLAME, THE—MD—Mehtab, Sohrab Modi, Mubarak—Interesting meller for the art spots—97m.—see May 18 issue—(Technicolor)—(Indian-made)—(Modi).

TOP OF THE WORLD—MD—Frank Lovejoy, Evelyn Keyes, Dale Robertson—Fair programmer—90m.—see May 4 issue—Leg.: B—(Baird-Foster).

TWIST OF FATE—MD—Ginger Rogers, Rerbert Lom, Stanley Baker—Interesting melodrama has star draw to help—89m.—see Nov. 3 Issue—Leg.: B—(Made In France)—(Setton)—(1.85-1).

VERA CRUZ—OMD—Gary Cooper, Burt Lancaster, Denise Darcel—Action packed meller has much to offer—94m.—see Jan. 12 Issue (SuperScope)—(Technicolor)—(Made in Mexico)—Leg.: B—(Hecht-Lancaster).

VICTORY AT SEA—DOC—Well-made documentary—97m.—see June 2 Issue—(Saloman).

WHITE ORCHID, THE—MD—William Lundigan, Peggie Castle, Armando Silvestre—Okeh for the duallers—81m.—see Dec. 15 issue—(Color)—(LeBorg)—1.85-1).

YOU KNOW WHAT SAILORS ARE—C—Akim Tamiroff, Donald Sinden, Sarah Lawson—Zany import for the lower half—B9m.—see Nov. 17 issue—(Technicolor)—(English-made)—(Rank)—(1.66-1).

TO BE REVIEWED

ALEXANDER THE GREAT—Richard Burton, Fredric March, Claire Bloom, Danielle Darrieux—(Technicolor)—(CinemaScope)—(Rossen).

BIG KNIFE, THE—Jack Palance, Ida Lupino, Shelley Winters—Leg.: B—(Aldrich).

FORT YUMA—Peter Graves, Joan Vohs, John Hudson—(Technicolor)—(Bel-Air).

GENTLEMEN MARRY BRUNETTES—Jane Russell, Jeanne Crain, Scott Brady—(Technicolor)—(CinemaScope)—(Sale-Waterfield).

KILLER'S KISS—Frank Silvera, Jamie Smith—(Kubrick-Bousel).

STAR OF INDIA—Cornel Wilde, Jean Wallace—(Technicolor)—(Stross).

THE INDIAN FIGHTER—Kirk Douglas, Elsa Martinelli, Walter Matthau—(Color by DeLuxe)—(CinemaScope)—(Bryna).

TROUBLESHOOTER, THE—Robert Mitchum, Jan Sterling—(Goldwyn, Jr.).

Universal-International

(1954-55 releases from 501)

ABBOTT AND COSTELLO MEET THE KEYSTONE KOPS—C—Bud Abbott, Lau Castello, Lynn Bari—Satisfactory Abbott and Costella entry—79m.—see Jan. 26 issue. (513)

ABBOTT AND COSTELLO MEET THE MUMMY—F—Bud Abbott, Lou Costello, Marie Windsor—For the juveniles and A and C fans—79m.—see May 4 issue. (526)

AIN'T MISBEHAVIN'—CMU—Rory Calhoun, Piper Laurie, Jack Carson—Fair programmer—B1½m.—see June 1 issue—Leg.: B—(Technicolor). (529)

BENGAL BRIGADE—Rock Hudson, Arlene Dahl, Ursula Theiss—Okeh programmer—87m.—see Nov. 3 Issue—(Technicolor). (501)

CAPTAIN LIGHTFOOT—MD—Rock Hudson, Barbara Rush, Jeff Morrow—Interesting costume meller—91½m.—see Feb. 23 issue—(Print by Technicolor)—(CinemaScope)—(Made in Ireland) (514)

CHIEF CRAZY HORSE—OMD—Victor Mature, Susan Ball, John Lund—Satisfactory Indian vs. cavalry action entry—86m.—see Feb. 23 issue—(Print by Technicolor)—(CinemaScope) (517)

CULT OF THE COBRA—MD—Faith Domergue, Richard Long, Marshall Thompson—Satisfactory horror show for the program—82m.—see March 23 issue. (536)

DESTRY—OMD—Audie Murphy, Mari Blanchard, Lyle Bettger—Remake has the angles for exploitation—95m.—see Dec. 15 issue—(Technicolor)—Leg.: B (508)

FAR COUNTRY, THE—MD—James Stewart, Ruth Raman, Corinne Calvet—Good outdoor action entry has angles—97m.—see Jan. 26 issue—(Technicolor). (511)

FEMALE ON THE BEACH—D—Joan Crawford, Jeff Chandler, Jan Sterling—Good suspense drama—97m.—see July 27 issue—Leg.: B. (536)

FOUR GUNS TO THE BORDER—OD—Rory Calhoun, Colleen Miller, George Nader—Okeh programmer—82½m.—see Sept. 22 issue—Leg.: B—(Technicolor). (502)

FOXFIRE—D—Jane Russell, Jeff Chandler, Dan Duryea—Interesting drama—91½m.—see June 15 issue—Leg.: B—(Technicolor). (528)

FRANCIS IN THE NAVY—F—Donald O'Connor, Martha Hyer, Jim Backus—Average series entry—80m.—see July 13 issue. (534)

KISS OF FIRE—MD—Jack Palance, Barbara Rush, Rex Reason, Martha Hyer—Satisfactory programmer—87m.—see Sept. 7 issue—(Technicolor). (538)

LAND OF FURY—MD—Jack Hawkins, Glynis Johns, Noel Purcell—Okeh programmer or art house entry—82m.—see March 9 issue (Print by Technicolor)—(Filmed in New Zealand)—(Rank) (509)

LOOTERS, THE—MD—Roray Calhoun, Julie Adams, Ray Danton—Good programmer—87m.—see April 20 issue. (524)

MA AND PA KETTLE AT WAIKIKI—C—Marjorie Main, Percy Kilbride, Lori Nelson—Okeh series entry—79m.—see March 9 issue. (519)

MAN FROM BITTER RIDGE, THE—W—Lex Barker, Mara Corday, Stephen McNally—Okeh western—80m.—see April 20 issue—(Eastman color). (525)

MAN WITHOUT A STAR—OMD—Kirk Douglas, Jeanne Crain, Claire Trevor—Off-beat outdoor action entry has the angles—89m.—see March 9 issue—(Technicolor). (520)

NAKED DAWN, THE—D—Arthur Kennedy, Eugene Iglesias, Betta St. John—Can be slotted either in art spots or on lower half in regulation outlets—82m.—see July 27 issue—Leg.: B—(Print by Technicolor)—(Made in Mexico). (537)

ONE DESIRE—D—Anne Baxter, Rock Hudson, Julie Adams—Drama will have most appeal for women—94m.—see July 13 issue—(Technicolor). (532)

PRIVATE WAR OF MAJOR BENSON, THE—CD—Charlton Heston, Julie Adams, William Demerest—High rating comedy drama has wide family appeal—105m.—see July 13 issue—(Technicolor). (533)

PURPLE MASK, THE—MD—Tony Curtis, Coleen Miller, Gene Barry—Satisfactory programmer—82m.—see June 15 issue—(Technicolor)—(CinemaScope). (530)

REVENGE OF THE CREATURE—MD—John Agar, Lori Nelson, John Bromfield—Meller has angles, especiall in 3-D—82m.—see March 23 issue.
(3-D; 521); (2-D; 522).

RICOCHET ROMANCE—C—Marjorie Main, Chill Wills, Pedro Gonzales-Gonzales—For the lower half—80m.—see Nov. 3 issue—(1.85-1). (504)

SHRIKE, THE—D—Jose Ferrer, June Allyson, Kendall Clark—Psychological drama has angles—88m.—see May 18 issue. (535)

SIGN OF THE PAGAN—MD—Jeff Chandler, Jack Palance, Ludmilla Tcherina—Well-made adventure story should ride into the better money—92m.—see Nov. 17 issue—(Technicolor).
(CinemaScope—505)—(regular—506)

SIX BRIDGES TO CROSS—MD—Tony Curtis, Julie Adams, George Nader—Okeh action meller—96m.—see Jan. 26 issue—Leg.: B. (512)

SMOKE SIGNAL—MD—Dana Andrews, Piper Laurie, Rex Reason—Okeh program meller—88m.—see Feb. 9 Issue—(Technicolor). (516)

SO THIS IS PARIS—MUC—Tony Curtis, Gloria De Haven, Gene Nelson, Corinne Calvert—Entertaining musical has names to help—96m.—see Nov. 17 issue—Leg.: B—(Technicolor). (507)

THIS ISLAND EARTH—SFD—Jeff Morrow, Faith Domergue, Rex Reason—Good programmer—87m.—see April 6 issue—(Technicolor). (527)

TO HELL AND BACK—BID—Audie Murphy, Marshall Thompson, Charles Drake—Well-made war film should have wide appeal—106m.—see July 27 issue—(Print by Technicolor)—(CinemaScope).
(539, CinemaScope)—(540, Standard)

WEST OF ZANZIBAR—MD—Anthony Steel, Sheila Sim, Edric Connor—Import is okeh programmer—84m.—see Dec. 15 issue—(English made in Africa)—(Technicolor). (503)

YELLOW MOUNTAIN, THE—MD—Lex Barker, Mala Powers, Howard Duff—Average programmer for the duallers—78m.—see Dec. 1 issue—(Technicolor)—(2-1). (510)

TO BE REVIEWED

LADY GODIVA—Maureen O'Hara, George Nader, Rex Reason—(Print by Technicolor).

TARANTULA—John Agar, Mara Corday, Leo G. Carroll.

Warners

(1954-55 releases from 401)

BATTLE CRY—MD—Van Heflin, Aldo Ray, Mona Freeman High rating Marine yarn—148m.—see Feb. 9 issue—WarnerColor)—(CinemaScope). (411)

BIG SLEEP, THE—MYMD—Hupmphrey Bogart, Lauren Bacall, Martha Vickers—Reissues has names—114m.—see Dec. 1 issue. (407)

DAM BUSTERS, THE—MD—Richard Todd, Michael Redgrave, Ursula Jeans—Highly interesting war entry—102m.—see June 29 issue—(English-made). (420)

DRUM BEAT—MD—Alan Ladd, Audrey Dalton, Marisa Pavan—Ladd draw will make the difference—107m.—see Nov. 17 issue—(WarnerColor)—(CinemaScope). (404)

EAST OF EDEN—D—Julie Harris, James Dean, Raymond Massey—High rating drama—115m.—see Feb. 23 issue—(WarnerColor)—(Print by Technicolor)—(CinemaScope. (414)

ILLEGAL—D—Edward G. Robinson, Nina Foch, Hugh Marlowe—Programmer has the angles—88m.—see Sept. 7 issue. (503)

JUMP INTO HELL—ACD—Jack Sernas, Kurt Kasznar, Arnold Moss—Rugged war entry should do okeh in action spots as programmer—93m.—see April 6 issue. (410)

LAND OF THE PHARAOHS—HISD—Jack Hawkins, Joan Collins, Dewey Martin, Luisa Boni—Highly Interesting entry—105m.—see June 29 issue—Leg.: B—(WarnerColor)—(Print by Technicolor)—(CinemaScope)—(English-made)—(Filmed in Egypt and Italy). (419)

McCONNELL STORY, THE—BID—Alan Ladd, June Allyson, James Whitmore—Names will help average service biography—107m.—see Sept. 7 issue—(WarnerColor)—(CinemaScope). (501)

MISTER ROBERTS—C—Henry Fonda, James Cagney, Jack Lemmon—High rating—123m.—see June 1 issue—Leg.: B—(WarnerColor)—(CinemaScope). (418)

NEW YORK CONFIDENTIAL—MD—Broderick Crawford, Richard Conte, Marilyn Maxwell—Okeh program entry—87m.—see Feb. 23 issue—Leg.: B. (413)

PETE KELLY'S BLUES—DMU—Jock Webb, Janet Leigh, Edmond O'Brien—Highly entertaining jazz age melodrama—95m.—see Aug. 10 issue—Leg.: B—Warner-Color)—(Print by Technicolor)—(CinemaScope). (421)

SARATOGA TRUNK—CD—Gary Cooper, Ingrid Bergman, John Warburton—Names should help reissue—135m. —see Dec. 1 issue. (406)

SEA CHASE, THE—MD—John Wayne, Lana Turner, Tab Hunter—Interesting meller has names and entertainment angles—118m.—see May 18 Issue—Leg.: B—(WarnerColor)—(CinemaScope). (416)

SILVER CHALICE, THE—MD—Virginia Mayo, Pier Angeli, Jack Palance—Highly Interesting entry—137m.—see Dec. 29 issue—(WarnerColor)—(CinemaScope). (408).

STAR IS BORN, A—DMU—Judy Garland, James Mason, Jack Carson—High rating—154m.—see Oct. 6 issue—Leg.: B—(Technicolor)—(CinemaScope). (403)

STRANGE LADY IN TOWN—MD—Greer Garson, Dana Andrews, Cameron Mitchell—Entertaining entry needs sales push—112m.—see Apr. 20 issue—(WarnerColor)—(CinemaScope). (415)

TALL MAN RIDING—W—Randolph Scott, Dorothy Malone, Peggie Castle—Okey western—83m.—see May 18 issue—(WarnerColor). (417)

TRACK OF THE CAT—D—Robert Mitchum, Teresa Wright, Diana Lynn—Unusuol dramatic fare should benefit from the star draw—102m.—see Nov. 17 issue—Leg.: B—(WarnerColor)—(CinemaScope). (405)

UNCHAINED—MD—Elroy Hirsch, Barbara Hale, Chester Morris—Well made progrommer—75m.—see Feb. 9 issue. (412)

YOUNG AT HEART—ROMD—Doris Doy, Frank Sinatra, Gig Young—Entertaining entry headed for better returns—117m.—see Dec. 29 issue—(Technicolor)—(1.85-1). (409)

TO BE REVIEWED

BLOOD ALLEY—John Wayne, Lauren Bacall—Leg.: B—(Warner Color)—(CinemaScope). (502)

REBEL WITHOUT A CAUSE—James Dean, Natalie Wood—(WarnerColor)—(CinemaScope).

Miscellaneous

(Distributers' addresses will be furnished on request)

BLONDE PICK-UP, THE—Peaches Page, Clare Mortensen, Rita Martinez, Timothy Farrell—Exploitation film for the duallers—57m.—see April 6 issue—(Globe Roadshows).

BREVITIES OF 1955—BUR—Baby Banks, Tarza, Pigmeat Markham—Fair Negro burlesque entry—52m.—see Aug. 10 issue—(Union).

BURLESQUE FOLLIES—BUR—Aleene, Lotus Wing, Pat Dorsey—Satisfactory for burlesque spots—57m.—see June 29 issue—(Exclusive).

CINERAMA HOLIDAY—NOV—Betty and John Marsh; Beatrice and Fred Troller—Highly attractive second Cinerama novelty—119m.—see Feb. 23 issue (Technicolor)—(Cinerama)—(Stanley-Warner Cinerama).

DAY OF TRIUMPH—RD—Lee J. Cobb, Joanne Dru, James Griffith—Well made religious drama with special or limited appeal—110m.—see Dec. 29 Issue—(Eastman Color)—(Schaefer).

DEATH TIDE—MD—Ken Buckridge, Jean Alexander, Frank Silvera—For the lower half—69m.—see March 23 issue—(Beverly).

DESPERATE WOMEN, THE—MD—Anne Appleton, Douglas Howard, Paul Hahn—Abortion racket film can be exploited—67m.—see Dec. 29 issue—(Newman).

FAST AND THE FURIOUS, THE—MD—John Ireland, Dorothy Malone, Bruce Carlisle—For action spots and duallers—72m.—see Dec. 1 Issue—(American Releasing Corp.).

FIVE GUNS WEST—W—John Lund, Dorothy Malone, Touch Connors—Better than average western—78m.—see May 4 issue—(PatheColor)—(American Releasing Corp.).

GANGBUSTERS—MD—Myron Healey, Don C. Harvey, Frank Richards—Okeh for the programmers—78m.—see Jan. 26 issue—Leg.: "B"—(Visual Drama).

JAIL BAIT—MD—Lyle Talbot, Dolores Fuller, Steve Reeves—For the lower half—70m.—see Jan. 12 Issue—(Howco).

LIFE AT STAKE, A—MD—Angela Lansbury, Keith Andes, Douglass Dumbrille—For the lower half—78m.—see Aug. 24—issue—(Gibraltar).

MAMBO BURLESK—BUR—Rita Ravell, Misty Ayers, Mitzi Doerre—Satisfactory for burlesque spots—52m.—see June 1 issue—(Mishkin).

MAU MAU—DOC—Well-made documentary with angles—53m.—see July 27 issue—(Color)—(Filmed in Kenya)—(Brenner).

MURDER IN VILLA CAPRI—MD—John Heath, Neil Hamilton, Esther Minciotti—Mediocore lower half filler—68m.—see June 15 issue—(Screen Guild).

NAKED AMAZON—DOC—Interesting documentory—70m. —see June 29 issue—Leg.: B—(Times).

NAUGHTY NEW ORLEANS—MUC—Julianne, Allouette, Montmarte Kitty—Satisfactory entry for spots that can ploy it—63m.—see May 18 issue—(Eostman color)—(Union).

OPEN SECRET—MD—John Ireland, Jane Randolph—For the lower half—67m.—see June 15 issue—(Marathon).

OUTLAW TREASURE—W—John Forbes, Frank Carpenter, Adele Jurgens—Mediocre western—67m.—see July 27 issue—(American Releasing).

STRIPS AROUND THE WORLD—BUR—Dick Kimball, Wally Blair, Arlene Hunter—Satisfactory for burlesque spots—55m.—see July 27 issue—(Mishkin).

TEASERAMA—BUR.—Tempest Storm, Trudy Wayne, Betty Page—Okeh exploitation burlesque entry—69m.—see Jan. 26 issue—(Eastman color)—(Beautiful).

THIS IS YOUR ARMY—DOC—Produced by Movietonews and U. S. Army—Interesting decoumentary on U. S. army—55m.—see Dec. 29 Issue—(Technicolor)—(released by various distributors in exchange areas as a public service).

WEDDING NIGHT FROLICS—BUR—Lili St. Cyr—Fair burlesque entry—66m.—Partly in color—(Union).

English Films

APPOINTMENT IN LONDON—MD—Dirk Bogarde, Ian Hunter, Dinah Sheridan—Fair entry of British Air Force—96m.—see June 29 Issue—(English-made)—(Associated Artists).

BELLES OF ST. TRINIAN'S, THE—C—Alstair Sim, Joyce Greenfell, George Cole—Okeh import for art and specialty spots—90m.—see Feb. 9 issue—Leg.: "B"—(English-made)—(Associated Artists).

CHANCE MEETING—D—Odile Versois, David Knight, Joseph Tomelty—Interesting programmer for English spots—94m.—see May 18 issue—(English-made)—(Pacemaker).

COURT MARTIAL—D—David Niven, Margaret Leighton, Noelle Middleton—Well made and highly interesting item for the aort and specialty spots—101m.—see Aug. 10 issue—Leg.: B—(Kingsley International).

DEVIL GIRL FROM MARS—SFD—Hugh McDermott, Hazel Court, Peter Reynolds—Science-fiction import for the lower holf—77m.—April 6 issue—(English-made)—(Spartan).

EDGE OF DIVORCE—D—Valerie Hobson, Philip Friend, Norman Wooland—Dreary domestic drama for the art houses—83m.—see July 28 issue—(English-made)—(Kingsley International).

EIGHT O'CLOCK WALK—MD—Richard Attenborough, Cathy O'Donnell, Ian Hunter—For the art and specialty houses—87m.—see June 15 issue—(English-made)—(Associated Artists).

FOR BETTER, FOR WORSE—C—Dirk Bogarde, Susan Stephen, Cecil Parker—Lightweight entry for art spots—75m.—see Jan. 26 issue—(English-made)—(Eastman color)—(Stratford).

FRIONT PAGE STORY—MD—Jack Hawkins, Elizabeth Allen, Eva Bartok—Fair meller for the art spots—95m.—see May 18 issue (English made)—(Associated Artists).

FUSS OVER FEATHERS—CD—John Gregson, Muriel Pavlow, Kieron Moore—Cute import for art spots—84m. —see Jan. 26 issue—(English-made)—(Associated Artists).

GREEN SCARF, THE—MYD—Michael Redgrave, Kieron Moore, Leo Genn—Interesting entry for art and specialty spots—96m.—see Jan. 26 issue—(English-made)—(Associated Artists).

HEART OF THE MATTER, THE—D—Trevor Howard, Elizabeth Allen, Maria Schell—For the art and class spots—100m.—see Dec. 1 issue—(Made in Africa and (England)—(Associated Artists).

INSPECTOR CALLS, AN—D—Alastair Sim, Olga Lindo, Arthur Young,—Okeh entry for the art and closs spots—80m.—see Dec. 29 issue—(English-made)—(Associated Artists).

INTRUDER, THE—MD—Jack Hawkins, Hugh Williams, Michael Medwin—Mildly interesting import—84m.—see Feb. 23 issue—(English-made)—(Associated Artists).

JOHN WESLEY—BID—Leonard Sachs, Gerald Lohan, Neil Hayes—Fair biography for the religious and art spots—77m.—see Apr. 21 Issue—(Eastman Color)—(English-made)—(Methodist Church-Rank).

MIDNIGHT EPISODE—MYC—Stanley Holloway, Leslie Dwyer, Meredith Edwards—Entertaining entry for the art spots—78m.—see June 1 issue—(English-made)—(Fine Arts).

PROFILE—MYMD—John Bentley, Kathleen Byron, Thea Gregory—Import for the lower half or art spots—65m.—see Dec. 29 issue—(English-made)—(American Feature Attractions).

RUNAWAY BUS, THE—CMD—Frankie Howord, Margaret Rutherford, Petula Clark—Foirly amusing import for the art houses—78m.—see Nov. 17 issue—(English-made)—(Kramer-Hyams).

SCOTCH ON THE ROCKS—C—Ronald Squire, Kathleen Ryan, Raymond Huntley—Comedy import for the art and specialty spots—77m.—see July 28 issue—(English-made)—(Kingsley-International).

TECKMAN MYSTERY, THE—MY—Margaret Leighton, John Justin, Meier Tzelniker—Interesting progrommer—90m. —see Sept. 7 issue—(English-made)—(Associated Artists).

THREE CASES OF MURDER—MD—Emrys Jones, John Gregson, Colette Wilde—Off beat three part melodrama for art spots—99m.—see May 18 issue—(English made)—(Associated Artists).

TO PARIS WITH LOVE—C—Alec Guinness, Odile Versois, Vernon Gray—Guinness draw makes this an art house natural with possibilities elsewhere—78m.—see May 18 issue—(Technicolor)—(English-made)—(Continental).

Foreign-Made

(Distributors' addresses will be furnished on request)

ANNA CROSS, THE—D—Okeh Soviet entry for the art spots—84m.—see Nov. 17 issue—(Sovcolor)—(Russian-made)—(English titles)—(Artkino).

ASCENT TO HEAVEN—CD—Okeh import for the art houses—75m.—see July 28 issue—(Mexican-made)—(English titles)—(Class-Mohme).

BED, THE—CD—Richard Todd, Jeanne Moreau, Martine Carol—Well made and highly exploitable import for the art spots—101m.—see Aug. 10 issue—Leg.: C—(English titles)—(Getz-Kingsley).

COMPANIONS OF THE NIGHT—D—Adequate entry for the art houses—94m.—see Dec. 29 issue—(French-mode)—(English titles)—(Arlan).

CRIMSON FLOWER, THE—CAR—Satisfactory for the art and Russian spots—44m.—see July 28 issue—(Russian-made)—(English dialogue)—(Sovcolor)—(Artkino).

DESPERATE DECISION—D—Fair import for the art houses—84m.—see Dec. 1 issue—(Made in France and Ireland)—(English dialogue)—(Times).

DEVOTION—D—S. Romodanov, M. Ladynina, L. Gallis—Fair import for art spots and those that play Russian—101m.—see Sept. 7 issue—(Sovcolor)—(Russian-made)—(English titles).

FOUR WAYS OUT—MD—Gina Lollobrigida—For the art houses—77m.—see Nov. 17 issue—(Italian-made)—(Dubbed in English)—(Carroll).

GAME OF LOVE, THE—D—Edwige Feuilleire, Pierre Michel-Beck, Nicole Berger—One of the better Imports—108m.—see Feb. 9 issue—(French-made)—(English titles)—Leg.: "C"—(Times).

GATE OF HELL—D—Machiko Kyo, Kazue Hosegawa, Isao Yamagata—Outstanding entry for the art spots—89m.—See April 20 issue—(Japanese made)—(English titles)—(Eastman color)—(Harrison).

GRAN VARIETA—CDMU—Vittorio De Sica, Lea Padovani. Nico Pepe—Okeh import for art spots—102m.—see June 1 issue—(Italian-made)—(English titles)—(Color)—(Continental).

GREAT ADVENTURE, THE—OD—Arne Sucksdorff, Anders Norborg, Kjell Sucksdorff—Excellent import for the art spots—75m.—see June 15 issue—(Swedish-made)—(English narration)—(De Rochemont).

HALF A CENTURY OF SONGS—MU—Silvana Pampanini,—Strictly for Italian audiences—95m.—see Nov. 17 issue—(Ferraniacolor)—(Italian-made)—(English titles)—(Continental).

HAMIDO—MD—Hoda Soultan, Farid Chawky, Tahia Carioca—Import has selling angles and novelty—122m.—see June 1 issue—(Egyptian-made)—(English title)—(Gould).

HEARTBREAK RIDGE—DOC—Well-made Korean war documentary for art spots—Produced by Rene Risacher; directed by Jacques Dupont—86m.—see May 18 issue—(French made)—(English titles and narration)—(Eastman color)—(Stereophonic sound and Perspectascope)—(Tudor).

HIROSHIMA—DOC—Yoshi Katoh, Eiji, Isuzu Yamada—Quality import for the art spots—85m.—see June 15 issue — (Japanese-made) — (English titles) — (Continental).

HOLIDAY FOR HENRIETTA—C—Dany Robin, Hildegarde Neff, Michel Auclair—Amusing import—103m.—see Feb. 23 issue — (French-made) — (English titles) — Leg.: B—(Ardee).

ILLICIT INTERLUDE—D—Moderate love story for the art houses—90m.—see Nov. 17 issue—Leg.: C—(Swedish-made)—(English titles)—(Hakim).

IMMORTAL CITY, THE—DOC—Produced and directed by Jerome Cappl; narration written by Felix Doherty; narrated by Raymond Burr—78m.—see March 9 issue—(Technicolor)—(Italian-Made)—(BuenaVista through various franchise holders).

IMPOSTER, THE—MD—Japanese cast—Okeh Orientol import for the art houses—89m.—see April 6 issue—(Japanese-made)—(English titles)—(Brandon).

KING OF THE CORAL SEA—MD—Chips Rafferty, Charles Tingwell, Ilma Adey—Good programmer—87m.—see July 27 issue—(Filmed in Australia)—(Realart).

MERRY-GO-ROUND—CD—Fair import for art spots and German language houses—100m.—see April 20 issue—(German made)—(English titles)—(Casino).

NAKED HEART, THE—D—Michele Morgan, Kieron Moore, Francoise Rosay—Okeh for the art spots—96m.—see March 9 issue—(Filmed in Canada)—(Associated Artists).

NO WAY BACK—MD—Ivan Desny, Ruth Niehous, Rene Deltgen—Good import for the art spots—87m.—see June 15 issue—(German-made)—(English titles)—(Fine Arts).

ONE SUMMER OF HAPPINESS—D—Folk Sundquist, Ulla Jacobsson—Import can be exploited especiolly by art houses—93m.—see Dec. 29 Issue—(Swedish-made)—(English titles)—(Times)—Leg.: C.

PARIS INCIDENT—CD—Fine import for the art and class spots — 90m. — see July 28 issue — (French-made)—(English titles)—(Davis).

PRINCESS CINDERELLA—FAN—Should appeal most to juvenile audiences—72m.—see April 6 issue—(Italian-made)—(Dubbed in English)—(Carroll).

SHEEP HAS FIVE LEGS, THE—CD—Fernandel, Delmont DeFunes, Paulette Dubost—Highly amusing art house import—95m.—see Aug. 24 issue—(French-made)—(English titles)—(United Motion Picture Organization).

SIDE STREET STORY—D—Toto—Good Italian import for the art spots—84m.—see July 28 issue—(Italian-made)—(English titles)—(Burstyn).

SKANDERBEG—HISD—Historical action drama for Russion spots — 95m. — see July 28 issue — (Russian-made) — (English titles)—(Sovcolor)—(Artkino).

THIS MAN IS DANGEROUS—MD—Edward Constantine, Colette Dereal, Claude Borelli—Import for program—81m.—see Aug. 24 issue—Leg.: B—(French-made)—(Dubbed in English)—(Fortune).

TRUE AND THE FALSE, THE—D—Signe Hasso—Satisfactory import for art spots—79m.—see Jan. 26 issue—

TRUE FRIENDS—CD—Routine Soviet import—99m.—see Dec. (Swedish-made)—(English dialogue)—(Helene Davis). 29 issue—(Made In U.S.S.R.)—(English titles)—(Sovcolor)—(Artkino).

WAGES OF FEAR, THE—MD—Superior import for the art spots—106m.—see Feb. 23 issue—(French-made)—(English titles)—(International Affiliates).

The Shorts Parade

(Ratings: E—Excellent; G—Good; F—Fair; B—Bad. Complete listings of the rest of the 1953-54 shorts product will be found on pages 4016, 4018 of The Pink Section, another regular service of MOTION PICTURE EXHIBITOR. The number opposite each series designates the total announced by the company.—Ed.)

Columbia

Two Reel

COMEDIES

ALL-STAR (6)

ASSORTED FAVORITE REPRINTS (6)

COMEDY FAVORITE RE-RELEASES (6)

SERIALS (4) (1954-55)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7120	(Nov. 11)	Riding With Buffalo Bill	F	15ep.	3880
7140	(Feb. 24)	Black Arrow (reissue)	F	15ep.	3933
7160	(June 9)	Adventures of Captain			
7181	( )	The Sea Hound (reissue)		15ep.	

THE THREE STOOGES (8)

CANDID MICROPHONES (6) (1954-55)

(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7551	(Sept. 23)	Series 1, No. 1	E	10m.	3843
7552	(Dec. 2)	Series 1, No. 2	E	10½m.	3894
7553	(Jan. 13)	Series 1, No. 3	G	10½m.	3900
7554	(Mar. 3)	Series 2, No. 1	E	9m.	3934
7555	(June 2)	Series 2, No. 2	E	11m.	3995

COLOR FAVORITES (15) (1954-55)

(Technicolor)

(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7601	(Sept. 2)	Imagination	E	8m.	3842
7602	(Oct. 7)	Red Riding Hood Rides Again	G	7m.	3857
7603	(Nov. 4)	AHunting We Won't Go	G	7½m.	3866
7604	(Nov. 25)	Gifts From the Air	G	7m.	3888
7605	(Dec. 9)	Mysto Fox	F	7m.	3888
7606	(Jan. 6)	Polar Playmates	F	7m.	3900
7607	(Feb. 3)	Catnipped	G	7½m.	3919
7608	(Feb. 17)	Unsure Runts	F	7½m.	3933
7609	(Mar. 10)	River Ribber	G	6m.	3947
7610	(Apr. 7)	Treasure Jest	G	6½m.	3955
7611	(Apr. 21)	Picnic Panic	F	6m.	3966
7612	(May 12)	Mother Hubba-Hubba Hubbard	F	6m.	3982
7613	(June 2)	Kukunuts	G	6½m.	3982
7614	(June 23)	Scary Crows	F	8m.	3995
7615	(July 14)	Little Rover		9m.	

MR. MAGOO (4)

(Technicolor)

SCREEN SNAPSHOTS (19) (1954-55)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7851	(Sept. 23)	Hollywood Movies March On	G	10m.	3843
7852	(Oct. 21)	Hollywood Stars On Parade	F	9½m.	3874
7353	(Nov. 18)	Hollywood Cowboy Stars	F	10½m.	3947
7854	(Dec. 16)	Hollywood Like	F	10m.	3909
7855	(Jan. 20)	Pennies From Hollywood	F	10m.	3919
7856	(Feb. 24)	Hollywood Shower Of Stars	F	9m.	3934
7857	(Mar. 24)	Hollywood Fathers	F	10m.	3959
7858	(May 5)	Hollywood Plays Golf	F	9m.	3995
7859	(June 16)	Hollywood Beauty	F	9m.	4003
7860	(July 14)	Hollywood Mothers			

THRILLS OF MUSIC (6)

(Reissues)

UPA ASSORTED CARTOONS (4)

(Technicolor)

WORLD OF SPORTS (10) (1954-55)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7801	(Sept. 16)	Argentine Athletics	G	10m.	3874
7802	(Oct. 14)	Hunting Thrills	F	9m.	3874
7803	(Nov. 11)	Skiing The Andes	F	10m.	3909
7804	(Dec. 23)	Rasslin' Redskin	G	10m.	3909
7805	(Jan. 13)	Flying Mallets	F	10m.	3926
7806	(Feb. 17)	Aquatic Stars	F	9m.	3934
7807	(Mar. 17)	Fishing Paradise	F	9m.	3967
7808	(Apr. 28)	Barking Champs	G	9m.	3967
7809	(June 2)	Sun Play	G	9m.	3995
7810	(July 14)	Danish Gym-Dandies		9m.	

MGM

TWO REEL

SPECIAL

One Reel

CARTOONS (16)

CINEMASCOPE CARTOONS (6)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
C-731	(Sept. 9)	Tom and Cherie (T-J)		7m.	
C-732	(Dec. 23)	Peace on Earth		8m.	

GOLD MEDAL REPRINT CARTOONS (14)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
W-761	(Sept. 16)	The Invisible Mouse (T-J)			
W-762	(Oct. 21)	King-Size Canary			
W-763	(Nov. 18)	Kitty Foiled (T-J)			
W-764	(Dec. 2)	What Price Fleadom			
W-765	(Dec. 16)	The Truce Hurts (T-J)			
W-766	(Dec. 30)	Old Rockin' Chair Tom (T-J)			

CARTOONS (6)

(Technicolor)

(T-J Tom and Jerry)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
W-741	(Sept. 2)	Designs On Jerry (T-J)			
W-742	(Sept. 30)	The First Bad Man			
W-743	(Oct. 14)	Smarty Cat (T-J)			
W-744	(Oct. 28)	Deputy Droopy			
W-745	(Nov. 11)	Pecos Pest (T-J)			
W-746	(Nov. 25)	Cellbound			

PASSING PARADES (6)

(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
P-771	(Oct. 7)	That Mothers Might Live			
P-772	(Dec. 9)	The Story Of Dr. Jenner			

ROBERT BENCHLEYS (6)

(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
B-721	(Sept. 23)	How To Sleep			
B-722	(Nov. 4)	A Night At The Movies			

Paramount

CASPER CARTOONS (6) (1954-55)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
B14-1	(Oct. 15)	Boos and Arrows	G	6m.	3857
B14-2	(Dec. 3)	Boo Ribbon Winner	G	6m.	3887
B14-3	(Jan. 28)	Hide and Shriek	G	7m.	3947
B14-4	(Mar. 4)	Keep Your Grin Up	G	6m.	3955
B14-5	(May 27)	Spooking With A Brogue	G	6m.	4002
B14-6	(July 15)	Bull Fright	G	6m.	

GRANTLAND RICE SPORTLIGHTS (12)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
R14-1	(Oct. 1)	Twin Riding Champs	G	10m.	3857
R14-2	(Oct. 22)	Hot and Cold Glides, Slides and Rides	G	10m.	3857
R14-3	(Nov. 5)	Where Everybody Rides	E	10m.	3894
R14-4	(Dec. 10)	Boyhood Thrills	G	9m.	3919
R14-5	(Dec. 24)	The Pike's Peak Arena	F	9m.	3919
R14-6	(Feb. 11)	Swim and Survive	F	9m.	3947
R14-7	Apr. 8)	Baseball's Acrobatic Ace	G	9m.	4003
R14-8	(May 13)	Tumbling Jamboree	F	9m.	4003
R14-9	June 10)	High Score Bowling	G	9m.	4003
R14-10	(July 15)	San Fernando Riding Champs		9m.	
R14-11	(July 15)	Pacific Salmon Parade			
R14-12	(Sept. 23)	Championship Irish Thoroughbreds			

HERMAN AND CATNIP CARTOONS (4)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
H14-1	(Nov. 26)	Rail-Rodents	G	7m.	3919
H14-2	(Feb. 2)	Robin Rodenthood	G	7m.	3947
H14-3	(Apr. 8)	A Bicep Built For Two	G	7m.	4002
H14-4	(Aug. 5)	Mouse Trapeze			

NOVELTOONS (6)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
P14-1	(Oct. 29)	Fido Beta Kappa	G	6m.	3857
P14-2	(Dec. 17)	No Ifs, Ands Or Butts	G	6m.	3919
P14-3	(Feb. 4)	Dizzy Dishes	E	6m.	3947
P14-4	(Mar. 25)	Git Along Lil' Duckie	G	7m.	4002
P14-5	(June 10)	News Hound	G	6m.	4002
P14-6	(July 8)	Poop Goes The Weasel		6m.	

PACEMAKERS (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
K14-1	(Oct. 2)	Drilling For Girls In Texas	G	9m.	3857
K14-2	(Dec. 17)	How To Win At The Races	F	11m.	3919
K14-3	(Jan. 21)	You're A Trooper	G	10m.	3947
K14-4	(May 20)	Five Hundred Horses	F	10m.	4003
K14-5	(June 3)	Florida Aflame			
K14-6	(June 17)	Walk In The Deep	G	10m.	4003

POPEYE CARTOONS (8)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
E14-1	(Nov. 12)	Private Eye Popeye	G	7m.	3888
E14-2	(Dec. 10)	Gopher Spinach	G	6m.	3888
E14-3	(Jan. 14)	Cookin' With Gags	E	7m.	3946
E14-4	(Feb. 11)	Nurse To Meet Ya	G	6m.	3955
E14-5	(Mar. 11)	Penny Antics	G	8m.	4002
E14-6	(May 20)	Beaus Will Be Beaus	F	6m.	4002
E14-7	(May 27)	Gift Of Gag	G	6m.	4002
E14-8	(July 22)	Car-azy Drivers			

TOPPERS (6)

VISTAVISION SPECIAL

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
		Paramount Presents VistaVision	G	20m.	3933
V14-1	(Nov. 5)	VistaVision Visits Norway	G	17m.	3899
V14-2	(Apr. 29)	Vistavision Visits Mexico	E	17m.	3966
V14-3	(May 27)	Vistavision Visits The Sun Trails		16m.	
V14-4	(July 1)	VistaVision Visits Hawaii			
V14-5	(Aug. 12)	VistaVision Visits Japan			

RKO

Two Reel

BROWN-KIRKWOOD REISSUES (2)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63601	(Sept. 30)	Heart Troubles			

EDGAR KENNEDY REISSUES (4)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63501	(Sept. 16)	No More Relatives			

LEON ERROL REISSUES (4)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63701	(Sept. 9)	Wife Tames Wolf			

RAY WHITLEY REISSUES (2)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63401	(Oct. 28)	Musical Bandit			

RKO-PATHÉ SPECIALS (8)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63101	(Sept. 9)	The Future Is Now			

SPORT SPECIALS (2) (1954-55)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
53901	(Dec. 10)	Football Highlights	G	15½m.	3899
53801	(Apr. 15)	Basketball Highlights		15m.	

MY PAL REISSUES (2)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63201	(Oct. 7)	Dog Of The Wild			

GIL LAMB REISSUES (2)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63301	(Sept. 23)	Groan And Grunt			

One Reel

SCREENLINERS (13)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
64201	(Sept. 16)	Gold *(U.S. only)			
64202	(Oct. 14)	Black Cats And Broomsticks			

SPORTSCOPES (13)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
64301	(Sept. 2)	Game Warden			
64302	(Sept. 30)	Gym College			

WALT DISNEY CARTOONS (3) (1954-55)

(Technicolor)

(C—Chip'n Dale; D—Donald Duck; G—Goofy; M—Mickey Mouse; P—Pluto; F—Figaro; S—Special)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
54101	(Oct. 15)	Social Lion	G	7m.	3857
54102	(Nov. 12)	Flying Squirrel (D)	G	7m.	3887.

WALT DISNEY CINEMASCOPE CARTOONS (6) (1954-55)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
54103	(Jan. 14)	No Hunting (D)	E	6m.	3926
54113	(Aug. 19)	Bearly Asleep		7m.	
54114	(Sept. 2)	Beezy Bear		7m.	
54115	(Sept. 23)	Up A Tree		7m.	

Republic

SERIALS (4)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
	( )	Dick Tracy's G-Men (Reissue)		15ep.	

20th Century-Fox

CINEMASCOPE SPECIALS

(Color)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7501	(Mar.)	Tuna Clipper Ship (Tech.)	E	17m.	3933
7502	(Feb.)	Stampede City (Color)	G	7m.	3934
7503	(Jan.)	Birthday Parade (Color)	G	10m.	3934
7504	(Feb.)	Fifth Avenue To Fujiyama (Color)	G	10m.	3919
7505	(Jan.)	Supersonic Age (Color)	G	14m.	3918
7506	(Apr.)	Land Of The Nile (Color)	G	9m.	3991
7507	(June)	Tears Of The Moon (Color)	E	10m.	3973
7508	(Apr.)	Isles Of Lore (Color)	G	10m.	3991
7509	(May)	Punts And Stunts (Color)	G	9m.	3991
7510	(Mar.)	Pageants And Pastimes (Color)	F	13m.	3967
7511	(Apr.)	Colorado Holiday (Color)	F	10m.	
7512	(May)	Children Of The Sun (Color)	G	7m.	4009
7513	Aug.)	Clear The Bridge (Color)			
7514	(May)	Sorcerer's Apprentice	E	13m.	4008
7515	(July)	Naughty Mermaids	F	7m.	4009
7516	(July)	Winter Jamboree	G	10m.	4009
7517	(June)	Volcanic Violence	E	9m.	4009
7518	(Aug.)	That Others May Live			
7519	(Aug.)	Survival City (Color)	E	10m.	
7520	(Aug.)	Gods Of The Road	G	9m.	4028
7521	(Aug.)	Desert Fantasy			

One Reel

SEE IT HAPPEN (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
6501	(June)	Man Vs. Nature			

SPORTS (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
3501	(June)	Topsy Turvey Thrills			

CINEMASCOPE TERRYTOONS

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
5531	(May)	Willie The Walrus In An Igloo For Two			
5532	(July)	Good Deed Daly			
5533	(Aug.)	Bird Symphony			
5534	(Aug.)	The Little Red Hen			

TERRYTOONS (16)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
5501	(Jan.)	Gandy Goose In Barnyard Actor	F	7m.	3933
5503	(Jan.)	A Yokohama Yankee	E	7m.	3933
5505	(Feb.)	Terry Bears In Duck Fever	G	7m.	3933
5507	(Mar.)	The First Flying Fish	G	7m.	3989
5509	(Apr.)	Little Raquefort In No Sleep For Percy	F	7m.	3991
5510	(Aug.)	Phany News			
5511	(Aug.)	Faxed By A Fox			
5512	(Aug.)	The Last Mouse Of Hamlin			

TERRYTOON TOPPER REISSUES (10)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
5502	(Jan.)	Dear Old Switzerland	F	6m.	3946
5504	(Feb.)	Swooning The Swoaners	G	7m.	3955
5506	(Mar.)	Gandy Goase In It's All In The Stars	G	7m.	3959
5508	(Apr.)	The Two-Headed Giant	F	7m.	3967

Universal-International

(1954-55)

Two Reel

MUSICAL FEATURETTES (13)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1301	(Nov. 29)	Champ Butler Sings	G	15m.	3893
1302	(Dec. 30)	Road Shaw	G	15m.	3893
1303	(Jan. 17)	The Robins Sing	G	15m.	3925
1304	(Feb. 14)	Keep It Coal	F	16m.	3925
1305	(Mar. 14)	Les Brown Goes To Town	G	15m.	3925
1306	(Apr. 11)	Strictly Informal	G	16m.	3925
1307	(May 16)	Girl Time	G	16m.	3982
1308	(June 20)	Webb Pierce And His Wanderin' Boys	F	16m.	3973
1309	(July 18)	Raundup of Rhythm	G	16m.	4009
1310	(Aug. 22)	Eddie Howard and His Orchestra	G	14m.	4008

SPECIALS

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1201	(Nov. 12)	A Gift Fram Dirk	G	19m.	3893

(1954-55)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1300	(Mar. 15)	A World Of Beauty	G	17m.	3925
		King's Secret, The (Color)	E	16m.	3982

One Reel

VISTARAMA SPECIAL

(CinemaScope and other aspect ratios)
(Eastman Color)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
	(Nov.)	Speed Sub-Zero	G	9½m.	3874
	(Mar. 28)	Fartress Of Freedom (Tech) (SS)	E	10m.	3967

COLOR PARADES

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1381	(Feb. 28)	Dust Eaters	E	9½m.	3947
1382	(Mar. 21)	Maase Country	F	9½m.	3967
1383	(Apr. 25)	White Magic	G	9m.	3967
1385	(July 11)	King Salmon	F	9m.	4009
1386	(Aug. 1)	Swing Hi-Swing Lo	F	9m.	4009

WALTER LANTZ CARTUNES (13)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1321	(Dec. 20)	I'm Cold	G	6m.	3894
1322	(Jan. 17)	Helter Shelter	G	6m.	3894
1323	(Feb. 14)	Crazy Mixed Up Pup	G	6m.	3926
1324	(Mar. 14)	Witch Crafty	F	6m.	3926
1325	(Apr. 11)	Legend Of Rock-A-Bye Point	G	6m.	3926
1326	(May 9)	Private Eye Pooch	G	6m.	3947
1327	(June 6)	Sh-h-h-h	E	6m.	3966
1328	(July 4)	Bedtime Bedlam	G	6m.	3973
1329	(Aug. 1)	Paw's Night Out	G	6m.	3982
1330	(Aug. 29)	Flea For Two	G	6m.	4009
1331	(Sept. 26)	Square Shooting Square	G	6m.	4009

WALTER LANTZ CARTUNES

(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1351	(Feb. 21)	The Band Master	G	7m.	3946
1352	(Mar. 28)	The Mad Hatter	G	7m.	3955
1353	(Apr. 25)	Banquet Busters	G	7m.	3959
1354	(May 30)	Kiddie Koncert	G	7m.	3982
1355	(June 27)	Pixie Picnic	G	7m.	3982
1356	(July 25)	Wacky Bye Baby	G	7m.	3983

VARIETY VIEWS

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1341	(Dec. 27)	Trauble Bruin	G	9m.	3926
1342	(Jan. 31)	Little Lost Scent	F	9m.	3947
1343	(Apr. 11)	Whatever Goes Up	G	9m.	3967
1344	(June 13)	Modern Minute Men	E	9m.	3991

Warners

COLOR SPECIALS (10)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
3001	(Oct. 8)	Movieland Magic			
3002	(Nav. 5)	The Golden Tomorrow			

CLASSICS OF THE SCREEN (6) (1954-55)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2101	(Sept. 25)	Wells Fargo Days	F	20m.	3842
2102	(Nov. 20)	Camera Hunting	G	19m.	3880
2103	(Jan. 22)	Three Cheers Far The Girls			
2104	(Mar. 26)	When The Talkies Were Young	E	17m.	3953
2105	(May 14)	At The Stroke Of Twelve	F	20m.	3981
2106	(July 2)	The Glory Around Us	F	20m.	4008

(1955-56)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
3101	(Sept. 24)	Small Town Idol			

One Reel

BLUE RIBBON HIT PARADES (13) (1954-55)

(Reissues)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2301	(Sept. 11)	Rhapsody In Rivets	E	7m.	3842
2302	(Oct. 16)	Inki At The Circus	F	7m.	3842
2303	(Nov. 6)	Foxy Duckling	G	7m.	3880
2304	(Nov. 27)	The Shell-Shocked Egg	F	7m.	3880
2305	(Dec. 25)	Trial of Mr. Wolf	G	7m.	3888
2306	(Feb. 5)	Back Alley Oproar	F	7m.	3939
2307	(Feb. 26)	You Were Never Duckier	G	7m.	3947
2308	(Apr. 2)	House Hunting Mice	F	7m.	3966
2309	(Apr. 23)	Crowing Pains	F	7m.	3966
2310	(June 4)	Hop, Look, And Listen	F	7m.	3982
2311	(June 25)	Tweetie Pie	E	7m.	3983
2312	(July 23)	Goofy Gophers	G	7m.	4019
2313	(Aug. 20)	What's Brewin' Bruin			

(1955-56)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
3301	(Sept. 10)	Doggone Cats			
3302	(Oct. 22)	The Rattled Rooster			

BUGS BUNNY SPECIALS (8) (1954-55)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2723	(Nov. 13)	Lumber Jack-Rabbit	F	7m.	3874
2724	(Dec. 18)	Baby Buggy Bunny	G	7m.	3900
2725	(Feb. 12)	Beanstalk Bunny	G	7m.	3933
2726	(Mar. 26)	Sahara Hare	G	7m.	3947
2727	(May 7)	Hare Brush	G	7m.	3982
2728	(June 11)	Rabbit Rampage	E	7m.	4002
2729	(July 9)	This Is A Life?	G	7m.	4002
2730	(Aug. 27)	Hyde And Hare			

(1955-56)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
3723	(Oct. 1)	Knight-Mare Hare			

JOE McDOAKES COMEDIES (6) (1954-55)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2401	(Oct. 30)	So You're Taking In A Roomer	F	10m.	3866
2402	(Dec. 18)	So You Want To Know Your Relatives	F	10m.	3900
2403	(Jan. 29)	So You Don't Trust Your Wife	F	10m.	3919
2404	(Mar. 12)	So You Want To Be A Gladiator	F	10m.	3947
2405	(May 7)	So You Want To Be On A Jury	F	10m.	3983
2406	(Aug. 27)	So You Want A Model Railroad			

(1955-56)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
3401	(Oct. 29)	So You Want To Be A Vice-Pres.			

MELODY MASTER BANDS REISSUES (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
3801	(Sept. 3)	Jan Savitt And Band			
3802	(Oct. 22)	Artie Shaw And Orch.			

MERRIE MELODIES (22) (1954-55)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2701	(Sept. 4)	Gone Batty	G	7m.	3842
2702	(Sept. 18)	Goo Goa Galiath	G	7m.	3866
2703	(Oct. 2)	By Word Of Mouse	F	7m.	3866
2704	(Oct. 16)	From A To Z-Z-Z	E	7m.	3880
2705	(Oct. 30)	Quack Shot	G	7m.	3880
2706	(Nov. 27)	My Little Duckaroo	G	7m.	3880
2707	(Dec. 11)	Sheep Ahoy	G	7m.	3900
2708	(Jan. 1)	Pizzicato Pussycat	E	7m.	3909
2709	(Jan. 15)	Feather Dusted	F	7m.	3909
2710	(Jan. 29)	Pests For Guests	G	7m.	3909
2711	(Feb. 19)	All Fawled Up	F	7m.	3933
2712	(Feb. 26)	Stork Naked	G	7m.	3933
2713	(Mar. 12)	Lighthouse Mouse	G	7m.	3947
2714	(Apr. 2)	Sandy Claws	G	7m.	3966
2715	(Apr. 16)	The Hole Idea	E	7m.	3966
2716	(Apr. 30)	Ready, Set, Zoom	G	7m.	3966
2717	(May 21)	Past Perfumance	E	7m.	3982
2718	(June 4)	Tweety's Circus	F	7m.	3982
2719	(June 25)	Lumber Jerks	G	7m.	4002
2720	(July 23)	Double Or Mutton	E	7m.	4009
2721	(Aug. 6)	Jumpin' Jupiter	G	7m.	4009
2722	(Aug. 20)	A Kiddie's Kitty			

(1955-56)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
3701	(Sept. 3)	Dime To Retire			
3702	(Sept. 17)	Speedy Gonzales			
3703	(Oct. 15)	Two Scents Warth			
3704	(Oct. 29)	Red Riding Hoodwinked			

THE SPORTS PARADE (10) (1954-55)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2501	(Sept. 18)	Circus On Ice	F	10m.	3844
2502	(Oct. 23)	Hatteras Honkers	F	10m.	3866
2503	(Dec. 11)	Rodeo Roundup	F	10m.	3900
2504	(Jan. 15)	Silver Blades	G	10m.	3919
2505	(Feb. 19)	Caribbean Playgrounds	F	10m.	3934
2506	(Mar. 19)	Football Royal	G	10m.	3967
2507	(May 21)	Riviera Revelries	G	10m.	3983
2508	(Apr. 23)	Rocky Mountain Big Game	F	10m.	3967
2509	(July 9)	Italian Holiday	G	10m.	4009
2510	(Aug. 6)	Aqua Queens			

(1955-56)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
3501	(Oct. 15)	Picturesque Portugal			

WARNER SPECIALS (7)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
3601	(Oct. 1)	An Adventure To Remember			

THINGS YOU SHOULD KNOW

—about this service—
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3. COLOR or BLACK AND WHITE
4. LEADING PLAYERS
5. ONE-LINE CRITICISM
6. RUNNING TIME
7. PRODUCTION NUMBER
8. DATE OF COMPLETE REVIEW
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SUMMARY

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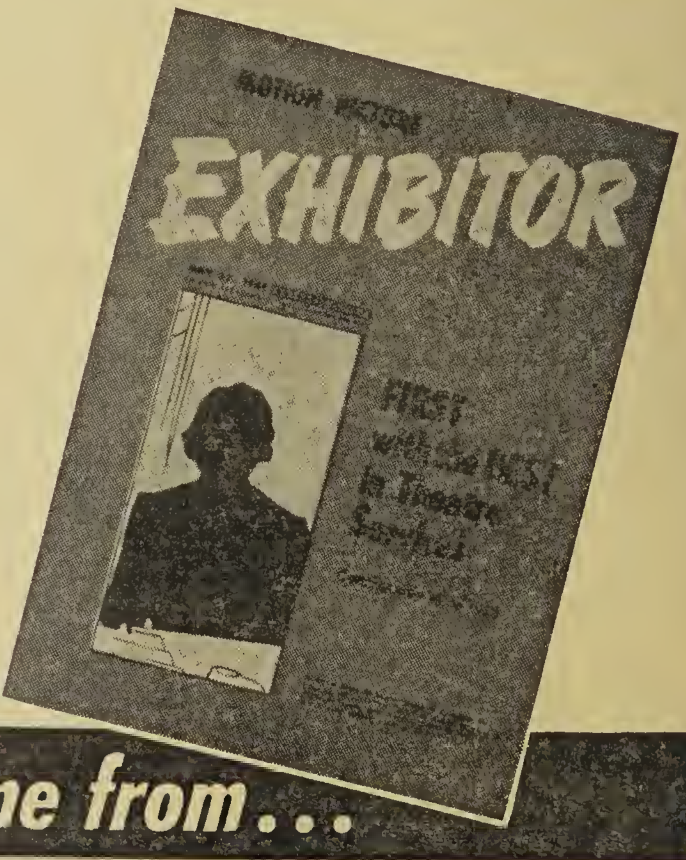

BEST—of all Theatre Services come from . . .

Pictures in order of release, with principal players, are placed in the month of release. All dates are subject to change. Series westerns are indicated by a W following the title. Holidays and special events will be found at the bottom of this page. This chart is kept as up-to-date as possible on information made available by the home office.

	ALLIED ARTISTS	COLUMBIA	LIPPERT	METRO	PARAMOUNT	RKO	REPUBLIC	20th-FOX	UNITED ARTISTS	U.-INT.	WARNERS
AUGUST	**The Warriors** E. Flynn, J. Dru, P. Finch (Technicolor) (CinemaScope) **The Phenix City Stary** R. Kiley, J. McIntyre, K. Grant	**The Man Fram Laramie** J. Stewart, C. O'Donnell, D. Crisp (Technicolor) (CinemaScope) **Bring Your Smile Alang** F. Laine, K. Braselle, C. Towers (Technicolor) **The Night Halds Terror** J. Kelly, H. Parks		**The King's Thief** E. Purdom, A. Blyth, D. Niven (Eastman Color) (CinemaScope) **The Scarlet Caat** C. Wilde, M. Wilding, G. Sanders, A. Francis (Eastman Color) (CinemaScope)	**You're Never Toa Young** D. Martin, J. Lewis, D. Lynn (Technicolor) (VistaVision	**Bengazi** R. Conte, V. McLaglen, M. Powers (Superscope)	**The Last Cammand** S. Hayden, A. M. Alberghetti, R. Carlson (Trucolor) **The Divided Heart** C. Borchers, Y. Mitchell, A. Dahlen	**The Virgin Queen** B. Davis, R. Todd, H. Marshall (Color by DeLuxe) (CinemaScope) **Love Is A Many Splendored Thing** W. Holden, J. Jones (CinemaScope) (Color by De Luxe)	**Shadow Of The Eagle** R. Greene, V. Cortesa, G. Gynt (English-made) (Valiant) **The Kentuckian** B. Lancaster, D. Foster, D. Lynn (Technicolor) (CinemaScope) (Hecht-Lancaster) **The Naked Street** F. Granger, A. Quinn, A. Bancroft (Small)	**One Desire** A. Baxter, R. Hudson, J. Adams (Technicolor) **The Private War Of Major Benson** C. Heston, J. Adams, W. Demarest (Technicolor) **Francis In The Navy** D. O'Connor, M. Hyer	**Pete Kelly's Blues** J. Webb, P. Lee, E. O'Brien (WarnerColor) (CinemaScope)
SEPTEMBER	**Night Freight** F. Tucker, K. Larsen, B. Britton **The Body Snatchers** K. McCarthy, D. Wynter, C. Jones **San Of Slade** J. Ericson, M. Blanchard, N. Brand	**Faatsteps In The Fag** S. Granger, J. Simmons (Technicolor) (Made in England) **Special Delivery** J. Cotton, E. Bartok (Made in Germany) **The Gun That Won The West** D. Morgan, R. Denning, P. Raymond (Technicolor) **Apache Ambush** B. Williams, A. August, T. Ritter	**Simba** D. Bogarde (Eastman Color)	**It's Always Fair Weather** G. Kelly, C. Charisse, D. Dailey (Eastman Color) (CinemaScope) **Svengali** H. Neff, D. Wolfit, T. Morgan (Eastman Color) (English-made) **The Bar Sinister** J. Richards, J. Lewis, E. Gwenn (Color) (CinemaScope)	**The Girl Rush** R. Russell, F. Lamas, E. Albert (VistaVision) (Technicolor) **To Catch A Thief** C. Grant, G. Kelly (VistaVision) (Technicolor)	**Tennessee's Partner** J. Payne, R. Reagan, R. Fleming (SuperScope) (Technicolor)	**Headline Hunters** R. Cameron, J. Bishop **Crass Channel** W. Morris, Y. Furneaux	**The Left Hand Of God** H. Bogart, G. Tierney, L. J. Cobb (CinemaScope) (Color by De Luxe) **Seven Cities Of Gald** R. Egan, A. Quinn, R. Moreno (Color by DeLuxe) (CinemaScope) (Made in Mexico)	**The Night Of The Hunter** R. Mitchum, S. Winters, L. Gish (Gregory-Laughton) **Desert Sands** R. Meeker, M. English, J. C. Naish (Technicolor) (SuperScope) (Bel-Air)	**The Shrike** J. Ferrer, J. Allyson, K. Clark **Female On The Beach** J. Crawford, J. Chandler, J. Sterling	**The McConnell Story** A. Ladd, J. Allyson (WarnerColor) (CinemaScope)
OCTOBER		**My Sister Eileen** J. Leigh, J. Lemmon, B. Garrett (Technicolor) (CinemaScope) **Count Three And Pray** V. Heflin, J. Woodward, P. Carey (Technicolor) (CinemaScope) **Devil Goddess** J. Weissmuller, A. Stevens, Kimba **Duel On The Mississippi** L. Barker, P. Medina, W. Stevens (Technicolor)			**Ulysses** K. Douglas, A. Quinn, S. Mangano (Technicolor) (Made in Italy)	**The Treasure Of Pancha Villa** R. Calhoun, S. Winters, G. Roland (Technicolor) (Superscope) (Made in Mexico)	**Fighting Chance** R. Cameron, J. London, B. Cooper **A Man Alane** R. Milland, M. Murphy, W. Bond (Trucolor) **Twinkle In God's Eye** M. Rooney, C. Gray, H. O'Brian **Mystery Of The Black Jungle** L. Barker, J. Maxwell	**The Tall Men** C. Gable, J. Russell, R. Ryan (DeLuxe color) (CinemaScope) **The Girl In The Red Velvet Swing** R. Milland, J. Collins, F. Granger (DeLuxe color) (CinemaScope) **Laver Boy** G. Philipe, V. Hobson, J. Greenwood		**Kiss Of Fire** J. Palance, B. Rush, R. Reason (Technicolor) **To Hell and Back** A. Murphy, M. Thompson, C. Drake (Technicolor) (CinemaScope)	**Blood Alley** J. Wayne, L. Bacall (WarnerColor) (CinemaScope) **Illegal** E. G. Robinson, N. Foch **Rebel Without A Cause** J. Dean, N. Wood (WarnerColor) (CinemaScope)

HOLIDAYS

Sept. 17-18—Rosh Hashanah
Sept. 26—Yom Kippur
Oct. 12—Columbus Day

MOON PHASES

	1 Quarter	2 Full	3 Last	4 New
SEPTEMBER	23	2	9	16
OCTOBER	23	1-31	8	15

BUSIEST DOCTOR AROUND!

HAS BROKEN FIRST RUN RECORDS THE COUNTRY OVER

NEW YORK—24 WEEKS · LOS ANGELES—10 WEEKS · PHILADELPHIA—8 WEEKS
ATLANTA—4 WEEKS · KANSAS CITY—7 WEEKS · DALLAS—4 WEEKS
INDIANAPOLIS—10 WEEKS · WASHINGTON, D. C.—16 WEEKS · SAN FRANCISCO—12 WEEKS
BOSTON—8 WEEKS · ST. LOUIS—9 WEEKS · NEW ORLEANS—3 WEEKS
BALTIMORE—11 WEEKS · DETROIT—8 WEEKS

What the Merry Medics know about anatomy they never learned from books.

DOCTOR IN THE HOUSE

Color by TECHNICOLOR

A J. Arthur Rank Organization Presentation
A REPUBLIC RELEASE

NOW DATING TOP CIRCUITS EVERYWHERE!

LOEW'S
FOX WEST COAST
BUTTERFIELD CIRCUIT
NEW ENGLAND THEATRES
INTERSTATE CIRCUIT (TEXAS)
BALABAN & KATZ
COMERFORD THEATRES
CONSOLIDATED THEATRES
STEWART & EVERETT

CRESCENT AMUSEMENT CO.
COOPERATIVE—DETROIT
H. & E. BALABAN
E. M. LOEW'S THEATRES
STANLEY WARNER
INTERSTATE THEATRE CORP.
KALLET THEATRES
LIGGETT & FLORIN
J. NETH REAL THEATRES

TRANS-TEXAS THEATRES
GIBRALTAR ENTERPRISES
WESTLAND THEATRES
STANDARD THEATRES
CONNECTICUT THEATRE CIRCUIT
BLUMENFELD THEATRES
TRI-STATE THEATRE CORP.
PRUDENTIAL THEATRES

AVAILABLE FOR GENERAL RELEASE
CONTACT YOUR NEAREST REPUBLIC BRANCH!

MOTION PICTURE

EXHIBITOR

SEPTEMBER 21, 1955 VOLUME 54 NUMBER 21

IN TWO SECTIONS • THIS IS SECTION ONE

Republic Agrees To Consent Decree

(page 11)

Toll-TV Hassle In FCC Hands

(page 14)

AND FEATURING: EXTRA PROFITS

David O. Selznick recently signalled RKO's intention to resume full scale production efforts when he signed to produce for that company's new management.

A HAPPY MUSICAL!

"IT'S ALWAYS FAIR WEATHER"

in CINEMASCOPE and COLOR

M-G-M presents in CinemaScope • "IT'S ALWAYS FAIR WEATHER" starring Gene Kelly • Dan Dailey • Cyd Charisse • Dolores Gray • Michael Kidd Story and Screen Play by Betty Comden and Adolph Green • Music by André Previn • Lyrics by Betty Comden and Adolph Green Photographed in Eastman Color • Directed by Gene Kelly and Stanley Donen • Produced by Arthur Freed

AN ACTION ROMANCE!

"The Adventures of QUENTIN DURWARD"

in CINEMASCOPE and COLOR

M-G-M presents in CinemaScope • Sir Walter Scott's "The Adventures of QUENTIN DURWARD" starring Robert Taylor • Kay Kendall • Robert Morley Screen Play by Robert Ardrey • Adaptation by George Froeschel • Photographed in Eastman Color • Directed by Richard Thorpe • Produced by Pandro S. Berman

A THRILLING DRAMA!

"TRIAL"

M-G-M presents "TRIAL" starring Glenn Ford Dorothy McGuire • Arthur Kennedy • John Hodiak Katy Jurado • with Rafael Campos • Juano Hernandez Written by Don M. Mankiewicz from his Harper's Prize Novel • Directed by Mark Robson • Produced by Charles Schnee

A RIOTOUS COMEDY!

"THE BAR SINISTER"

in CINEMASCOPE and COLOR

M-G-M presents in CinemaScope • Richard Harding Davis' "THE BAR SINISTER" starring Jeff Richards Jarma Lewis • Edmund Gwenn • Dean Jagger • and Wildfire • with Richard Anderson • Willard Sage Screen Play by John Michael Hayes • Photographed in Eastman Color • Directed by Herman Hoffman Produced by Henry Berman

FROM M-G-M TO GIVE YOUR BOXOFFICE A LIFT!

It's time to mail your Audience Awards nominations!

MOTION PICTURE EXHIBITOR

SEPTEMBER 21, 1955
VOLUME 54 NUMBER 21

WHAT DO YOU KNOW ABOUT "SLIDING SCALE"?

If you have been around this theatre business for any length of time, you have no doubt often heard it said that there is no fairer method of percentage buying, equitable to distributor and exhibitor alike, than "the sliding scale."

Some part of this unanimous opinion may result from the fact that "The Friendly Company" introduced and sponsored this percentage method during some of its greatest years, when it made its greatest profits, when its customers paid the highest prices for film, but made a fair profit to boot.

More may stem from the knowledge, gained through experience, that while you will never "steal a picture" under sliding scale, you will also never "get hurt" if the bottom platform is placed at a fair and sensible low, and no need for the exhibitor to come to the distributor with his hat in his hand.

In either event, sliding scale makes a picture earn its way, with only a high gross commanding a high film price, and not just a product shortage, a competitive bid, or ill-will among competitors, any one of which could be the result of *film selling* rather than of *film value.* So even case-hardened exchangemen, full of scar tissue and adhesive tape from shoving confiscatory terms down the throats of their customers, will admit that "the sliding scale" is the one fairest method yet devised for selling film.

Imagine our surprise, therefore, when several letters opportunely arriving in the same recent week indicated that there were seasoned theatremen who did not know how to set up a sliding scale for their particular theatre or theatres. That, because they had been fortunate enough to minimize percentage deals in the past, they had never had to study sliding scale, to set up the grossing steps that would "slide" from 20 per cent to 50 per cent, to arrive at their overhead-by-units, or to analyze their gross-by-units. Quizzing a dozen or more personal friends who are contemporaries in the same film territory, we found a similar lack of knowledge or experience, but a great interest in "sliding scale."

Checking our files we find that back in 1942 we published considerable data on how to establish a sliding scale. Since then we have worked out, with several different specializing theatre auditors, a series of "robot" charts that can be applied to any overhead, and to any "slide." Should there be sufficient demand from our nearly 10,000 theatre subscribers, we are prepared to devote considerable space, in one or more future issues, to a clinic or study of the sliding scale method.

Do *you* want it?

Are *you* satisfied that *you* know enough about sliding scale?

We will be guided by the reaction that we receive to these two questions from our valued readers.

We don't claim to have "written the book" on theatre business, but we have been active in it for 40 years. *If there is a demand, we'll do the clinic.*

NO PALLBEARER AT A FUNERAL

The first big and dramatic step back to its former role as a major source of supply was taken recently by RKO-Radio with its announcement of the successful completion of negotiations that will bring an active David O. Selznick into their release schedules.

David O., and his father before him, have always held high the Selznick name as a badge of quality. They have always succeded in making literate pictures with mass appeal at the boxoffice. We have every reason to believe that these attributes will again be the goal of the reactivated Selznick Studios.

The Selznick acquistion also furnishes proof positive that RKO-Radio was sincere in its announced policy to bend its best efforts toward producing and distributing *for the theatre industry.* Due to family connection with General Teleradio in the TV field there were many skeptics who felt that the recent purchase would trigger a "Going Out Of Business Sale" of picture properties to TV. David O. could have gone anywhere he chose and been greeted with open arms after his seven year layoff. He was known to have been negotiating with MGM. You can bet that he didn't go to RKO-Radio to be a pallbearer at a funeral. His going there should mean that they are going places!

The success of this team will contribute much toward the elimination of shortages of Class A features. Good luck to it!

Jay Emanuel

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From 20th in October:

THE RISE, THE FALL OF

THE GIRL IN THE R

LIFE
MAGAZINE'S
PICTURE OF
THE WEEK!
See Sept. 12
issue

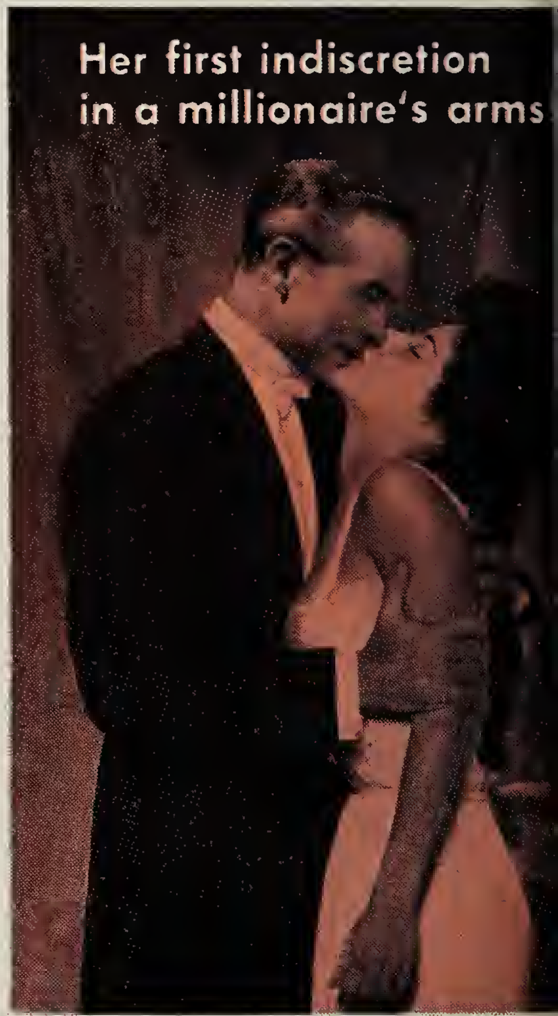
COL

From penniless model to mistress of $40,000,

Standing New York on its ear as a Floradora chorine!

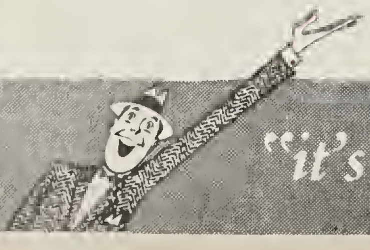
"Look at me and tell me you were never one of his girls!"

"I wasn't one of his girls . . . I was his *best* girl!"

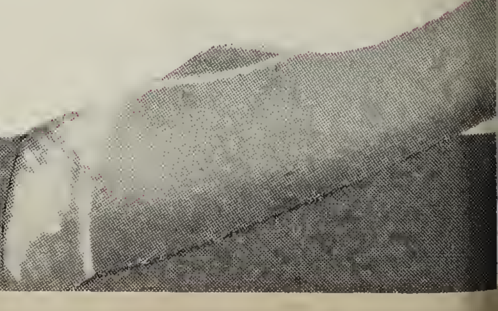


Her first indiscretion in a millionaire's arms

RAY MILLAND · JOAN COLLINS · FARLEY GRANGER in "THE GIRL IN THE RED VELVET SWING" with Luther Adler · Cornelia Otis Skinner · Glenda Farrell · Frances Fuller · Philip Reed · Gale Robbins · Produced by CHARLES BRACKETT · Directed by RICHARD FLEISCHER · Written by WALTER REISCH and CHARLES BRACKETT



"it's a pleasure to do business with 20th!"



ELYN NESBIT THAW

VELVET SWING

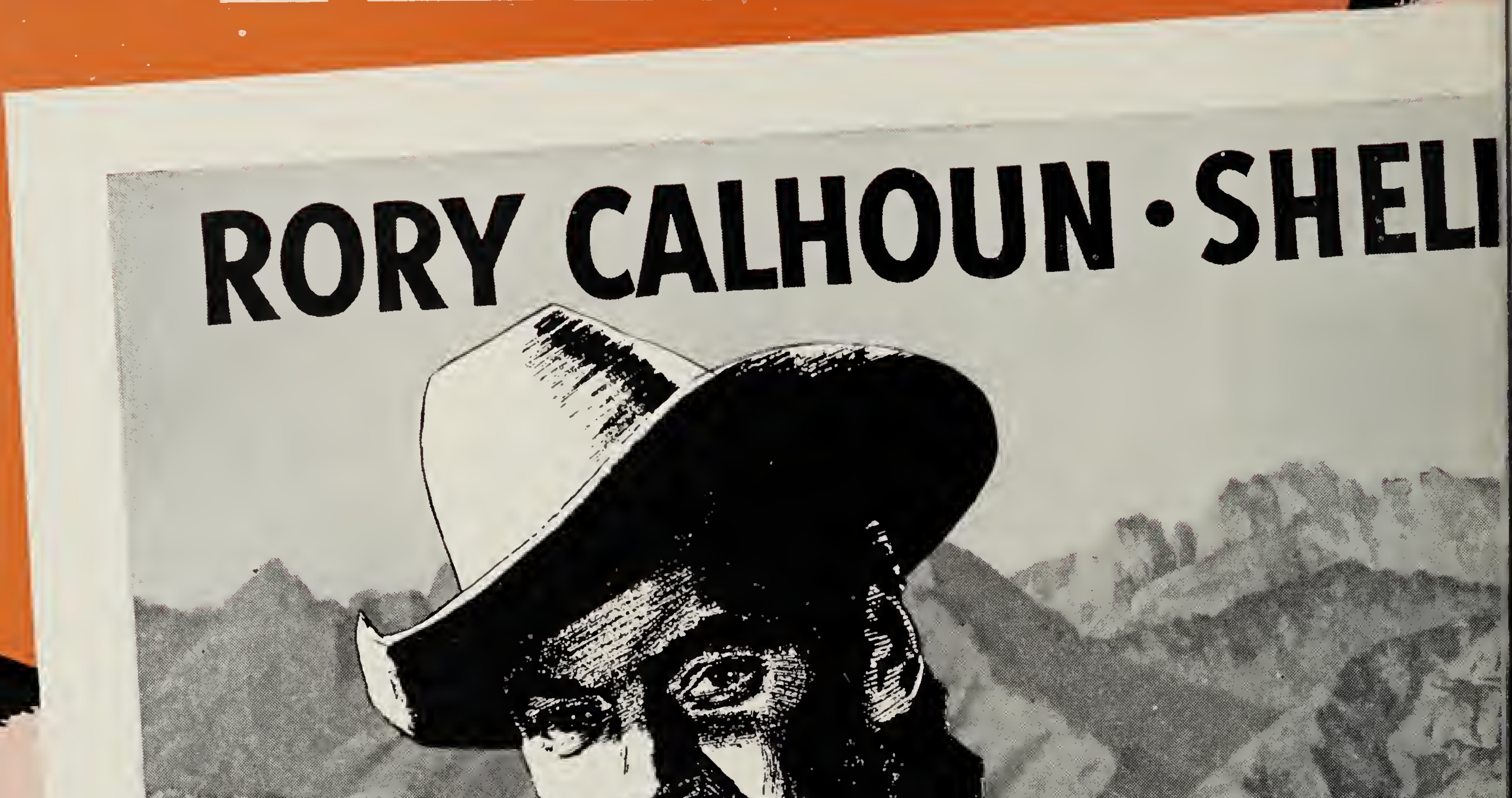
E LUXE CINEMASCOPE®

e Murder of the Century
to clear her profaned
honor!

GOLD FOR EXHIBITORS!

The headlines you see here, clipped from Page One of the nation's leading newspapers, are convincing proof of the tremendous interest in **THE TREASURE OF PANCHO VILLA!**

SCREEN THE PICTURE...play it while the news story is hot!


RORY CALHOUN · SHEL
EDMUND GRAINGER presents
THE TREASUR
with JOSEPH CALLEIA · Directed by GEORGE SHERMAN · Screen Play by NIVEN BUSCH ·

Y, DOLORES!

Thees Pancho Stole Mucho, Mucho Gold

BRAWLEY (U.P.)—Miss Delores
asquez, 76, who disclosed loca-
ons in Texas where Mexican
volutionary Gen. Pancho Villa
pposedly buried $1,500,000 in
ld coins, told today of addi-
nal millions buried in Mexico.

ancho's Gold eing Sought y 2 Veterans

ROMA, Tex. (UP) — Two World
ar II veterans searched for gold
this sleepy village on the banks
the Rio Grande today on the
ory of a 76-year-old California
oman who said the Mexican ban-

1½ MILLION

Brawley Woman Bares Villa Loot

EL CENTRO — A Brawley woman, 76, has told authorities she knows where $1,500,- identification cards bearing her name and photograph and identifying her as a colo-

Pancho Villa's Gold Hunted By Texans

CORPUS CHRISTI, Tex., Aug. 6 (UP)—Police in Corput Christi and San Antonio today patrolled cemeteries to prevent persons from digging for buried gold after a Brawley, Calif., woman

Pancho Villa Woman Aide Tells Locations of Buried Texas Gold

Locations of about \$1½ million in gold coin buried by Pancho Villa in Texas graveyards have been named to the district attorney in a "death bed" confession.

A woman nurse who claims to have been a full colonel

WINTERS · GILBERT ROLAND
OF PANCHO VILLA
SUPERSCOPE
Print by TECHNICOLOR
Distributed by RKO RADIO PICTURES
BREN & GLADYS ATWATER · Produced by EDMUND GRAINGER

New Villa Treasure n Mexico Bared

By RAY BARNES

Delores Aguilera Vasquez of Brawley, who last week told Imperial county authorities that Mexican revolutionary lead-

Pancho Villa Treasure Tale Discounted

MEXICO CITY (AP) — Reports that Pancho Villa, Mexican revolutionary leader, buried a fortune in Texas have been discounted by Col. Jose Maria Juarrieta, once Villa's chief of staff.

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From BOSTON, MASS.

In my opinion you have always been extremely fair to the independent exhibitors in your editorials. As a matter of fact I have frequently wondered why the distributors continued to give you advertising in view of your attitude. I know of your financial interest as an exhibitor, and from the many conversations I have had with you I know that you are a sincere friend of the independent exhibitors.

NATHAN YAMINS
Nathan Yamins
Theatrical Enterprises
(Circuit)

EDITOR'S NOTE: Thanks, Nate! You always lay it on the line, and while you are known as a fighter, you always fight clean. Please note a contrary Allied view elsewhere on this page.

From WASHINGTON, D. C.

Permit me to add a fervent Amen! to your editorial, "THE VICIOUS CIRCLE TIGHTENS" (Sept. 7, 1955). It is in line with a resolution adopted by Allied's board of directors on July 21 condemning the growing practice of the film companies in demanding as film rental for virtually all boxoffice attractions 50 per cent, *regardless of the gross receipts of the theatres.* (Italics added.)

Let me give you an example showing how reasonable clearances formerly were maintained. An Allied member who had played first-run in a medium sized town came to see me, saying that a competitor who operated a smaller and inferior house had demanded that the distributors offer him their products on first-run. In those days there were recognized price differentials between high grossing and low grossing theatres, and I advised our member to sit tight for a short time and see how the distributors handled the situation. When the ambitious fellow found that it would cost him to play A pictures day-and-date with the member, he quickly instructed his lawyer to withdraw the demand he had lodged with the film companies. But when all competitive theatres must pay the same percentage of their gross receipts for a picture, however great the disparity between the grosses may me, it is inevitable that those playing on a later availability will want to move up, and, obviously, they have good reasons to offer in favor of their advancement.

ABRAM MYERS
General Counsel and
Chairman of the Board
Allied States Association
of M.P. Exhibitors

EDITOR'S NOTE: Like the letter from Mr. Yamins, this is certainly a contrast to another Allied view elsewhere on this page.

From ORWIGSBURG, PA.

"THE FAST BUCK AND SLOW DEATH" (July 6, 1955) seems to have brought quite a few letters to you.

Since 1912 I have stood up for rigid censorship and I still do. I stood behind that strong wall of censorship when assailed as to this or that type of picture. I understand certain high class theatres like Comerford's and Paramount's are too smart to hit the decent thinking public in the eye; but, from there on down, the hole-in-the-wall operators seem to want "the fast buck," as is shown only too clearly by the clipping which I enclose. Anything for the lousy dollar! The moving picture theatres, as a whole, are going to be blackened by the stinking smoke that eminates from these "fast buck" boys. People are not going to single out this or that theatre that sincerely tries to keep the entertainment clean. No! all moving pictures will be messed up. It's the rotten apple in the barrel of choice fruit. Just what this industry will accomplish by doing away with censorship I cannot figure. Parents will hear about such and such a picture being played at any theatre, no matter where, and this will do the damage by giving all theatres a bad name—a place not fit for children or decent adults. It's as plain as the nose on your face!

In small towns the children and young people keep the theatres open, and for this very reason censorship is our best and only weapon if we want to survive.

I feel better with my God that I have, at least in a small way, given my voice in His name for my business.

A. H. EDWARDS, Proprietor
Orpheum Theatre

EDITOR'S NOTE: While we can't agree with Mr. Edward's liking for bureaucratic censorship, it is gratifying to find a man who is willing "to stand up and be counted." There isn't much question that the "Fast Buck Boys" often reflect lasting discredit on the entire business.

From BIRMINGHAM, ALA.

This is just a note to congratulate you on your editorial of August 17 entitled "AMERICA'S FEARLESS FAST BUCK SHOWMAN" and to say that I agree absolutely with everything you have to say in the editorial. We have no great admiration for the gentleman in question down here in the South.

R. M. KENNEDY
Theatre Circuit (9 Ths.)

EDITOR'S NOTE: Letters like this from responsible members of the business like Mr. Kennedy make publishing a pleasure!

From CLATSKANIE, ORE.

Here's $5 (three year subscription) we are happy to send. Keep up the good work! Have you ever had a 50 per cent picture reviewed after the play-off? We just did! The picture grossed $1,285 playing Thursday through Sunday included, for seven units of playing time for which our overhead is $275.31. So they surveyed the situation and came up with 40 per cent as the review figure. We're still laughing, and sent the statement back for further survey.

H. L. PERCY
Vice-President
Westlake Theatres, Inc.

EDITOR'S NOTE: Yup! We've had 50 per cent pictures "reviewed"! And that is why we don't buy 50 per cent pictures anymore, unless we have an advance agreement covering their failure to do a 50 per cent gross. Thanks for the subscription. It certainly substantiates your regard.

From CRACKPOT, N. J.

The following is quoted from a particularly amateurish, badly written, and unfunny bulletin titled ALLIED DIGEST, volume one, issue two, and dated Aug. 15, 1955:

"Judging by his namby-pamby editorials, Jay Emanuel should change sheet's name from 'The (Motion Picture) Exhibitor' to 'The Distributor'."

And elsewhere in the same slap-happy folder, whose publisher would be anonymous, and in the "yellow" class, except for its having been mailed and marked "personal" in an Allied of New Jersey envelope and containing references to New Jersey showmen:

"Trade papers reporting of Allied affairs are more than slightly colored."

Answer to the first quote we will leave to our readers, and to the signed and voluntary letters on this page.

The second quote is equally ridiculous. But, if it were so, just when has Allied turned more than a jaundice colored eye on the trade papers. Possibly, if Allied treated the trade papers in an honest and gentlemanly manner, the reporters who cover their assignments would sit down to their typewriters with less anger disturbing their ulcers. But it has been an obvious Allied tenet for many years that: "Nobody in this business is right except the Board of Directors . . . even when they are wrong!"

And, as for the nameless author of ALLIED DIGEST, we would like to point out that the most successful "clowns" are in circuses.

From HOLYROOD, KANS.

Congratulations on your SHOWMANSHIP SWEEPSTAKES. This is just what we need —an exchange of "little ideas." I was a panelist on MGM's Workshops in Minneapolis and Des Moines and came home with a number of ideas which exhibitors were good enough to pass along to me. I had wished there was some way that such ideas could be exchanged and your department seems to be the answer to these thoughts. Now may I make a suggestion? Five ideas a week will be wonderful, but since you should receive many times that number that would be useable, I am wondering if, when enough ideas have accumulated to fill a special edition of the magazine, you could make such a publication and sell it at a reasonable price. I don't know what the publishing cost would be but it would seem to me a lot of exhibitors would be glad to buy such a publication from time to time. If this should materialize please consider this as the first order.

I feel sure that there will be at lot of good useable ideas that will not be included in the top five, and would be particularly interested in good ideas that are inexpensive, since that is all I can afford. Most of the ideas and stunts we read about in the trade papers are too involved and too expensive for us little guys, so I hope this will remedy this situation. The publication I am suggesting need not be an expensive book—perhaps just a paper bound special edition of the regular magazine that you could print on the same presses and likely keep your costs down. I believe there would be a market for this.

PAUL RICKETTS
The Charm Theatre

EDITOR'S NOTE: Thank you, Mr. Ricketts! That is a swell idea and we may do something about it. Right now we are being deluged with so many entries each week that the biggest job is narrowing them down to only five. Your "first order" is being recorded!

From SYRACUSE, N. Y.

I am working on a Campaign for "WE'RE NO ANGELS." We open the picture on Wednesday, October 5, 1955.

The Contest for Paramount's $500.00 additional ends on Wednesday, October 12, 1955. I will have my Campaign in a few days before the end of the Contest. Please do not complete the judging of that SHOWMANSHIP SWEEPSTAKES before my entry reaches you.

Business has been very good and pictures have been holding over two to four weeks. We were originally scheduled to play this picture a month ago, but it has been held up due to hold-overs.

We have made a number of good tie-ups, all for free without any cost to the theatre, and I will have the campaign in your hands a few days before the contest ends.

S. L. SORKIN
Resident Manager
RKO Keith's Theatre

EDITOR'S NOTE: It looks as though longer runs are jamming the keys. We will ask the cooperating distributors for more weeks. So rush your campaign along!

Independent Theatre Owners Of Ohio Praise MPE Annual TV Check List

The following is a direct quote from Service Bulletin No. 663 of the ITO of Ohio, under date of Aug. 8, 1955, and over the signature of their capable executive secretary, Bob Wile:

"MOTION PICTURE EXHIBITOR, Jay Emanuel's trade paper, published in its issue of August 3 a list of more than 4,000 titles of pictures which have been released to TV. This embraces all those up to that date. Shortly after it went to press, J. Arthur Rank released a number of Alex Guinness pictures to TV. From this list on, you can keep your own records until a new one is published. If you don't subscribe to this paper already, this list alone is worth the subscription price to those exhibitors who do their own booking."

EDITOR'S NOTE: Thanks, Bob! But nearly 10,000 showmen across the continent will tell you there is much more than that to "the Theatreman's BEST Trade Paper."

From ROCKWELL CITY, IOWA

We enjoy your magazine very much, and as soon as it arrives turn right to the SHOWMANSHIP SWEEPSTAKES pages. We have found some very good ideas. It is an extra incentive to go out and work on a picture . . . but why such early expiration dates on the $500 extra offered by the distributors? Have you ever tried getting a date, say on "PRIVATE WAR OF MAJOR BENSON" by Oct. 19? It looks like again the distributors are only interested in the keytowns . . . and they need the extra $500 so badly!

Keep up the good editorials that lay it on the line. Maybe you will find these do more good than an "act of congress."

DWIGHT HANSON
Golden Buckle Theatre

EDITOR'S NOTE: Maybe you have something in your thought that 13 weeks after the National Release Date is not long enough. We would be content to stretch this to 26 weeks if the cooperating distributors agree. We'll take it up with them and you can watch for their reaction in the expiration dates. And thanks for that second paragraph!

From BROOKHAVEN, MISS.

I sincerely hope that you or yours have not suffered from the floods I hear and read about that have certainly played havoc in our Northeast. Would it not be a nice human deed if every theatre in U.S.A. would run and donate the proceeds for one day's operation to a flood relief fund? Let trailers be supplied by N.S.S. or other suppliers gratis. Producers furnish films gratis; theatre owners furnish the theatres gratis; employees work that day gratis; and newspapers, radio stations, TV stations all supply the publicity gratis; do this 100 per cent gratis for the relief of those who have been so hard hit from all areas affected. I sincerely believe that no one would be burdened too much in the above act.

I have wanted to write you for some time but have been on the sick list for the past two months, am at home now and writing from my bedside, as I am and will be confined to bed for a few weeks more. I just want to say that I have been a subscriber of MOTION PICTURE EXHIBITOR since your Southern Edition was first offered in the South, and have all the pink sheets and yellow sheets too that have been issued, but your recent editorial policy is one of your truly great assets now, and I believe, where and by whom they are read, they will certainly do a great good.

L. E. DOWNING
Haven Theatre

EDITOR'S NOTE: While this sounds like a good public relations gesture to be carried out under the supervision of COMPO, it is unfortunate that current discord within the industry, and current economic conditions, would make it very difficult to achieve. But it is excellent thinking, Mr. Downing. And thanks for the nice things you said about us!

From NEW YORK, N. Y.

When you "trimmed" the TO BE REVIEWED AND IN PRODUCTION listings in the CHECK-UP supplement, I think you missed a big asset (and incidentally, left a big hole for me). Those pictures that are coming, even 60 and 90 days from now, are very essential and I referred to them all day long. Try to replace this service, won't you? Thanks!

EUREGA DAVID
Booking Department
RKO Theatres Circuit

EDITOR'S NOTE: Okay! Okay! Okay! We're getting our ears knocked off because we tried to conserve a little space. So to you, and to the other "first-run" bookers across the country who have protested, be assured that the old method will be re-established pronto!

From OKLAHOMA CITY, OKLA.

Thanks for separating your SERVICE-SECTION again. The complaints were justified and your quick consideration meritorous.

Your fine journal is doubly enhanced by this feature, which to deferred playtime offers a concise reference medium, a real time saver.

Also, your At-A-Glance Bookkeeping System makes income tax reporting and bookkeeping simple.

Thanks for a splendid service.

M. LOEWENSTEIN
Majestic Theatre

CAN NEWS

(Trade Headlines Of The Issue)

Corporate

United Artists Circuit acquires all stock in Rowley United Theatres, Inc. (page 16).

Distribution

Haven Falconer takes over the duties vacated by William B. Kelly, who recently retired from his MGM post (page 14).

Phil Isaacs is named to head the newly formed Paramount Rocky Mountain sales division (page 16).

Exhibition

New Jersey Allied leaders express concern over that state's clearance problems and indicate that a court battle is likely (page 14).

Plans for the new Cinemiracle process highlight the National Theatres convention in Colorado City, Colo. (page 16).

Samuel Pinanski, president, American Theatres, Boston, announces support of his proposal for a fight to win total tax repeal (page 18).

International

Canadian exhibitors fight an attempt to pass legislation barring children under five years from attending the theatre (page 22).

Foreign equipment exports are on the rise (page 22).

Legal

Republic agrees to a government consent decree in the suit attempting to force release of features to 16mm. outlets and TV (page 11).

A settlement is reached in a suit designed to relieve the competitive situation in Terre Haute, Ind. (page 14).

Essaness anti-trust suit asking $35,440,000 damages goes to trial in Chicago (page 16).

Legislative

The toll-TV hot potato is now in FCC hands, with a long delay predicted before any verdict is given (page 14).

Mel Konecoff

One line in a Broadway gossip column inspires a reporter to recount some of the wonders, both human and medical, which have led to the success of the industry sponsored Will Rogers Memorial Hospital and the recent executive inspection trip (pages 10 and 22).

Organizations

Abram Myers clarifies the National Allied stand on COMPO and tax relief; Emanuel Frisch raps Trueman Rembusch's attack on COMPO (page 11).

Production

Cinerama, Inc., announces production plans for a film on peace time uses of atomic energy (page 18).

Ben Cohn, assistant foreign general manager, U-I, told trade press representatives in New York recently of his two-month trip through the Far East and southern Europe. He is seen flanked by Americo Aboaf, foreign general manager; and Al Lowe, Latin American supervisor, who also reported on his trip.

BROADWAY GROSSES

(As of this Monday)

Talking About "Weather"

NEW YORK—With only one opening, the Broadway spots reported moderate grosses with Radio City Music Hall leading the parade.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"To Catch A Thief" (Paramount). Paramount expected the seventh week to reach $42,000.

"Love Is A Many-Splendored Thing" (20th-Fox). Roxy took in $26,783 from Thursday through Sunday, with the fifth week expected to tally $36,000.

"It's Always Fair Weather" (MGM). Radio City Music Hall, with stage show, reported $104,000 for Thursday through Sunday, with the opening week sure of $160,000.

"You're Never Too Young" (Paramount). Criterion expected $19,000 for the fourth week.

"The Man From Laramie" (Columbia). Capitol claimed the third and last week would be over $35,000.

"Ulysses" (Paramount). Globe expected the fifth week to hit $22,000.

"The Kentuckian" (UA). Mayfair claimed the third week would reach $15,000.

"Summertime" (UA). Astor expected the 13th week to reach $18,000.

"Pete Kelly's Blues" (Warners). Victoria was sure of $15,000 on the fifth week.

"The Phenix City Story" (Allied Artists). Loew's State stated that the third week would exceed $25,000.

NEW YORK

By Mel Konecoff

COLUMNIST ED SULLIVAN had an item in the other day about dancer Eileen O'Dare recuperating at Saranac and let it go at that. In a few more lines he could have told the story of the entertainment industry's own pet project, the Will Rogers Memorial Hospital and about the more than 55 patients that are presently receiving care and cure.

KONECOFF

He could have told about TB, still considered the greatest killer among the infectious diseases despite stories appearing about hospitals closing down because of a lack of patients. While the death rate has dropped, the rate of infection statistics has gone up, and hospitalization is still the most important form of treatment.

He could have told the world and the many in the entertainment biz who are ignorant of the hospital and its works—and there are some—how the lab up there is concentrating on finding an anti-TB vaccine much on the order of the Salk polio discovery. Or how in 1953 the hospital discharged patients at the rate of 92 per cent, while last year saw that upped to 94 per cent healed. Or how proud everyone is that patients are being cured and discharged in half the time and at half the cost of the average of all the nation's TB hospitals.

The goal of half a million dollars per year could have been commented on and how that money will be raised. Close to 5,600 theatres voluntarily offered to collect from audiences during August. They sent in returns of close to $53,000 from a public that was both sympathetic and eager to help. Next year, 7,500 are expected to participate with more audience collections and less lobby collections. The intra-industry Christmas Salute will be continued and intensified as this gives the industry employe a chance to help carry the freight. What may be emphasized are larger contributions from those in the higher salary brackets.

Sullivan could have reported how over 100 motion picture shows have been held for the patients and staff over the past year, to say nothing of special live talent and special visits by industryites to the institution. He could have taken a ride up and listened to chief of staff Dr. George Wilson and his associates, Drs. MacCreary, Stern, and Woodruff, discuss case histories and demonstrate how a combination of drugs, surgery, where needed, and rest have successfully combatted TB. He could have heard William Sterns, area rehabilitation director, talk about the program to help the patients learn to use their physical processes most usefully, and learned how the state cut down on aid making rehabilitation more difficult and more expensive. Or how important the rehabilitation program is to some shut-in a considerable distance away from friends and family.

He could have listened to and wrote on the report of Morris Dworski, laboratory head, who demonstrated his work with a live guinea pig. Or he could have seen and talked with several patients who were brought in and introduced to the assemblage of producer, exhibitor, distri-

(*Continued on page 22*)

Republic Agrees To 16mm. Gov't Decree

Provides For Release Of Films To TV Three Years After Theatrical Showings; Action Pends Against Others

WASHINGTON—A consent decree in the government's 16mm. anti-trust suit against ten major distributors was agreed to by Republic last week, it was announced by the Justice Department, which said that the action against the other nine defendants is still pending in District Court, Los Angeles, for trial beginning Sept. 20.

The judgment, the first agreed to by one of the defendants, requires Republic to make available to television most of the motion pictures which it has distributed to theatres heretofore. The government case, filed in 1952, charged the majors with conspiracy in refusing to license 16mm. feature product to any outlet that might compete with the exhibition of 35mm. films, with the result that Republic is now forced to offer within 90 days 80 per cent of its features produced before Aug. 1, 1948, for television presentation.

The distributor is further required to initiate negotiations to make feature films produced after the 1948 date available to television outlets. Within a period of two years following the successful termination of such negotiations, Republic is forced to offer for TV at least 25 per cent of the feature films produced for theatrical exhibition three years after their release nationally. In each year thereafter, the company must offer for TV at least 50 per cent of the films released by it three years earlier for 35mm. theatre distribution.

The judgment also specifies that during each calendar year Republic is required to offer for licensing to other than television outlets 80 per cent of the features available for 16mm. exhibition two years after the films were released for theatrical use.

In making the Justice Department's announcement, U. S. Assistant Attorney General said the trial against the remaining defendants will proceed as scheduled before Federal Judge Leon R. Yankwich. The Republic judgment presumably represents what the government will demand of the other defendants, the far reaching terms of which would throw open the backlogs of all the film companies to TV licensing. However, there was no comment concerning the possibility of the other distributors following the Republic lead.

Certain negotiations on the consent decree were interpreted to have been carried on with the Screen Actors Guild, whose members' contracts call for additional payments for film actors to be fixed if theatrical films made after the cutoff date are released to TV, with certain unions demanding a cut of the video take as well. SAG national executive secretary John L. Dales had no comment until he reads the consent decree.

Republic's attorney, Lawrence Weinberg, said that the decree does not mention unions and guilds, but that the negotiations covered not only labor organizations but also individual performers.

Third And Last Ballot Sent To 16,000 Theatres

NEW YORK—The third and last exhibitor's nominating ballot for the Audience Awards election November 17-27 is now coming off the press and will be distributed next week by National Screen Service to more than 16,000 theatres, it was announced last week by Robert W. Coyne, COMPO special counsel.

The ballot lists 55 pictures set for release in July, August, and September, 64 male leads and 55 female leads appearing in those pictures, and 35 new male personalities and 39 new female personalities.

Yates Assures Industry Decree Won't Change Policy

HOLLYWOOD—Republic policy will not be basically changed as a result of the consent decree the company entered with the government last week, president Herbert J. Yates assured the industry, in response to an inquiry from Theatre Owners of America head E. D. Martin, who requested a clarifying statement. Yates said that the company does not contemplate releasing to TV in the near future 16mm. features made since 1948.

The company has an indeterminate period to negotiate with "interested parties" the release of its backlog, and Yates noted that Republic protested at the start of the government's action in 1952 that it should not have been named a defendant, inasmuch as it has already made available to television an estimated 300 films, representing 80 per cent of the product made prior to 1948. When the government would not grant a voluntary dismissal of the case, Republic had no alternative but to accept the consent decree or engage "the burden of expense and inconvenience" of protracted litigation to no end.

The consent decree, Yates concluded, contains a clause to the effect that if the courts decide in favor of the other distributor defendents, Republic will be exonerated from its agreement.

I N D E X

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Feature Reviews—"Lord Of The Jungle" (AA); "My Sister Eileen" (Columbia); "Simba" (Lippert); "The Desperate Hours" (Paramount); "A Man Alone" (Republic); "Seven Cities Of Gold" (20th-Fox); "The Big Knife" (UA); "Gentlemen Marry Brunettes" (UA); "Blood Alley" (Warners).

Myers Clarifies Allied Position On COMPO

WASHINGTON—In reply to the recent criticism of National Allied policies by various industry personalities, general counsel Abram F. Myers last week released a press statement to clarify the exhibitor group's position and to refute some of the challenges hurled at it. He was particularly concerned with COMPO and National Allied's relations with that organization.

COMPO, Myers said, was formed largely through the efforts of such Allied executives as Trueman Rembusch, Colonel H. A. Cole, and himself, to represent the industry as a whole, rather than individuals, with the primary purpose of improving public relations. The subscription television fight, he maintained, is "a public relations job if there ever was one." But the refusal of the film companies to permit COMPO to engage in the fight on the side of exhibition, Myers announced, turned many Allied men against the Council, in the belief that it had become a "self-perpetuating bureaucracy . . . apart from the organizations composing it." Further, Allied men are alarmed by the way in which the COMPO funds were being "frittered" away, and will not support the current dues drive only to have the funds wasted again. Myers objected to the fact that National Allied was not consulted on the dues drive, nor on the renewal of the tax elimination campaign.

Those who favor the tax campaign, Myers declared, probably have not consulted "responsible leaders in either the Executive Branch or in Congress." When the fight is renewed, the inevitable question will be, "What happended to the relief granted you in 1954?" according to Myers, with the result that the drive would be futile.

Frisch, MMPTA Head, Hits Rembusch On COMPO Attack

NEW YORK—The charge that COMPO has become a "tool" of distribution, rendering it "worthless" to the industry, which was made recently by one-time National Allied president Trueman Rembusch, also a former member of the COMPO triumvirate, was attacked last fortnight in a press release from Emanuel Frisch, president, Metropolitan Motion Picture Theatres Association, who asserted that any complaints about COMPO should be handled within the framework of that organization, and not in the trade press.

Frisch pointed out that if Rembusch has in his possession any information to the effect that his charges against COMPO are genuine, he should present them through the "proper channels," requesting a special meeting of the executive council be called to consider his evidence. The MMPTA head recalled that at the executive committee meeting held last fall, at which National Allied was well represented, there was no complaint entered such as that of Rembusch in his statement to the press.

PARAMOUNT'S NEXT B
THE WOMAN WHO HIT

Get ready for Lucy Gallant, a boxoffice name to remember with Mildred Pierce or Scarlett O'Hara . . . because Lucy Gallant is a woman who wants everything – money, power, position, men!

Jane Wyman's terrific performance will touch off ticket-selling talk everywhere. She's magnificent in this roaring Cosmopolitan Magazine serial of oil billionaires with their outsized bankrolls, outsized emotions and outrageous loves!

JANE WYMAN · CHARLTON HESTON

LUCY GALLANT

CO-STARRING

CLAIRE TREVOR · THELMA RITTER

CLAIRE TREVOR
the kind of woman you
always find where the
wild-catters find their fun!

THELMA RITTER
in another fine
touch-tender
performance . . .

with
WILLIAM DEMAREST
WALLACE FORD · TOM HELMORE
Produced by
WILLIAM H. PINE and WILLIAM C. THOMAS
Directed by ROBERT PARRISH
Screenplay by JOHN LEE MAHIN
and WINSTON MILLER
From the novel "THE LIFE OF LUCY GALLANT"
by MARGARET COUSINS

COLOR BY TECHNICOLOR

VISTAVISIO
MOTION PICTURE HIGH-FIDELITY

You'll hit boxoffice gushers too,
with Paramount hits like
TO CATCH A THIEF,
THE TROUBLE WITH HARRY,
ULYSSES and THE GIRL RUSH

Toll-TV Hot Potato In FCC Hands; Long Delay Predicted For Verdict

Washington—The subscription television controversy was reawakened from its summer sleep last week as the proponents and opponents of the proposed system, now being considered for approval or rejection by the Federal Communications Commission, filed further comments with the government body.

The American Broadcasting Company took the position that the FCC should appoint a fact-finding body to conduct a full investigation, the results of which could be passed on to Congress for consideration. ABC holds that the FCC does not have the authority to approve toll-TV, and that the Commission should, as a matter of policy, consult Congress before proceeding with a decision which involves substantial changes in the social, economic, and political structure of the American community.

The Paramount-controlled International Telemeter Corporation, which filed a brief with the FCC in June proposing its toll system for licensing, declared that "vitriolic" opposition comes from the "entrenched interests" who will gain from the status quo. Exhibitors were scored specifically, and the brief asserted that it was more in the interest of theatremen to promote the improvement in such processes as cannot be duplicated on TV than to suppress a new industry. The networks were also challenged in their dominating position, one that would be mitigated by the toll method, Telemeter said. In reply to the opposition argument that the consumer would be forced to make new expenditures on his set to receive subscription telecasts, Telemeter noted that the FCC has not hesitated, previously, to subject the public to a cash outlay when such was in its interest.

The Committee Against Pay-To-See TV, and exhibition in general, were criticized in the brief filed by Skiatron Electronics and Television Corporation, which held that theatremen oppose any kind of entertainment outside the four walls of a motion picture house and that they have spread a "false alarm" concerning the ultimate effects of toll-TV. Skiatron also said that it is contrary to democratic traditions for all of television to be left in the control of the networks and the national purveyors of "cigarettes, beer, and soap."

The next move in the fight is now up to the FCC, which has taken the problem under advisement. There are several different courses open to the Commission, which could decide to authorize or to reject toll-TV without further proceedings. Or, it could authorize a limited commercial test of the system, postponing final decision; declare that certain points need further clarification and invite further briefs; refer the matter to Congress for it to interpret the FCC's authority according to the Communications Act; schedule attorney's arguments on the pros and cons; or schedule limited or full scale public hearings on the issue. The course of action has not yet been indicated.

Anti-Trust Suit Dismissed; Owner Was Non-Operating

PHILADELPHIA—U. S. District Court Judge William H. Kirkpatrick last week dismissed the treble damage anti-trust suit brought by Charles Kahn of the Melrose Realty Company, Inc., landlord, SW Yorktown, against the major distributors. Kahn had charged that distributors had shown favoritism to the competing Glenside, Glenside, Pa., in giving it day and date runs with the Yorktown.

Judge Kirkpatrick cited a previous ruling by himself, later confirmed in the U. S. Court of Appeals, that a non-operating owner of a theatre does not have the right to bring a civil action. Attorneys Louis Goffman and Arlen Adams represented the distributors.

MGM Names Falconer As Kelly Successor

New York—Haven Falconer, who recently celebrated his 10th year with Loew's, Inc., has taken over the duties formerly supervised by William D. Kelly, who retired from the company last fortnight after 37 years of continued service.

Falconer

Falconer was schooled here and in New Jersey before entering Dartmouth where he graduated in 1939, continuing on the college faculty as director of visual education until he joined the Armed Forces as a Second Lieutenant. He was mustered out of the Army due to illness but continued as a civilian employe in Washington as expert consultant to the Secretary of War. He was then transferred to New York as director of visual aid for the Armed Forces Institute.

Falconer continued his civilian Army activities until 1945 when he joined Loew's International as 16mm. sales manager. Falconer's duties will include ordering of prints, research, censorship and eastern production location work for the studio, in addition to continuing his interest in 16mm. distribution in Canada and Alaska, as well as an assist in TV.

Wolfson Keynotes TOA Meet

Columbus, Ga.—E. D. Martin, president, Theatre Owners of America, announced last week the selection of Mitchell Wolfson, Wometco Theatres, Miami, Fla., as keynote speaker for the Theatre Owners of America convention at the Biltmore Hotel, Los Angeles, on Oct. 6-9.

Wolfson, currently chairman, TOA finance committee, has been an active leader in the association since its inception. He was president in 1951-52.

Court Battle Possible In Clearance Problem

New York—The threat of a court battle over film clearances appeared on the horizon last week as Sid Stern, president, New Jersey Allied, lashed out at distributors for their present policy, which he cited as being unjust and detrimental to the industry. Stern, bolstered by the voice of Wilbur Snaper, past president, pleaded his case for a shorter waiting time between New York first-runs and metropolitan New Jersey bookings. Stern stated that the situation is growing increasingly serious, with a decline in attendance already noted in many Jersey houses.

The occasion for his pronouncement was a special meeting of the general membership of New Jersey Allied. The conferees were unable to reach a final decision as to a policy of legal action. The Allied members will reconvene on Sept. 20, and at that time, Stern stated, a decision will definitely be reached.

The 38 exhibitors present at the Allied session also took up the subject of a possible tax-reduction campaign. Although the matter was extensively thrashed out, here again no final decision was reached. The topic will be placed on the agenda of the next meeting, with a membership agreement expected to be made at that session.

A report of Loew Circuit plans for the acquisition of drive-in sites in the Jersey area led Stern to speak of legal action in this matter. Stern indicated that a legal battle would be probable if the course of action contemplated by Loew's should prove injurious to independent exhibitors of the area.

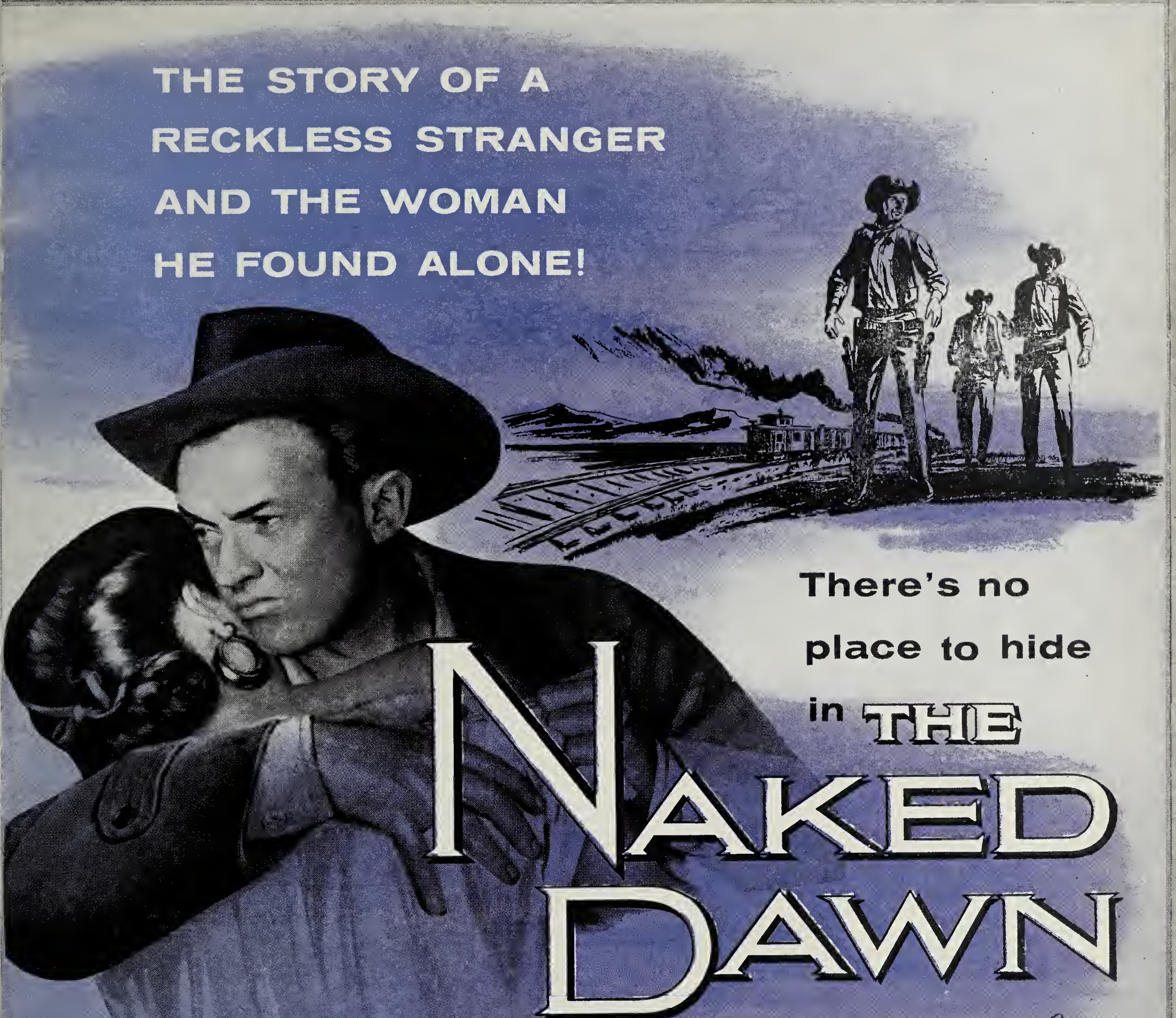
The question of New Jersey Allied's continued financial support of Council of Motion Picture Organizations was brought to the attention of the exhibitors present.

Film Pooling Scrapped

Indianapolis—The government's anti-trust suit against the Fourth Avenue Amusment Company, Louisville, Ky., Alliance Theatres, Chicago, and their affiliates here has reached a settlement designed to restore the competitive situation in Terre Haute, Ind., it was announced last week. Stipulations accepted before Judge William E. Steckler in Federal Court restrain all parties from pooling agreements in which theatres would be operated as a unit, from owning any interest in the State, Terre Haute, and from entering into any deal for first-run product that would be shown in excess of 25 days before it was available to subsequent-run situations, including drive-ins. The settlement further enjoins any informal agreement on the division of product.

RKO Salesman Mourned

Minneapolis—W. C. Winters, salesman for RKO, died suddenly at Sioux Falls from a heart attack, while on a road trip. Winters was 56, and had been with the organization for 33 years. He is survived by his wife, two daughters, and a son.



THE NAKED DAWN

PRINT BY *Technicolor*

STARRING

ARTHUR KENNEDY · BETTA ST. JOHN

with EUGENE IGLESIAS · CHARLITA

Directed by EDGAR G. ULMER · Associate Producer JAMES O. RADFORD · A UNIVERSAL-INTERNATIONAL PICTURE

Plans For Cinemiracle Highlight National Theatres Colorado Meet

COLORADO SPRINGS, COLO.—Aggressive expansion in allied amusement fields, with emphasis on rapid and vigorous development of Cinemiracle, a continuing intensified program of pre-selling motion pictures, and a vigorous fight for tax relief were the highlights of the keynote address of president Elmer C. Rhoden at the opening session of the National Theatres convention last week.

Rhoden said that National is making an expenditure of $5 million to perfect the Cinemiracle process, which, "employing three strips of film and three-panel projection, creates the greatest sense of audience participation of any motion picture projection system yet devised." Rhoden said also that application to the courts will be made soon for approval of National to finance at least three productions annually using Cinemiracle cameras, and that National intends to expand its theatre holdings, citing the recent acquisition of the Joe Laurence circuit in Salt Lake City and vicinity, and will acquire, subject to court approval, a drive-in in Las Vegas, Nev., and build on a five-acre site in Van Nuys, Calif., a new type of modern motion picture theatre.

District managers making reports at the conference spoke out on a variety of subjects, as did guest theatre managers. The topics ranged from actual theatre management to exploitation and promotion, and political ties within the community. Robert W. Selig, Fox Inter-Mountain division manager, declared that the net result of any theatre operation should be half profit, half community goodwill. Edwin F. Zabel, vice-president, Pacific coast operations, presided at the sessions. Zabel later announced a series of promotional moves in key situations. Heading the list, William H. Thedford, Evergreen division head, will move his offices from Seattle to San Francisco, where he will lead also FWC's northern California division. The shift will send James Runte, presently in San Francisco, to Seattle as the new Evergreen division manager. John Klee, now district manager, Los Angeles, moves to Oakland, Calif., as East Bay district topper under Thedford. Klee will replace Robert C. Rothafel, who transfers to managing director, Roxy, New York.

Other advancements involve Ernest Sturm, present Orange County district manager, taking over Klee's former district. Sturm's vacated spot will go to Harold Wyatt. The post of Oakland city manager, vacated recently when Fay S Reeder was reset as ad-publicity manager, Bay area, will go to Harold Seindenberg, who comes from the Fox, Philadelphia, to join the Zabel west coast crew. William Moclair moves from the Roxy, New York, to the post of executive director, Fox, Philadelphia.

Cathedral Names Howcroft

HOLLYWOOD—Clifford Howcroft has been appointed director of sales and promotion, Cathedral Films, it was announced last week.

Essaness Anti-Trust Suit Asks Damages Of $35,440,000

CHICAGO—The six-year old Essaness Theatres Corporation $35,440,000 anti-trust suit against Balaban and Katz, Stanley Warner, Warner Theatres, seven major distributors, and John Balaban personally, and others, went on trial last week, with the early activities confined primarily to the selection of jurors and the presentation of preliminary testimony. The trial is expected to be one of the longest in the records of the city.

It is charged by Essaness that a conspiracy and monoply exists in exhibition throughout the country in general and in Chicago specifically, thereby allegedly depriving the plaintiff from securing product for its theatres and forcing him to pay excessive film rentals. In treble damages, Essaness demands $31,735,000, and the estate of the late Sidney Spiegel, Jr., asks $3,705,000.

Rowley Stock To UA Circuit

NEW YORK—All of the Class A stock of Rowley United Theatres, Inc., has been acquired by the United Artists Theatre Circuit, Inc., it was announced last week by George P. Skouras, UATC President. Rowley United Theatres, Inc., owns and operates a chain of approximately 150 motion picture theatres and drive-ins in Texas, Oklahoma, and Arkansas.

The acquisition of this stock was made from members of the Rowley family, who received consideration in the form of United Artists Theatre Circuit, Inc., common stock.

Skouras, in announcing the conclusion of this transaction, asserted that there will be no managerial changes in the operation of the Rowley United Theatre Circuit. Edward H. Rowley becomes chairman of the board of the Rowley Circuit, and his son, John H. Rowley, was elected president of the corporation.

New Sales Division Created By Paramount

NEW YORK—The creation of a new Paramount U. S. sales division, to be known as the Rocky Mountain division, and the appointment of Phil Isaacs as its manager were announced last week by Hugh Owen, vice-president, Paramount Film Distributing Corporation.

ISAACS

Isaacs has been Paramount Washington branch manager since 1949. He joined the company in 1946, as a trainee in the New York booking department. Isaacs later was transferred to Buffalo as head booker and office manager. In 1948, he returned to New York where he served successively as salesman and assistant to Owen until he was named Washington branch manager.

Establishment of the Rocky Mountain division, which will bring to seven the number of major U. S. sales territories in which Paramount branches are grouped, and Isaacs' assumption of the managership will be effective Oct. 3, Owen said. The headquarters of the new division will be in Denver.

The Rocky Mountain division will include the Denver and Salt Lake City branches, which have been in the western division, and Des Moines and Omaha, which have been in the central division.

Burton Robbins On Tour

NEW YORK—The first leg of a nationwide tour of National Screen Service exchanges began last week for Burton E. Robbins, vice-president in charge of sales, to launch the George F. Dembow Sales Tribute.

Robbins visited the Buffalo, Boston, and New Haven exchanges for meetings with the sales staff in connection with the Dembow Drive.

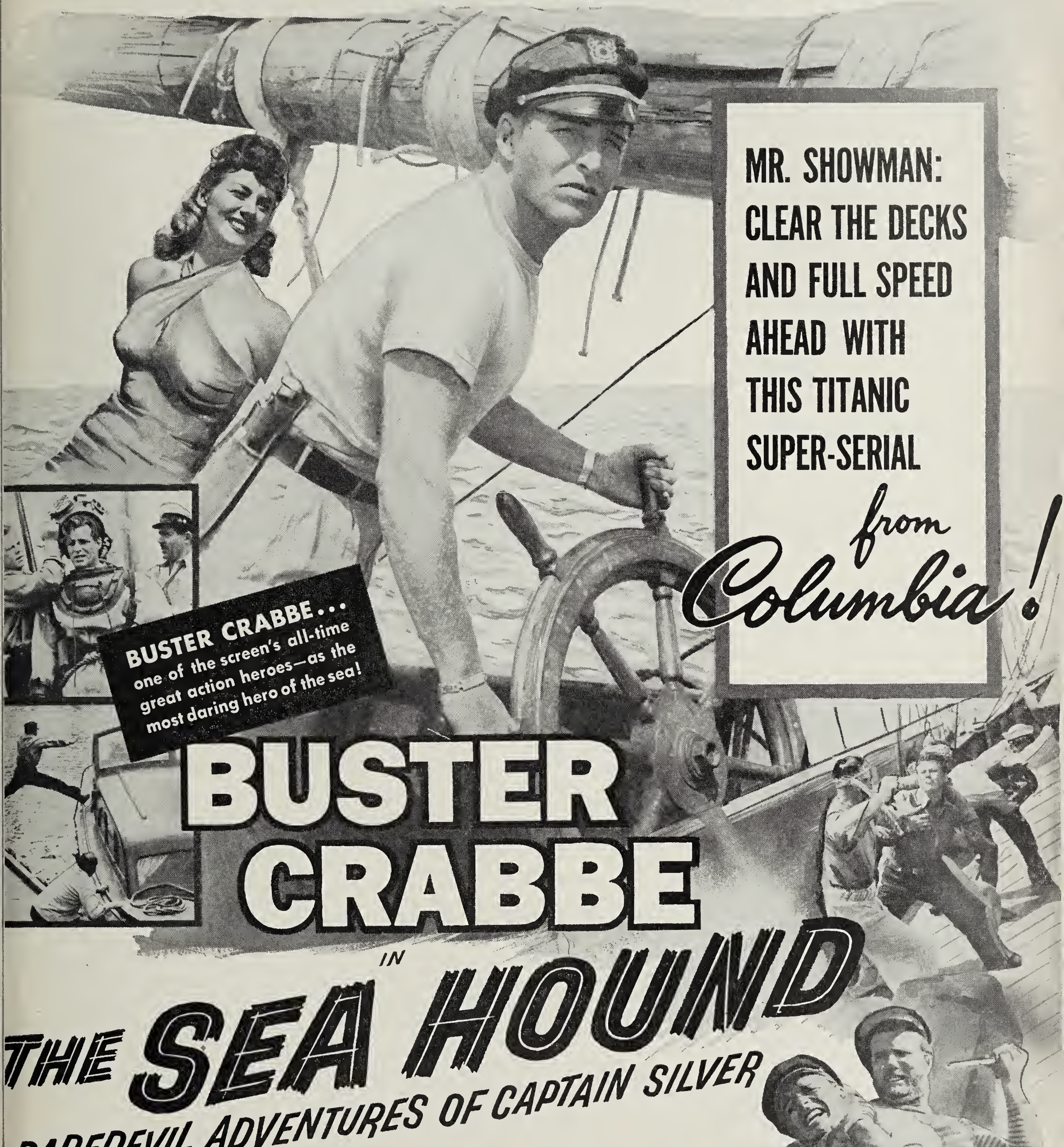
In succeeding weeks, Robbins will cover the remainder of the 31 branches of National Screen Service.

This Was The Week When.......

"Gate Of Hell" star Machiko Kyo arrived in New York from Japan, by way of the Venice Film Festival. . . . Selected Pictures president George Schaefer was named the industry's honorary chairman for National Bible Week. . . . RKO revealed the departure of Superscope, Inc., president Joseph Tushinsky for Geneva, to set up a sales and distribution office. . . . United Artists slated the world premiere of "Gentlemen Marry Brunettes" for Chicago's Oriental, Sept. 29. . . . Allied Artists International head Norton V. Ritchey announced the first overseas release of "The Phenix City Story," in Japan.

TOA revealed the start of negotiations with president James L. McCloy, Pacific Association of Theatre Owners, pointing toward the affiliation of the newly organized island group. . . . The directors of American Broadcasting-Paramount Theatres approved the redemption of 150,000 shares of the 5 per cent preferred stock at $20.80, plus the accrued dividend, on Oct. 20. They also declared dividends of 25 cents a share on outstanding preferred and common stock, payable Oct. 20 to holders of record Sept. 23. . . . Paramount announced the incorporation of Detroit into the midwest central division under Bryan D. Stoner. . . . United Artists "The Big Knife" became the only U. S. film to score in the international competition at Venice. . . . MGM slated a home office conference on "Guys And Dolls" promotion.

SWASHBUCKLING SEA-THRILLS FLOOD THE SERIAL SCREEN!



MR. SHOWMAN: CLEAR THE DECKS AND FULL SPEED AHEAD WITH THIS TITANIC SUPER-SERIAL *from Columbia!*

BUSTER CRABBE... one of the screen's all-time great action heroes—as the most daring hero of the sea!

BUSTER CRABBE

IN

THE SEA HOUND

DAREDEVIL ADVENTURES OF CAPTAIN SILVER

with

JIMMY LLOYD	PAMELA BLAKE	RALPH HODGES	SPENCER CHAN
as Tex	as Ann	as Jerry	as Kukai

Screenplay by George H. Plympton, Lewis Clay and Arthur Hoerl
Directed by WALTER B. EASON and MACK WRIGHT
Produced by SAM KATZMAN
A COLUMBIA SERIAL (Reprint)

USE COLUMBIA'S BRAND NEW PRESSBOOK, JAM-PACKED WITH TICKET-SELLING PROMOTIONS!

The Tip-Off On Business

(The Tip-Off On Business is a record of how pictures are grossing in various parts of the country. The rating given the pictures (see key) is a cross section of reports received from the field, and presents a summary of various types of runs. Inasmuch as the rating given cannot constitute the business of each individual engagement, an attempt is made to present a general average. By studying the ratings, which are constantly kept up-to-date, exhibitors may guide themselves in their buying and booking.—Editor)

KEY TO "THE LITTLE MEN" RATINGS: (SEPTEMBER 21, 1955)

🚶🚶🚶🚶 Registering grosses in the highest brackets.	🚶🚶 Just fair, nothing out of the ordinary, average.
🚶🚶🚶 Good, although not breaking down the walls.	🚶 Disappointing, below what was expected.

MARTY (UA)	🚶🚶🚶
THIS ISLAND EARTH (U-I)	🚶🚶
INTERRUPTED MELODY (MGM)	🚶🚶🚶
THE END OF THE AFFAIR (Columbia)	🚶
DAVY CROCKETT, KING OF THE WILD FRONTIER (Disney-Buena Vista)	🚶🚶🚶
NOT AS A STRANGER (UA)	🚶🚶🚶🚶
LADY AND THE TRAMP (Disney-Buena Vista)	🚶🚶🚶🚶
ANGELA (20th-Fox)	🚶
WE'RE NO ANGELS (Paramount)	🚶🚶
MISTER ROBERTS (Warners)	🚶🚶🚶🚶
CREATURE WITH ATOM BRAIN (Columbia) IT CAME FROM BENEATH THE SEA (Columbia) (As a combination)	🚶🚶🚶🚶
THE COBWEB (MGM)	🚶🚶
THE VIRGIN QUEEN (20th-Fox)	🚶🚶
TO CATCH A THIEF (Paramount)	🚶🚶🚶🚶
SUMMERTIME (UA)	🚶🚶🚶🚶
THE SHRIKE (U-I)	🚶🚶🚶
THE MAN FROM LARAMIE (Columbia)	🚶🚶
YOU'RE NEVER TOO YOUNG (Paramount)	🚶🚶🚶
LOVE IS A MANY-SPLENDORED THING (20th-Fox)	🚶🚶🚶
THE PHENIX CITY STORY (Allied Artists)	🚶🚶🚶
PETE KELLY'S BLUES (Warners)	🚶🚶🚶
THE McCONNELL STORY (Warners)	🚶🚶
TO HELL AND BACK (U-I)	🚶🚶🚶🚶

Atomic Energy Film First For Cinerama

New York—The uses of atomic energy in peace time will be the subject of the first in a series of Cinerama productions planned by Cinerama, Inc., it was announced last week by president Hazard E. Reeves, who stated that the atom film will be the kickoff of a "dynamic plan" to develop Cinerama, Inc., the company which holds the patent rights to the Cinerama process. The picture will be made with the technical assistance of the Atomic Energy Commission, Reeves further revealed.

The president said that Cinerama entered the production field because of Stanley Warner's failure to produce three Cinerama pictures in the maximum period of two years stipulated in the exclusive rights contract between SW and Cinerama. Reeves emphasized that there must be more Cinerama product available to justify opening more Cinerama houses. Under its contract with SW, the executive said that his company receives 10 per cent of profit from theatre operation after certain costs.

The atomic energy film will be produced by Grant Leenhouts, Cinerama vice-president, who said that he plans to make prints available in 35 mm. also. Actual shooting of the picture has begun already, and the current schedule calls for release in the fall of next year.

Tax Fight Supported

Boston—Support of his recent proposal that COMPO lead another campaign to eliminate the Federal admissions tax entirely has been voiced by an overwhelming majority of the industry leaders to whom he suggested it, Samuel Pinanski, American Theatres president, reported last week. He said that 44 of those who replied to his letter were in favor of the tax repeal effort, and that only five opposed it.

Pinanski, who explained that he was acting as an exhibitor responsible for the welfare of a number of theatres and not as a member of the COMPO triumvirate, said, "The response . . . is especially heartening in view of the experience we have had this summer in New England. Ordinarily . . . business in July and August will provide a cash reserve for subsequent months. This summer, however, we have had at least two months of record-breaking heat . . . disastrous floods . . . and the worst polio epidemic . . . Despite these handicaps, we have been obliged to pay a federal admissions tax . . . What happend in New England could happen anywhere else in this country . . . nowhere is a theatre's margin of survival sufficient to withstand such blows for long."

RKO Handles Disney Abroad

New York—Following negotiations by Walter Branson, world-wide sales manager, RKO Radio Pictures, and Leo Samuels, general sales manager, Buena Vista, RKO Radio will distribute four of Walt Disney's current properties throughout Latin America, the Far East (excepting Japan), Australasia, and Switzerland, it was announced recently.

TO
UNITED ARTISTS CORPORATION
UNDER THE DIRECTION OF
ARTHUR KRIM
AND HIS ASSOCIATES
FOR THE TREMENDOUS IMPETUS GIVEN TO
INDEPENDENT PRODUCTION
THROUGH CAPABLE DISTRIBUTION
OUTSTANDING PROMOTION, SOUND FINANCING
AND PERSONAL ENCOURAGEMENT
RESULTING IN MORE AND BETTER FEATURE MOTION PICTURES
DURING A TRYING PERIOD OF SCARCITY

On behalf of United Artists, our associates and ourselves, may we thank the Motion Picture Exhibitors of America who, through the facilities of Exhibitor Magazine's 1955 Laurel Awards Poll, voted this company its SPECIAL AWARD.

Robert S. Benjamin

ROBERT S. BENJAMIN, *Chairman of the Board*

Arthur B. Krim

ARTHUR B. KRIM, *President*

$HOWMAN$HIP $WEEP$TAKE$

1955-56 SERIES Finalists In Contest No. 12

WINNING ENTRY

Four Angles In Small Community Sweep A Field Of Good Entries

PHILADELPHIA—With his entry outlining four stunts for small town exploitation, Sheldon Kliman, Riviera, Hastings, Minn., has come through as winner of SHOWMANSHIP SWEEPSTAKES Contest Number 12.

However, one of the judges remarked "This was a tough choice as all entries were fine this week"; while another stated, "Some of these entries point up fine exploitation for a small town. Others should take notice and act!"

Kliman's winning effort follows in detail:

FOUR STUNTS FROM A SMALL TOWN

Submitted by Sheldon Kliman
Riviera, Hastings, Minn.
632 seats • 50 cents top adult admission
General patronage.

Here's a hustling manager who comes up with four ideas, collectively or singly he hopes will win a SHOWMANSHIP SWEEPSTAKES prize.

On a recent "Disneyrama" show from Buena Vista he had an attractive lobby-sidewalk display with Mickey Mouse shouting "Hey, Look!" and enumerating the subjects to be shown. This Saturday promotion attracted kids from miles around.

Since Hastings is a small town a recent parade proved to be a natural for exploiting U-I's "Abbott and Costello Meet The Keystone Kops" with a float. Something with flash was needed without hurting the petty cash too much. Two sheets of upsonboard and about 12 feet of one inch x 2 inch pine, designed just right, made one of the most comical floats entered in the parade. This was designed in such a manner that it could be mounted on a coster wagon and two youngsters, one steering and one pushing, looked like two clowns driving a funny car. The sides were painted with appropriate copy giving picture title, theatre and playdates. Besides stealing the attention in the parade this made a wonderful lobby display. People entering the theatre would remember seeing it in the parade and remark what a laugh riot the picture must be. While the parade float was moving on the streets two young boys distributed monthly programs to onlookers on each side of the street.

We found we needed a stimulant to push up midweek business; and the excitement of "Sacks of Silver" proved to be the answer. This operated by the doorman giving out registration cards to everyone entering the theatre. Copies of the registration card are placed in the drawing barrel. The registration cards are filed so only one copy of each name is in the barrel. Those who attend on Wednesday night receive an attendance card to fill out, so that if their name is called on Thursday they can still win. We started with $100 in the jack-pot. Every week there was no winner, we added $25. Names were called as listed on a lobby board, and winners listed on a separate board. Jackpot contests are listed on the theatre front. When there is a winner, he is handed a pail and an empty sack of silver dollars is dumped into it on stage for a fine presentation.

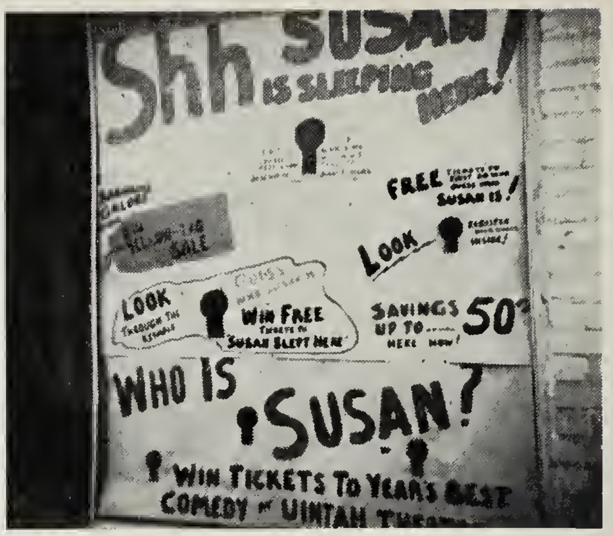
For "An Annapolis Story" a "count the middies" contest was planted in the local newspaper. Guest tickets were given winners, although most entries, all received by mail, were declared winners for the goodwill it caused.

Kliman states that in eight years experience he has found people everywhere want to attend theatres; but they want to be told about the good shows; and, believe me, he says, I tell them.

RUNNER-UP NUMBER 1

"SUSAN DID NOT SLEEP IN FRUITA"

Submitted by Bob Walker
Uintah, Fruita, Colo.
200 seats • 40 cents top admission
Small town patronage.


Shh SUSAN IS SLEEPING HERE!
FREE SUSAN IS!
LOOK
LOOK THROUGH THE KEYHOLE
WIN FREE TICKETS TO SUSAN SLEPT HERE
SAVINGS UP TO 50 HERE NOW!
SALE
WHO IS SUSAN?
WIN TICKETS TO YEAR'S BEST COMEDY AT UINTAH THEATRE

Two weeks ahead of play date on "Susan Slept Here," I cut out small cards and on one side I painted, "Shh!" On the other side, "Susan Is Going To Sleep Here." I hung these from light cords in the outer lobby and in the Gamble store.

The lady who owns the Gamble store had promised me one of her front corner windows some time before for a tie-up with "Susan." When I came in to fix the window, she was a bit perturbed as she had forgotten and she was having a sale on the same day.

I took paper, as you can see in the illustration, painted it so that it not only plugged the show; but plugged her sale and it made her happy.

I hired a popular high school girl to lay in the window on a couch attired in negligee and wearing a mask.

The first 20 persons to register in the store the correct name of the masked "Susan" were given a pass to the theatre. They registered all day and it was nearly evening before they began to guess right. Finally some boys of the town started calling all the girls until they found one they couldn't locate and they began registering her name. It created loads of fun and excitement in our small town and it packed them in at the show.

Later, the store owner, said, "Bob you got more folks in than my sale did. Why don't you use one of my windows every week?"

This is a low cost promotion which many might find adaptable on other films.

RUNNER-UP NUMBER 2

CIRCUS-ING THINGS UP

Submitted by C. A. Morris
Morgan Theatre, Morgan, Minn.
360 seats • 50 cents top admission
Town and Rural patronage.

Television has been hitting this area for some time so I decided to do something about it to bring people back into the theatre and sell my place at the same time.

I recently used four gimmicks on Paramount's "Three Ring Circus." The first was the using of 2500 circus heralds with the reverse side utilized by five ads by merchants, the cost to them paying for the printing and mailing. The second was the giving to the local piano teacher $10 for a list of her 67 pupils. Their parents put $60.50 in my till.

I sent out 400 postcards reading: DID YOU KNOW YOUR WIFE WAS EXPECTING? You to take her to the Morgan Theatre to see Martin and Lewis in their new comedy, "Three Ring Circus" showing . . . . "

And I mailed 200 letters, enclosed with circus herald to persons who have not been to my theatre for a long time. This letter reads as follows:

All yours—for you to enjoy. The Morgan Theatre opens the doors to the talents of the world where the miracles of the arts and sciences are brought together with lavish skill and unlimited millions. They are all yours for the time you select—at the price you pay for an admission.

AIR CONDITIONING. Healthful atmosphere. One hundred per cent automatically controlled heating and cooling. New engineering principle. No drafts. Fresh air intake. Controlled humidity. It's YOURS for healthful entertainment.

PROJECTION. There could be a lot said about our projection equipment, but you are interested only in the results, so let us tell you only that it consists of the very latest scientifically engineered and tested equipment designed to give you clear, flickerless, life-like action.

SOUND. Of equal importance scientifically and result-wise, the voice which comes from our screens is according to science, better than natural. It is controlled and presented for pleasing and comfortable listening.

CRY ROOM. Little one's tired? Afraid they'll fuss? Don't stay home. See the picture in perfect ease in the specially designed cry room.

POWDER ROOM. Certainly. Conveniently located for the comfort and convenience of our ladies.

Relax in pure contentment in the new super, luxurious Push Back seats. In cloud floating comfort, enjoy the newest and finest in entertainment.

"NEVER WAS SO MUCH ALL YOURS FOR SO LITTLE."

Morris adds that these four promotions brought him the highest gross that he has had in the last two years.

RUNNER-UP NUMBER 3

"TELL-A-GRAMS"

Submitted by Ed Harris
Orpheum, Neosho, Missouri
650 seats • 50 cents top admission
Small town patronage.

Each morning about 11 A.M. we obtain from the Neosho Daily News the latest United Press News and anything of local interest. We mimeograph this, mix in plugs for the theatre, current attraction, etc., and on forms similar to those of Western Union Telegraph Company and distribute to all local restaurants, places of business before the noon lunch hour.

The business men seem very anxious to have these, and they post them on their windows and other prominent spots in their establishments. In fact, some we missed called and asked that some be left for them.

This may bring in only a few customers; but people sure have been talking about it and the theatre.

It has been a long time since anyone stopped me on the street to compliment me on anything we have done; but they do on this every day.

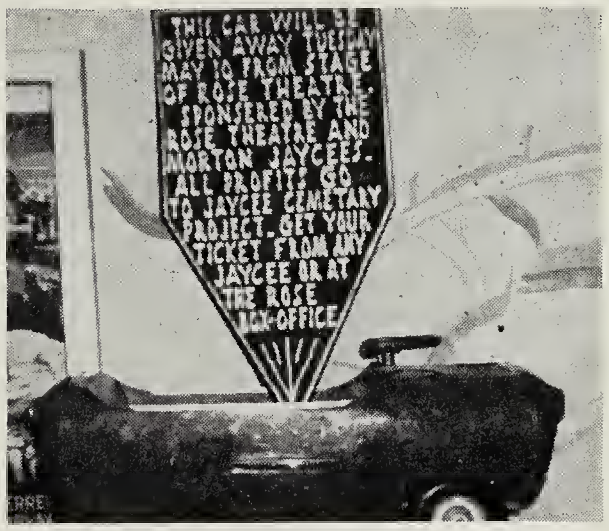
I believe it is well worth the effort and far better than distributing programs or heralds. The top of the "Tell-a-gram" reads "Late headlines courtesy Neosho Daily News. For the news in detail read the Neosho Daily News." On the "ear marks," left and right, is carried the weather report, and temperature; and a slogan such as "Have You Attended A Movie Lately?"

Bill Decker, manager, Butler, Butler, Pa., was the winner, SHOWMANSHIP SWEEPSTAKES' Contest Number 10 for his "no cost" exploitation campaign on 20th-Fox's "The Seven Year Itch."

RUNNER-UP NUMBER 4

GIVEAWAYS FOR CHILDREN

Submitted by T. J. Simpson
Rose, Morton, Texas
800 seats • 65 cents top adult admission
General patronage.


THIS CAR WILL BE GIVEN AWAY TUESDAY MAY 10 FROM STAGE OF ROSE THEATRE. SPONSERED BY THE ROSE THEATRE AND MORTON JAYCEES. ALL PROFITS GO TO JAYCEE CEMETARY PROJECT. GET YOUR TICKET FROM ANY JAYCEE OR AT THE ROSE BOX-OFFICE

The theatre recently in cooperation with the Jaycees gave away a children's sports car and a doll house, which helped both parties.

Tickets were sold on the car at $1.00 each. The ticket would admit one person to the theatre the night of the giveaway, thus keeping it from being a raffle.

The Jaycees wore their uniforms and sold tickets in the lobby of the theatre for two weeks before the drawing and then sold tickets in front of the theatre on the night of the giveaway. After paying for the car, the profit was split equally. The Jaycees set their part aside for the Jaycee cemetery fund, which helped out ticket sales considerably.

The doll house was given away in cooperation with the L'Allegro Study Club and their profits were set aside for a scholarship fund.

The giveaways were advertised in the newspaper for about eight weeks in advance. One week there was half a page advertisement and each week there were publicity stories on the giveaways. All of this advertising and publicity was put in the newspaper at no cost to the theatre.

In addition to the advertisement in the weekly paper, the stunt was publicized in "A Weekly Reminder For The Theatre," which is published by the theatre.

The giveaway was planned well in advance; and for the night it was held a family type comedy feature was booked so all ages might enjoy it.

The final results were good. The theatre made money off the ticket sales plus a lot of goodwill advertising and made money the night of the giveaway because we had about three times regular Tuesday night averages and also the stunt helped out two deserving organizations.

Contest Aids "Kentuckian"

New York—A contest awarding an expenses-paid weekend stay for two at Grossinger's Hotel, a 21-inch Dumont TV set and 14 other prizes to the first 16 entrants listing 15 of the most famous Kentucky-bred men, was just held in conjunction with the Mayfair engagement of UA's "The Kentuckian."

$1600.00
IN
SHOWMANSHIP PRIZE MONEY
THIS WEEK

While $100.00-per-week will be awarded each and every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors will post from time to time additional CASH PRIZES to focus attention on a particular picture. Such CASH PRIZES must be posted until won, during a maximum period of 13 weekly issues, and if not won during that time will be withdrawn. To win these CASH PRIZES, the entrant must *first* win the $100.00 SHOWMANSHIP SWEEPSTAKES Award. Should the winning promotional effort involve a picture that has a CASH PRIZE posted, the winner gets this latter prize from the Film Distributor *as an added bonus*.

PARAMOUNT PICTURES
$500.00 on—
"WE'RE NO ANGELS"
(This Prize Offer expires Oct. 12)

UNIVERSAL-INTERNATIONAL
$500.00 on—
"THE PRIVATE WAR OF MAJOR BENSON"
(This Prize Offer expires Oct. 19)

REPUBLIC PICTURES CORP.
$500.00 on—
"THE LAST COMMAND"
(This Prize Offer expires Nov. 23)

The International Scene . . . .

Canada

Ban On Youngsters Fought By Exhibitors

TORONTO—Ontario exhibitors are peeved about any suggestions by Ontario Theatre Inspection barring children under five years from theatres. They have made it clear to their organization, the Motion Picture Theatres Association of Ontario, that they are most unhappy about the idea.

Small town exhibitors are most particularly opposed to any such suggestions, claiming that any such regulation would seriously cut down boxoffice receipts.

They point out the idea of mothers letting their kiddies attend a show accompanied by a teen-ager while they shop would be lost, said Arch H. Jolley, executive-secretary. Small town exhibitors need this kind of business today.

Jolley said that the exhibitors were quick to point out that with all the safety regulations in effect today, along with proper supervision, "It is felt there is no need for such a regulation."

The exhibitors who haven't replied with their suggestions were asked by Jolley to quickly register their reaction so that representations may be made to the proper authorities.

Robert Mitchum recently arrived in Stockholm for location filming of United Artists' "Foreign Intrigue," and seen greeting the star at the airport is Nils Ronback, UA managing director in Sweden.

CINE CHATTER: The Village, operated in Toronto by Famous Players Canadian Corp., located in one of the city's most exclusive residential districts, will close soon. The house was built by Luigi Romanelli in the style of an old-English inn with large oak beams supporting the roof. . . . Blair Weldon, Moncton, is Theatre Posters sales representative for everything but paper. . . . It is reported that Famous Players was first offered the Marciano-Moore fight for theatre-television at the Imperial, Toronto, the largest theatre in Canada. The executives passed up the offer and the portable theatre TV was booked into Loew's Uptown. . . . Extras in Billy Wilder's "The Spirit Of St. Louis," story of Lindbergh's flight, being filmed in Newfoundland, included some who claimed to have actually witnessed the flight over St. John's. . . . Tribute to the memory of George Ganetakos, founder and general manager of United Amusement Corporation, Montreal, who died June 9, was paid by the Greek Red Cross. The announcement, made in a letter to Basil Salamis, Canada's representative of the Greek Red Cross, cited Ganetakos' generosity in time and money to the people of Greece while he was president of the Greek War Relief Fund of Canada during World War II. . . . Bob Maynard is presenting twice-daily vaudeville in conjunction with his screen presentations at the Francais, Ottawa. . . . Charlie Frankelson is the new head booker at MGM in Winnepeg, replacing Earl Fainblit, while Shirley Simons takes over as short subjects booker. . . . Forty golfers participated in the second annual golf tournament in Winnipeg sponsored by the Canadian Picture Pioneers branch. . . . Famous Players Canadian Corporation, Ltd., declared a dividend of 37½ cents on the common stock for the quarter ending Sept. 30, payable Sept. 28 to shareholders of record Sept. 2.

COMING TO NEW YORK?

Stay at this modern 25-story hotel. All rooms outside exposure. Large, beautifully furnished rooms with kitchenette, private bath, from $5.50 daily. Two room suites from $8.50

SPECIAL MONTHLY RATES!

Air-conditioning & television available

Hotel BEACON

Broadway at 75th St., New York
Oscar Wintrab, Managing Director

Foreign Exports Up

LONDON—British equipment exports for the first half of this year emphasize the increased British competition in the international film equipment field, in which American manufacturers have long been paramount. The value of exported equipment was 1,083,000 pounds sterling, compared with 940,000 pounds for the same period in the preceding year.

At the same time, West German film and photographic exports for 1954 reached an all-time high of $41 million, it was reported. The largest individual share went to the United States, which bought a total of 900,000 worth of German equipment last year. The most important areas of American equipment exports, Canada and Latin American, have not yet been tapped by the Germans, who sold more than 50 per cent of their products in Europe. A large share of the total represents replacement parts.

Konecoff

(*Continued from page 10*)

butor, and labor representatives who came up for the annual meeting of the board of directors and visitation to the hospital.

Sullivan could have sat in at lunch that followed in the cheerfully appointed dining room and heard Arthur Mayer as emcee introduce the various guests and the few words that some had to say. For instance, president Abe Montague gave a stirring evaluation of the hospital in relation to the industry, its people, and the thanks expressed to the staff for service. He denied the rumor that Will Rogers was to close and, instead, announced that it will expand. In fact, the hospital has gone international with several patients in from overseas, and arrangements are being made to actively include necessary entrants from Canada.

There too, Saranac Mayor Anthony Anderson, who is also the local exhibitor and an ex-TB patient, paid tribute to the hospital and its operation. Sam Rosen, Stanley Warner executive vee-pee, in a heart-warming few minutes, introduced the numerous sons of prominent industryites who came along on this trip to see the hospital, meet its people, and witness its workings. They included Richard Brandt, Michael Mayer, David Picker, Martin Quigley, Jr., Harold Rinzler, Alan Robbins, Burton Robbins, and Norman Robbins, Tom and Bill Rodgers, Jr., Arthur Rosen, Morton Thalheimer, Jr.

Vee-pee Ralph Hetzel, MPAA, presented a check for $50,000 to the hospital on behalf of the member companies. Martin Quigley, Jr., urged widespread dissemination of the happenings at the institution. Gene Picker reported on fund raising activities and local editor James Loeb, Adirondack Daily Enterprise, welcomed all. The session wound up with theatre manager Cecil Winstead, from North Carolina, who expressed the thanks and gratitude of the patients to the people who came up to say hello. He told the story of how he took sick, had treatment in his home state which discouraged him no end, and of the discovery of Will Rogers where the tide turned. As he put it, it was like coming home after a long absence.

Sullivan could have further reported how the group adjourned to the Edgewater Motel on the shores of Schroon Lake where Herman Robbins and his three aforementioned sons once again acted as hosts in typical wonderful fashion, and of how the next morning the group settled down to a long board meeting to discuss past accomplishments and future plans, guided by board chairman Robert J. O'Donnell, who promised to try and secure greater cooperation from Variety Tents the country over as well as active participation next year by Will Rogers, Jr. A plan was evolved to have local area chairman of the Christmas Salutes and other activities come to the hospital for an expense-paid visit prior to collection time, so that they can go back and do a better job locally.

Exhibitors Sam Rinzler, Sam Rosen, and Moe Silver reported on how audiences reacted more than favorably to collections and accepted it wholeheartedly

NEWS OF THE TERRITORIES . . .

Atlanta WOMPI Meet Sets Convention Plans

ATLANTA—Officers, board members, and committee chairmen of the WOMPI held a dinner at the Atlanta Variety Club on Sept. 12. Following the dinner the regular meeting was held, with Mrs. Stella Poulnut, president, presiding.

Plans were finalized for the national convention, to be held Sept. 30-Oct. 2 in New Orleans. Approximately 30 Atlanta members will attend and they will be host to the other clubs at a get-together on Sept. 30 at the Roosevelt Hotel. The home for aged, "Battle Hill Haven," has been selected as the September project.

Four new members were welcomed into the club, Marilynne Hendrix, Ann Jones, Barbara Fills, and Betty Townley. Two former members who have re-entered the film business, Frances Waldrop and Frances Hopkins, were re-instated.

Albany

Two area theatres, Paul V. Wallen's Grand and the Fabian-operated Proctor's, Troy, N. Y., booked into the Theatre Network Television closed circuit telecast of the Rocky Marciano-Archie Moore championship fight Sept. 20. Both will charge $3.30 on a first-come, first-served policy. . . . Edward L. Fabian came in from New York to make the rounds of theatres with the new division manager, Elias Schlenger. . . . Jim Tobin, Stanley Warner district manager, checked Albany, Troy, and Utica, N. Y., houses. Phil Zimmerman, zone realty chief, accompanied him. . . . Edward Fisher, chief projectionist, Palace, underwent surgery at Albany Veterans Hospital. . . . Harris Nadler, 81, grandfather of Norman Weitman, U-I branch manager, died in New York City. He was a retired furrier. . . . Plans for moving into new quarters on the mezzanine of the Sheraton-Ten Eyck Hotel were discussed by Variety Club members at the first fall meeting. Details of a membership drive were also analyzed, chief barker George H. Schenck stated.

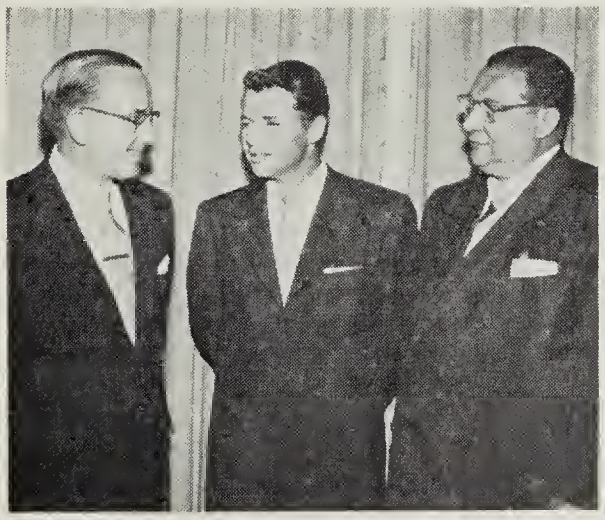
Atlanta

Openaire Amusement Company, Chattanooga, Tenn., is planning construction of a twin drive-in on a 77-acre tract near Hixon, Tenn. A $50,000 permit has been issued to the company, calling for a capacity of 1,092 cars. The cost is estimated at $200,000. . . . Fletcher M. Catron, 85, former manager, Bonita, Tampa, Fla., died there recently. He was a native of Wytheville, Va. . . . The McLendon Circuit closed its Star, McKenzie, Ala. . . . Kenneth R. Giddens, Giddens and Rester, is the owner of the new WKRG-TV, Mobile, Ala., now on the air. It will be affiliated with CBS. . . . The Atlanta office of IFE Releasing Corporation has been closed and all business will be handled at the home of branch manager John Jarvis. . . . Fred T. McLendon, McLendon circuit, has appointed Milton Doriety as manager, Joy Drive-In, Milton, Fla. He was formerly manager of their theatre in Georgianna, Ala. . . . When the new Key Largo, Homestead, Fla., is opened, its facilities will be available for free Sunday school and church services on Sunday, or for public and civil gatherings during the week. . . . The annual meeting of Stevens Pictures was held Sept. 9-11 with president Ed Stevens as host. Attending were Ed Stevens; R. B. Davis, Nashville, Tenn.; Jim Kier, Dallas; William B. Gatz, Dallas; W. D. Besslieu, Miami; Martin Hogan, Richmond, Va.; Francis Heim, New Orleans; W. B. Ware, Atlanta; and I. M. Heasley, Atlanta.

Governor Johnson, Vermont, recently presented to Ray Kiniry, manager, Opera House, Bellows Falls, Vt., an official proclamation declaring "Jimmy Fund" time in the State of Vermont.

Boston

A check with the Small Business Administration offices discloses that no theatres in Massachusetts have as yet applied for loans to rebuild houses damaged by the recent floods. . . . Al Keene, head, Keene Advertising Company, is in Haines Memorial Hospital with a mild case of polio. . . . Joseph E. Levine, president, Embassy Pictures Corporation, celebrated his 50th birthday with a gala surprise party at his new home in Newton Center, Mass., surrounded by about 75 friends. Embassy has acquired world-wide distribution rights to "Wiretapper," based on the life story of Jim Vaus, whose skill at wiretapping and electronics was used by the Los Angeles police. His conversion by the noted evangelist Billy Graham is a high point in the film and is enacted by Billy Graham himself. . . . Jack Hill stepped into the Allied Artists spot vacated by Charlie Wilson when the latter was taken to Beth Israel Hospital for a prolonged rest. He will be out for at least another month. . . . Ted Williams, with announcer Curt Gowdy and "Big Brother" Bob Emery, visited six drive-ins to boost Jimmy Fund contributions. Theatres visited were the Dedham, Natick, Meadow Glen, Quintree, Revere, and VFW Parkway.



Audie Murphy, star, U-I's "To Hell And Back," recently visited Boston for the national convention of the Veterans of Foreign Wars. The Keith Memorial played one performance only the war film for the Veterans, where Murphy received a special citation. Left to right are Ben Domingo, managing director, Memorial; Murphy; and Pete Dana, U-I eastern division sales manager.

Robert Coyne, special counsel, COMPO, is to be the guest speaker at the Boston Advertising Club luncheon Sept. 27 in the Hotel Statler. Charles E. Kurtzman, northeast division manager, Loew's Theatres, Inc., is chairman for the day. He has arranged a "Motion Picture Luncheon" for Ad Club members, with a banner turnout of industry figures expected. There will be a head table for leading local motion picture men. Coyne's address will be on motion pictures generally and the COMPO Audience Awards specifically. He will explain the details and results of the beginning of the COMPO poll. . . . Sol Hayes has taken back the lease on the Strand, Boothbay Harbor, Maine, which has been under the operation of E. M. Loew Theatres for the past year. Hayes has been running the theatre for many years and was retained as manager when it was leased to the Loew interests.

The Evening Sentinel, Keene, N. H., recently carried an editorial tribute to the late George Caron, manager, Scenic, stating, "In matters of honesty, courtesy, and kindness, George Caron yielded to no man . . ." The Sentinel respectfully suggested that the Scenic hang in its lobby a photo of Caron. . . . Robert Ross, manager, Scenic, Rochester, N. H., has been named Jimmy Fund Drive chairman. . . . Carl L. Baird, winter manager, Scenic,

Roz Russell Wins Albany Movie Fans

ALBANY—Area residents heard and saw the finer side of Hollywood during the visit of Rosalind Russell to promote Paramount's "The Girl Rush," which opened at the Palace the day she was here with her husband and producer, Frederick Brisson. The star spoke to press and radio interviewers, as well as to the theatre audience that night, about the long hours and the intense effort which go into motion pictures. She drew attention also to the couple's home life with their young son, to regular church attendance, and religious training.

On the stage, Miss Russell added a lighter note, with stories of humorous film incidents and with banter about critics' reaction to her singing and dancing. After answering several audience questions, she joined emcee Marty Ross in a song from the film. Miss Russell, most gracious to Palace staffers and to others, was given a bouquet of roses by manager Bill With. Congressman Leo W. O'Brien, regular commentator on a program over Schine-owned WPTR, saluted Miss Russell on the air.

Boston Blacked Out For Fight Telecast

BOSTON—Boston was blacked out for the Marciano-Moore bout Sept. 20, although the city has two theatres equipped for large-screen television. Adjacent to Boston, in the city of Everett, the Capitol gained permission to book the telecast, as has the Warner, Lynn, Mass. These two houses are operated by Stanley Warner, which booked the attraction into the Warner, Worcester, Mass., and the Capitol, Springfield, Mass. Admissions were set at $4.95, tax included, all reserved seats. Tickets for the Everett could be purchased at Stanley Warner's Boston, where "Cinerama Holiday" is playing.

American Theatres Corporation booked the fight into the State, Portland, Maine, at $2.97 per seat on a reserved seat basis, and at its North Reading, Mass., drive-in, which carried the previous Marciano closed-circuit television fight. Using temporary equipment, the drive-in was charging $3.30 per person, with 1,500 seats erected for spectators at the same price.

Rochester, was recently declared winner in a national picture promotion contest and will leave soon on an all-expense tour of Europe. . . . Harry T. Eaton, 85, for 32 years manager of the Opera House, Claremont, N. H., died recently in New York. He is survived by a son and a daughter, several grandchildren, and great-grandchildren.

PROVIDENCE, R. I., NEWS—Due to the epidemic of infantile paralysis which is running 700% over last year, the Providence School Committee postponed the reopening of public schools until Sept. 26. In the meantime, exhibitors will maintain the policy in effect through the vacation season, offering special children's performances. Because of exercising extreme caution in sanitation and air-conditioning, local houses have not been criticized for appealing to the youngsters. . . . Both the Castle and Hope, Lockwood and Gordon neighborhood houses, recently presented Saturday matinee stage showings of "Oscar and his Little People," puppet shows featured on television. . . . Joe Jarvis, owner-manager, Gilbert Stuart, Riverside, R. I., has been running a series of "Encore Presentations," featuring return engagements of feature films most requested by his patrons. . . . In nearby Johnston, R. I., the Thornton is also presenting popular demand re-runs. . . . E. M. Loew's Drive-In baseball nine was finally eliminated from the championship play-offs in the top-ranking Amateur League.

Buffalo

George H. Mackenna, general manager, Basil's Lafayette, has returned from his annual previewing trip to Hollywood and New York with a lineup of forthcoming Lafayette shows. Mackenna was accompanied by Constantine J. Basil, president, Basil Brothers Theatres. . . . Harold Bennett, office manager, National Screen Service, worked up the subject matter for a series of 10 safety trailers which are being sponsored by the Police Department. The members of the department are delivering the trailers to theatres, and exhibitors are cooperating in showing them. . . . The Empire Drive-In, Rochester, N. Y., which has been operated by H. Graden Hodges for the past six years, has been leased to Midwest Drive-In Theatres, Inc., Boston, which plans to increase the capacity to 1,500 cars and make other improvements. . . . Bill Brett, manager, Niagara Drive-In, says that the 1955 season of Sunday church services has been the most successful since he inaugurated the idea years ago. . . . A travelogue of far shores is in the offing for Rochester, N. Y., with the return of Commander Irving Johnson and his Rochester-born wife, Electa, from their sixth globe-circling voyage in the brigantine "Yankee." Entitled "Strange Places, Strange People," the program will be presented in the Eastman, Sept. 30, with Commander Johnson at the helm describing the scenes in the 35mm. Kodachrome footage. . . . Two more drive-ins, both in Rochester, N. Y., have been added to the Redstone Drive-In Theatres banner, the Washington, under construction, and the Lakeshore, now in its second season.

Joel McCrea recently visited Boston to plug Allied Artists' "Wichita," Paramount and Fenway. He is seen seated at the desk of district manager Ben Abrams surrounded by the AA family, left to right, seated, Herman Rifkin, New England franchise holder; Inez Weinstein, Ben Abrams and Charles Asdot; and, standing, Charlie Wilson, Arlene Levy, Charlotte Handleman, Marilyn Harfield, Evelyn Shapiro, George Roberts and Jerry Callahan.

In one of the largest turnouts of midwest exhibitors, U-I and the Fifth Army headquarters at Fort Sheridan, Ill., were hosts recently at a screening of "To Hell And Back." Seen, left to right, front row, are Duncan Kennedy, Great States; Audie Murphy; John Dromey, Great States; Mannie Gottlieb, U-I's Chicago district manager; and, rear row, Lou Berman, U-I's Chicago branch manager; Foster Blake, U-I western sales manager; Harry Lusgarten, Balaban and Katz executive; Abe Platt, B and K executive; and Richard Graff, U-I Chicago sales manager.

Students Will View Formerly Banned Pix

BOSTON—The Cambridge Center for Adult Education will conduct a series of open discussions for students enrolled in the Freedom Agenda Program on the pros and cons of motion picture censorship. Munroe Freedman, Harvard Law School, faculty assistant in charge of the Ames Competition, will be the monitor.

Students will view the controversial film, "Game Of Love," currently at the Beacon Hill, as guests of the management, and the Swedish film, "Miss Julie," at the Brattle, Cambridge, Mass. Both films figured in the recent pre-censorship case heard before the Massachusetts Supreme Judicial Court. "Miss Julie" had been banned for Sunday showings by the department of Public Safety, and "Game Of Love" had been banned in its entirety prior to the decision of the Supreme Court.

The Freedom Agenda Program is under the supervision of the Carrie Chapman Catt Foundation, sponsored by the League of Women Voters. The course is entitled "Civil Liberties on Trial."

Charlotte

The Women of the Motion Picture Industry of Charlotte held a dance at the Firemen's Hall, Sept. 9, with Dave Sherer's orchestra providing the music. Industry employes and their friends were invited. It was a most successful project and a good crowd attended. Mrs. Billie Harris, Republic, won honorable mention by selling the most tickets. . . . Lawrence Terrell has been appointed branch manager, Paramount, succeeding Al Duren. Terrell came here from Atlanta, where he was Paramount salesman for five years.

Chicago

Theatre owners of the Southside are elated over slum clearances and the start of construction on modern dwellings on the sites by an insurance company, which will provide for about 1,800 families. . . . A. Kuess and Sons have taken over and reopened the Town, New Athens, Ill., closed since June. . . . The Oriental landed the world premiere of "Gentlemen Marry Brunettes," starting late September. Mori Krushen, UA's exploitation chief, is coming earlier for promotion. . . . The government anti-trust suit against Alliance Theatres and Fourth Avenue Amusement Company, Louisville, Ky., was dismissed in Federal Court, Indianapolis. An alleged pooling of interests by the defendants at Terre Haute, Ind., was dissolved several months ago. . . . Stewart Cluster relighted the Palace, Johnson City, Ill., closed since July.

Kenneth Kroehler, vice-president, Kroehler Manufacturing Company, theatre seat manufacturers, was elected president, National Association of Furniture Manufacturers, at the 27th annual convention here. . . . W. J. Rodell reopened his Rodes, New Berlin, Ill., closed since June. . . . The Minonk, Minonk, Ill., recently purchased from Sam Traynor, Princeton, Ill., was modernized and opened with fanfare. . . . Accommodating ushers at the Biltmore show curious pa-

D. I. Thomas Booster Of Negro Films, Dies

CHARLOTTE—Damon Ireland Thomas, 85, operator, Lincoln, Charleston, S. C., died Sept. 1. Thomas was a native of Louisiana and migrated to Charleston 33 years ago.

Always a home town booster, he immediately dubbed his Negro house "A good theatre in the best town in the world." His yearly income ran into five figures and was classed as one of the largest personal incomes in Charleston. Thomas personally edited any films with all-Negro casts to eliminate scenes that might have tended to incite racial differences.

Thomas was a pioneer in paving the way for all-Negro films and traveled over much of the nation urging owners of Negro theatres, in many instances white, to show all-Negro films. Thomas' wife, whom he married approximately 40 years ago, died four months ago. A son, Damon C., survives.

Iowans Cut Spending For Movie Entertainment

DES MOINES, IA.—Iowans have cut down their movie spending by 3.5 per cent during the past year, the state tax commission figures on the two per cent sales tax collections revealed. The commission reported that during the fiscal year ending July 1 the movies collected $609,000 less in box office receipts than the previous 12-month period.

The figures showed that during the last year Iowans averaged about $25.61 per family for movie admissions, which was 90 cents per family less than the previous year.

Movie Editor Blasts Weak Double Bills

COLUMBUS, O.—Booking of "dismal second features" on dual bills is bad business, said Norman Nadel, theatre editor, Columbus Citizen, in a Sunday column. Nadel scored "certain New York booking executives" for this pactice and said managers of local first-run houses agreed that single features are best.

Nadel said there are "some happy exceptions" to the rule that New York executives make booking decisions "about such remote localities as Columbus" without "knowing for sure just how Columbus folk feel about the matter." He said some "conscientious executives" come to Columbus to find out what people here think about their films.

"We have occasional singles, but usually a fair or good screen drama is paired with something decidedly inferior. The local managers, who say that single bills would be better received and get more business than weak double bills, do not have the final say.

"The New York offices seem to believe that Columbus audiences are simple, eager natives, who want quantity more than quality. Their theory is that two movies will be a bigger attraction than one good film, with perhaps an entertaining cartoon, a newsreel, and other short features. We probably would like two good movies for one ticket, if we weren't likely to go blind in the process. But double features aren't made up that way."

Nadel pointed to "Skabenga" and "Cannibal Attack" as second features which "might appeal only to a small segment of the population of fairly morbid interests, or those who want to kill as much time as possible."

He concluded, "One good movie at a time will satisfy most people. But having to sit through a dismal second feature in order to see a good first feature can take the edge off pleasure of what otherwise could have been an enjoyable evening."

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trons where shots were exchanged by a rookie policeman and a cop killer who was wounded and finally captured. . . . Frisina Amusement Company bought a drive-in near Shelbyville, Ill., from Merle D. Stewardson.

Chuck Moses, former publicist, United Artists, is now representing the corporation in Paris. . . . Stanley Warner audience collections produced $2,500 for La Rabida Sanitorium, and an equal sum for the Will Rogers Memorial Hospital. . . . Barnes and Pitner reopened their Uptown, Fairfield, Ill. . . . Theatre attendance in August forged ahead of that month last year, according to city tax collections of $109,352, against $107,764 for 1954. Total amusement taxes reach $174,000 in August, and a year ago totalled $168,071. The theatre tax take for the first eight months of the year was $772,124, and from all amusement $1,260,318.

Harold Ramage, veteran theatre operator, leased the Lamar, Arthur, Ill., from W. H. Hoffman. . . . Mayor Richard J. Daley, who was made an honorary member of Variety Club Tent 26, lauded the Tent for its charities and other enterprises, in a letter of thanks. . . . Paul Musser relighted the Old Trails, Greenup, Ill., and the Lyric, Casey, Ill. . . . Balaban and Katz' Chicago, the only vaudfilmery in town, will be asked by the American Guild of Variety Artists, for the first time in the theatre's history, to post a cash bond of a week's salary for each entertainer, to contribute $2.50 a week per entertainer for the union's welfare fund, and to adhere to a minimum basic agreement on salary scales and on working conditions.

Cincinnati

Paramount employes gave a farewell dinner party at the Caproni Restaurant for Herbert Gillis, branch manager, being transferred Oct. 1 to Washington. William A. Meier, sales manager, will be local exchange manager, pending the naming of Gillis' successor. . . . Paul Orebaugh has closed the Avon, New Vienna, O., temporarily, and has reopened the Lyric, Greenfield, O., which he purchased. . . . John Constantine, UA auditor, was in, and Edward Salzberg, Screen Classics. was on business in Kansas City.

COLUMBUS, O., NEWS—Howard Hughes' "The Outlaw," banned by the defunct Ohio censor board 12 years ago, was scheduled to open its initial Columbus showing at the RKO Palace. . . . Mrs. Ethel Miles announced installation of in-car heaters at the East Main and West Broad ozoners. . . . Arthur Treacher, famous for his movie butler roles, will be guest speaker at a dinner meeting of the Executives' Club, Oct. 6, at the Neil House. . . . Columbus exhibitors met Sept. 14 to discuss details of local participation in the Audience Awards balloting. . . . The life story of Clark Gable was planted in the Ohio State Journal as a series, in advance of the local showing of 20th-Fox's "The Tall Men." The series was sold to the newspaper by Sol Gordon, exploitation representative, 20th-Fox, Detroit.

Cleveland

Variety Club held its first golf tournament in three or four years at the Lake Forest Country Club. The weather was fine and some 40 golfers turned out to vie for prizes, and close to 100 came out for dinner and the evening dancing. . . . In Toledo, O., the price war at eight drive-ins continues and the indoor theatres, reportedly, are feeling the effects of the 50 cent admission scale of the drive-ins. . . . Max Shagrin, Los Angeles talent agent, is visiting his twin brother, Joe, owner, Foster, Youngstown, O. Max is recovering from a minor operation performed in Johns Hopkins Hospital, Baltimore, Md. . . . Salesmen's Club of Cleveland has set up two affairs. One is a clambake later this month at Mamolen's Restaurant, and the other is a dinner to be held Nov. 19 in the Theatrical Grille Penthouse.

Jen Jones, London, Ontario, a member of the Herb Ochs organization, was in town enroute to Florida, where he will look after the advertising of the newly-acquired Ochs drive-ins, Dania and Tampa. . . . Irwin Pollard, head, Imperial Pictures, announces that the Loew, Warner, and Selected circuits have bought his forthcoming attraction, "Simba." . . . Max Mink, manager, RKO Palace, was so pleased with the public's reception of his travel program that he is planning to repeat the policy. . . . Bernard Jacon, IFE executive, on his tour of major branches, spent two days conferring with district manager Mark Goldman. . . . David Sandler, president, Sandler Manufacturing Company, states he sold his new Model D-2 in-car heaters to the Tri-City Drive-In, Myrtle Creek, Ore. The heaters have no motors, no blowers, and, according to Sandler, are guaranteed for life.

Dallas

Lavinia Uselton, Irving, Tex., was one of the contestants entered in the "Miss Tall Texas" contest conducted to benefit the Brackettville Hospital Fund. She is employed by Frontier Theatres, Inc. . . . Trans-Texas Theatres has sold the Main, Paris, Tex., to Mr. and Mrs. Sam Ginsberg, who also own the Lamar there.

HAYCO COVERS
Custom made for all makes and models of theatre chairs.
JACK HAYES SEATING SERVICE
R. D. No. 2 CATO, N. Y.

Bridge, Rule Upped In Southwest District

DALLAS—A new manager of Paramount's southwestern division, one of the six major U. S. sales territories in which Paramount branches are grouped, was announced last week. He is Tom Bridge, Dallas branch manager, it was revealed by Hugh Owen, vice-president, Paramount Film Distributing Corporation. Bridge will succeed A. M. Kane, resigned, and will be succeeded as branch manager by Frank Rule, present assistant branch manager.

Bridge joined Paramount 26 years ago as a shipper in the San Antonio branch. He rose to assistant booker, booking manager, and salesman there, was transferred to Dallas as a salesman in 1938, and went to San Francisco as sales manager in 1946. In 1947 he was made Dallas sales manager, and in 1948 he became Memphis acting branch manager. Bridge became special sales department representative, Dallas, in 1949 and two years later was appointed branch manager. Rule joined Paramount as a salesman in Dallas and, in 1951, he became Dallas sales manager. He has held the assistant branch manager post since July.

Des Moines

The suburban Beaver, the seventh house to close in Des Moines since the end of World War II, closed its doors, attributing the action to loss of business to first-run houses. . . . The Regent, Cedar Falls, Ia., obtained some goodwill support by holding a back-to-school show with four local business firms sponsoring the event and handing out tickets to the school children for the special show.

Detroit

Allied Theatres of Michigan scheduled an exhibitors' regional meeting and luncheon at Midland, Mich., Sept. 14. A board of directors meeting, a general meeting, and a discussion of exhibitors' problems was on the agenda. Mrs. Dolores Cassidy, Cassidy Theatres, Midland, was playing host to those attending the meeting. . . . Erwin Hekr, 54, associated with Film Truck Service for more than 10 years, died recently. Hekr is survived by his wife and daughter. . . . The Michigan will telecast the Rocky Marciano and Archie Moore fight. . . . Edmund London, son of Julius D. London, owner, Booth and Midtown, was married recently to Susanne Blau in Newcastle, Pa. Jack and Mae Krass, Krass Theatres, were present at the ceremony. . . . E. Clyde Adler was re-elected as president, IATSE studio mechanics, Local 812. Clarence Apgar was elected vice-president and William E. Strachan was elected second vice-president.

Jacksonville

The advance sale of tickets at the Florida for the Marciano-Moore fight has been heavier than for any previous TV closed circuit event offered, reported Robert Heekin, FST district supervisor. . . . The Florida has been chosen by Ford officials for their showing of 1956 auto models to hundreds of Florida and Georgia dealers and salesmen. . . . FST's confection sales manager, Robert R. Harris, announced that the winner of a circuit-wide candy and popcorn sales contest will receive a trip to Disneyland. . . . Miss Texas of 1955, Mary Daughters, was conducted on a whirlwind tour of public appearances by Bill Beck, Five Points, prior to his Florida premiere of "To Hell And Back." Mayor Haydon Burns presented Miss Texas with a sizeable Florida alligator. . . . Gennell Beaumont, Paramount, resigned as treasurer, WOMPI, and her place was taken by Phil Eckert, Columbia. . . . Janice Claxton, WOMPI president, was honored at a surprise party on her 22nd birthday. . . . Jerry Gold of Pahokee, Fla., president, Motion Picture Exhibitors of Florida, and his brother Louis were here to attend a meeting of MPEOF's officers and directors at the Roosevelt, prior to leaving for California where they were to attend TOA sessions in Los Angeles.

FST district supervisors Frank Bell, Tampa, and Harry Botwisk, Miami, were at the FST home office for conferences. . . . FST President Louis J. Finske left on a visit to several cities in the north. . . . Harvey Garland, FST head booker, was in New York on a combined pleasure and busines trip. . . . LaMar Sarra, FST vice-president and Pam Wright, ad worker, were honored at a joint birthday luncheon in the Studio Theatre by FST home office staff. . . . H. J. Nielson and Mrs. Dorothy Overall, executives, Wilby-Kincey Theatres, Atlanta, visited the FST home office, where they formerly worked.

MIAMI FLA., NEWS—Louis Celozzi, assistant, Gateway, Ft. Lauderdale, Fal., became the father of a girl, Lorrie Lou, on Aug. 22. . . . Del Powell, manager, North Andrews Drive-In, Ft. Lauderdale, promoted a 1916 American LaFrance fire engine from a junk yard in exchange for advertising. Child patrons are delighted with the idea of a free ride on a real fire engine. . . . Marty Wucher, Wometco confection department, had the privilege of his son, Raymond, becoming Bar Mitzvah.

Los Angeles

The Gordon, for many years under the Fox West Coast banner, has been taken over by Milton Lefton, who operates also the Congress and Oriental. . . . Al Bowman, U-I salesman, is in the hospital following a heart attack. . . . Frances Woods, secretary to Milt Frankel, Favorite Films office manager, has resigned. She has been succeeded by Joanne Katz, formerly of the 20th-Fox contract department. . . . Leo Miller, Stanley Warner film buyer, has resigned to join the Cal-Pac Corporation in a similar capacity. Miller has been succeeded by Ralph Carmichael, who formerly headed his own theatre service organization. . . . Friends of Harry Cohen, formerly RKO branch manager, were shocked at his sudden death, Sept. 3. . . . Dick Carnegie, United Artists branch manager, is in the hospital with a minor ailment. . . . Irving Levin, head, Filmakers, winged out for England to make preparations for his company's new release.

Milwaukee

Bob Gross, district manager, Smith Management Company, appointed Don Baier manager, Ridge Road Drive-In,

(*Continued on page* 35)

Ann Cummings, Hialeah, Fla., who recently won the national "Most Beautiful Legs" contest in Hollywood, made personal appearances on the stages of the Royal, Variety, and Trail, Miami, Fla., in conjunction with the showing of Paramount's "The Girl Rush." She is seen being interviewed on stage by Paul Bruun, amusement editor, Miami Beach Sun.

Denver Variety Plans New Quarters Debut

DENVER—Variety Tent 37 hopes to be in new clubrooms by Oct. 1. In fact, they are planning an open house that night to initiate the new quarters, which will be about 1,200 square feet, in the Cosmopolitan Hotel. The clubrooms will be in a new section of the hotel, located where the lobby of the old Broadway, recently torn down, was located.

The club has 175 members at present, but it plans a drive to increase it to 300, taking in all facets of the entertainment business, including radio and television. Robert Hill, Columbia branch manager, is chief barker.

Italian Film Festival Underway In Denver

DENVER—The Italian film festival got under way last week with a style show at a local estate, with a $10 admission fee. The clothes were modeled by Italian film stars, picked out and flown in at the last minute possible, and by 50 other models as well. An exhibit at the municipal art gallery also featured the festival.

The film portion was opened at the Denver with the American premiere of "Madame Butterfly." Awards were made to outstanding citizens who helped in cementing Italian-U. S. relations, and to best Italian film of the year shown in this country, as picked by 60 critics of wire services, newspapers, and magazines.

"Conquest Of K2" was shown at the Aladdin for a week, and premieres were held at the Esquire, one each night for four nights, of outstanding Italian product. They included "Lina—Too Bad She's Bad," "Bread, Love And Jealousy," "Maddalena," and "Green Magic." The admission was $1, with 10 tickets for $5. The Bluebird was occupied during the week with a change every night, showing the best of the Italian films for the past 50 years.

EXTRA PROFITS

FALL BUYERS MARKET GUIDE

CANDYDLY SPEAKING

THIS MONTH, EXTRA PROFITS is devoted primarily to a listing of manufacturers and suppliers of concession items and equipment who stand ready to aid those exhibitors realizing the importance of off-the-screen selling and desiring to keep the concession operations in their theatre as up to date as possible.

EACH YEAR, new discoveries, inventions, and improvements in existing machines and merchandising techniques broaden the extra profits vistas for theatrmen, both indoor and drive-in. The number of items that can profitably be handled spirals upward, and the link between manufacturer, distributor, and customer grows stronger.

MANY OF THE SAME names so prominently featured in the accompanying market listing will be seen by theatremen and representatives of allied industries adorning booths in the concession portion of the forthcoming Chicago convention and trade show on Nov. 6-9. This year's meeting is made possible through the combined efforts of National Allied, Theater Equipment Supply and Manufacturers Association, Theatre Equipment Dealers Association, and the International Popcorn Association.

HERE, UNDER ONE ROOF and accessible to all conventioneers, is the bulk of equipment available to theatremen. Items so necessary in concession operation today are handy for examination, demonstration, and comparison. Even more important than these advantages, perhaps, is the availability of experts in the field to whom exhibitors can bring concession problems that might very well be peculiar to their individual situations.

AS FOR THOSE PROBLEMS of general interest, convention forums are scheduled on a variety of subjects dealing with the expansion of concession facilities and operation for maximum returns. Certainly, no one making the jaunt to the Windy City will regret it.

REMEMBER THE DATES, Nov. 6-9. With a variety of important industry questions on the mind of theatremen everywhere, attendance should reach record proportions. It is certain that extra profits talk and concession item demonstrations will take up their share of convention time and energy.

Candy is Delicious Food
ENJOY SOME EVERY DAY!

Cooperating with THE COUNCIL ON CANDY OF THE NATIONAL CONFECTIONERS' ASSOCIATION

Popcorn Is A Nutritious Food
Cooperating with the INTERNATIONAL POPCORN ASSOCIATION
Dedicated to serving the popcorn and concession industries.

Volume 10, Number 7 September 21, 1955

50,000,000 times a day . . .
IT'S A MATTER OF PREFERENCE—

Coca-Cola is first choice with men in uniform!*

1. Servicemen name Coca-Cola as their first choice among soft drinks . . . buy Coke wherever they go.

2. When they go to your theatre—in uniform or out—their choice in beverages makes a choice profit for you if you feature Coca-Cola.

SELL
Coca-Cola
REG. U.S. PAT. OFF.
for extra
profit

Of theatres handling beverages more than 3 out of 4 sell Coke!

"COKE" IS A REGISTERED TRADE-MARK

*General Market Survey of Military Personnel prepared by W. B. Bradbury Company.

The Fall Market Guide

Following its semi-annual custom, EXTRA PROFITS lists leading companies in the field which are ever ready to aid those houses which realize the strong possibilities in off-the-screen selling.

BEVERAGES

Canada Dry Ginger Ales, Inc., 100 Park Avenue, New York—Beverages

THE COCA-COLA COMPANY, 515 Madison Avenue, New York—"Coke"

Dad's Root Beer Company, 2800 North Talman Avenue, Chicago, Ill.—Beverages

Double Cola Company, 1478 Market Street, Chattanooga, Tenn.—Beverages

Grapette Company, 112 Grinsted, Camden, Ark.—"Grapette"

Charles E. Hires Company, 206 South 24th Street, Philadelphia, Pa.—Root beer

Julep Company, 353 West Grand Avenue, Chicago, Ill.—Root beer and fountain syrup

Mission Dry, Corporation, 5001 South Soto Street, Los Angeles, Cal.—Mission orange

Nehi Corporation, 10th and 9th Avenue, Columbus, Ga.—"Nehi" and "Royal Crown Cola"

Orange Crush Company, 314 West Superior Street, Chicago, Ill.—"Orange Crush" drink, "Old Colony" beverages

Dr. Pepper Company, 428 Second Street, Dallas, Tex.—Beverages

PEPSI-COLA COMPANY, 3 West 57th Street, New York—Beverages

Richardson Corporation, 1069 Lyell Avenue, Rochester, N. Y.—Root beer

CANDY

Fred W. Amend Company, 8 South Michigan Avenue, Chicago, Ill.—"Chuckles"

Bachman Chocolate Manufacturing Company, Mount Joy, Pa.

Walter Baker and Company, Inc., Pierce Square, Dorchester, Mass.

Banner Candy Manufacturing Company, 700 Liberty Avenue, Brooklyn, N. Y.—Candy, Jordan almonds, coated licorice

Paul F. Beich Company, West Front Street, Bloomington, Ill.

E. J. Brach and Sons, 4656 West Kinzie Street, Chicago 44, Ill.

Brock Candy Company, Chattanooga, Tenn.

Bunte Brothers-Chase Candy Company, 3301 West Franklin Street, Chicago 24, Ill.

Cadbury-Fry America, Inc., 261 Broadway, New York

Candy Crafters, Inc., Stewart and Union Avenues, Lansdowne, Pa.—Chewing gum, Licorice "Sweeties"

Candymasters, Inc.—3-5 North 15th Street, Minneapolis 3, Minn.

Cardinet Candy Company, 2172 Market Street, Oakland, Cal.

Charms, Inc., 601 Bangs Avenue, Asbury Park, N. J.

Chunk-E-Nut Products Company, 231 North 2nd Street, Philadelphia, Pa.

Cook Chocolate Company, 4825 South Rockwell Street, Chicago 32, Ill.

Curtiss Candy Company, 1101 West Belmont Street, Chicago 13, Ill.

Dennis Candy Factory, Inc., 793 Monroe Avenue, Rochester, N. Y.—Candy kisses, jellies, pops

F and F Laboratories, 3501 West 48th Street, Chicago 32, Ill.

Ferrara Candy Co., 2200 W. Taylor Street, Chicago, Ill.

Fisher Nut and Chocolate Company, 2327 Wycliff Street, St. Paul 4, Minn.

D. Goldenberg, Inc., 161 West Wyoming Avenue, Philadelphia 40, Pa.

Henry Heide, Inc., 313 Hudson Street, New York

Hershey Chocolate Corporation, Hershey, Pa.

Hollywood Candy Company, Chestnut and Calumet, Centralia, Ill.

Walter H. Johnson Candy Company, 4500 West Belmont Avenue, Chicago, Ill.

Robert A. Johnston Company, 4033 West National Avenue, Milwaukee 1, Wis.

Kelling Nut Co., 2800 Belmont, Chicago, Ill.

Kimbell Candy Company, 6546 West Belmont Avenue, Chicago, Ill.

Kraft Foods Company, 500 Peshtigo Court, Chicago 11, Ill.

Leaf Brands, Inc., 115 North Cicero, Chicago, Ill.

Life Savers Corporation, Port Chester, N. Y.—Candy, Life Savers

Lusk Candy Company, Davenport, Ia.—Lemon drops

McAfee Candy Company, Inc., Macon, Ga.

Mars, Inc., 2019 North Oak Park Avenue, Chicago 35, Ill.

Mason, Au and Magenheimer, P. O. Box 549, Mineola, L. I.

Melster Candies, Cambridge, Wis.

National Licorice Company, Bridge and John Streets, Brooklyn 1, N. Y.

Necco Sales Corporation, 245 Massachusetts Avenue, Cambridge, Mass.

NESTLE'S CHOCOLATE, 2 Williams Street, White Plains, N. Y.

Peter Paul, New Haven Road, Naugatuck, Conn.

Planters Nut and Chocolate Company, 632 South Main Street, Wilkes-Barre, Pa.

Quaker City Chocolate and Confectionery Company, 2136 Germantown Avenue, Philadelphia, Pa.

Queen Anne Candy Company, 604 Hoffman Street, Hammond, Ind.

Reed Candy Company, 1245 Fletcher Street, Chicago—Butter Scotch Rolls, Chocolate rolls, orange rolls

Reese Peanut Butter Corp., Hershey, Pa.

Thomas D. Richardson Company, Atlantic and I Streets, Philadelphia, Pa.—Candy mints

Joseph A. Riggie Candy Company, 3704 West North Avenue, Chicago, Ill.—Jordan almonds

Rockwood and Company, 88 Washington Avenue, Brooklyn, N. Y.

Schuler Chocolates, Inc., 1000 West Fifth Street, Winona, Minn.

Sperry Candy Company, 133 West Pittsburgh Avenue, Milwaukee 4, Wis.—"Chicken Dinner," "Denver Sandwich"

Squirrel Brand Company. 10-12 Boardman Street, Cambridge, Mass.

Howard E. Stark, 181 North Broadway, Milwaukee 2, Wis.

Sweets Company of America, Inc., 1515 Willow Avenue, Hoboken, N. J.—Candy, Tootsie Fudge, Tootsie Rolls

SWITZER'S LICORICE COMPANY, 612 North First Street, St. Louis 2, Mo.

Terry Candy Company, 963 Newark Avenue, Elizabeth, N. J.

Van Houten & Zoon, 537 Greenwich St., New York, N. Y.

James O. Welch Company, 810 Main Street, Cambridge, Mass.

Wilbur-Suchard Chocolate Company, 48 North Broad Street, Lititz, Pa.

Williamson Candy Company, 4701 Armitage Avenue, Chicago 39, Ill.

York Caramel, Box 1147, York, Pa.

George Zeigler Company, 408 West Florida Street, Milwaukee 4, Wis.

DRINK DISPENSERS, FOUNTAIN, BOTTLE, CUP

AUTOMATIC PRODUCTS COMPANY (APCO), 250 West 57th Street, New York—Beverage dispenser

Automatic Syrup Company, 46-07 Vernon Boulevard, Long Island City, N. Y.—Vending machines

Bastian-Blessing, 4201 West Peterson Avenue, Chicago 30, Ill.—Soda fountain, carbonators, luncheonette units

H. A. Bruntjen Co., 1645 Hennepin, Minneapolis, Minn.—"Mist Master" drink dispenser

C. G. Bradley and Son, 431 North Franklin Street, Syracuse, N. Y.—Cup beverage vending machines

Carbonaire, Inc., 114 Fern Avenue, San Francisco, Cal.—Drink dispensing equipment

Carbonic Dispenser Company, Canfield, O.—"Sodamaster" dispenser

Club Bar, 141 E. 44th St., New York, N. Y.

Coan Manufacturing Company, 2070 Helena, Madison, Wis.—Super vend dispenser

Cole Products Company, 39 South LaSalle Street, Chicago, Ill.—Beverage vending machines

Drinkolator Corporation, 3700 Oakwood Avenue, Youngstown, O.—Beverage dispenser

Everfrost Sales, Inc., 14815 South Broadway, Gardena, Cal.—"Everfrost" soda bar

Frigidrink Corporation, 235 East 42nd Street, New York—Drink dispenser agent

Helmco-Lacy, Inc., 1215 West Fullerton Avenue, Chicago, Ill.—Soda fountain and refrigeration equipment

Hudson Soda Fountain and Refrigeration Company, Arlington, N. J.—Soda fountains

Hydro-Silica Corporation, Flora Dale, Pa.—Cold vendors, bottle

W. Kestenbaum, Inc., 1790 First Avenue, New York—Dispenser

Knickerbocker Beverage Dispensers, Inc., 453 Sixth Avenue, New York—Drink dispensers

The Liquid Carbonic Corporation, 3110 South Keczie Avenue, Chicago, Ill.—Soda fountains

Majestic Enterprises, Inc., 959 Crenshaw Boulevard, Los Angeles, Cal.—Dispenser

MANLEY, INC., 1920 Wyandotte Street, Kansas City, Mo.—"Ice-O-Bar" drink dispenser

Mighty Midget Manufacturing Corporation, 4215 North Seventh Street, Phoenix, Ariz.—Drink dispenser

Milk-O-Mat Corporation, 500 Fifth Avenue, New York—Cup dairy drink

Mills Industries, 4100 Fullerton Avenue, Chicago, Ill.—Beverage vendor

Modern Refreshers, Inc., 55 East Washington Street, Chicago, Ill.—Dispenser

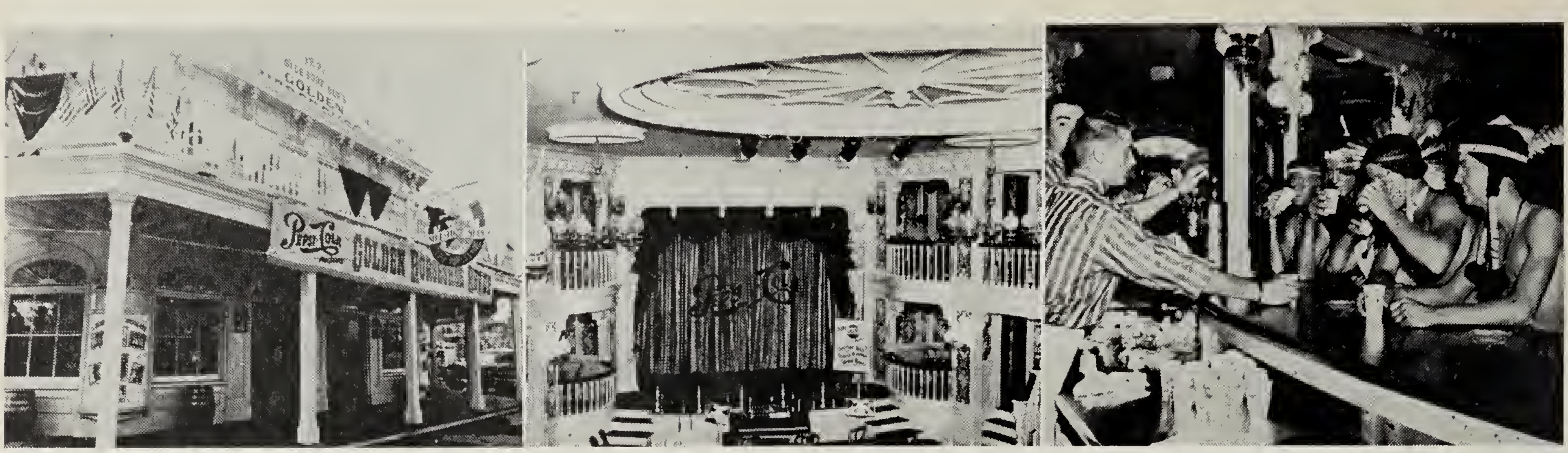
Multiplex Faucet Company, 4319-25 Duncan Avenue, St. Louis, Mo.—Beverage dispenser

NATIONAL THEATRE SUPPLY, 92 Gold Street, New York 7, N. Y.—Beverage dispensers

Rowe Mfg. Co., Inc., 31 E. 17th St., N. Y., N. Y.—Beverage Dispenser

S and S Products Company, P. O. Box 1047, Lima, O.—Cold vendor, bottle

(Continued on page EP-4)



Delegates to the Theatre Owners of America convention in Los Angeles next month will spend an afternoon at Disneyland, Anaheim, Cal., as the guests of the Pepsi Cola Company. "Frontierland" will be one of the highlights of their visit, and the scenes above illustrate a few of those which will await the exhibitors, who will be feted with entertainment at the tavern, designed in the spirit of the Old West.

Concession Information And Fun Rank High At TOA L. A. Convention

News concerning the concessions enterprises of exhibitors will be one of the many developments forthcoming from the Theatre Owners of America annual convention in Los Angeles, scheduled for Oct. 6-9. In connection with the theatremen's conclave, beverage and equipment distributors will present trade shows and host a variety of entertainment to gain the attention of the delegates.

The national theatre sales department of the Pepsi-Cola Company will escort conventioneers to Disneyland, at Anaheim, Cal., on the afternoon of Oct. 7, to inspect the magic realm of the gifted producer. As they walk onto Main Street, the year will be 1900. A horse drawn street car will be moving down the street, and the sound of the nickelodeon will clatter out over the curb to mingle with the music of an organ grinder. They will see the City Hall, the Penny Arcade, the Chemist's shop with its rainbow of glass vials, and arrive at Disneyland Plaza. On the right, they will see the towers of Tomorrowland. Ahead, the huge castle guarding the entrance to Fantasyland. To the left, the jungles of Adventureland. About 7 p.m., all roads and rivers will lead to Frontierland and the Golden Horseshoe Dance Hall, where the evening's entertainment and activity will include a buffet dinner, stage show, and dancing. For those who like the music of old Basin Street, a Dixieland Band will play on the Mark Twain Mississippi River Boat.

Visitors to the TOA convention and trade show will be guests also of the Mission Dry Corporation at a luncheon in the Biltmore Hotel Bowl. When announcing the event, Dwight D. Thomas, Mission's general sales manager, said, "Holding the Theatre Owners of America convention in Los Angeles, film capitol of the world, is very appropriate, and we think it also appropriate to invite all visitors at the convention to come and see Mission Orange produced at our plant in this land of sunshine and oranges. Theatre owners have given us excellent cooperation for many years, and it is a pleasure to welcome them to this luncheon, so that we may thank them personally." Mission Orange, Pink Lemonade, Lemonade, Grape, and Lemon-Lime will be served to booth visitors, and the latest beverage dispensing equipment will be displayed.

Cretors Popcorn, Nashville, Tenn., and Chicago, have announced they will show a Raymond Loewy-designed popcorn machine at the trade show to be held in Los Angeles. The "Ambassador" features an 18-ounce steel kettle, an exclusive fully automatic push-button seasoning pump, a forced-air heat circulation system, and a four-cubic foot elevator well for extra popped corn storage. H. E. Chrisman, Cretors sales director, advised that his company searched the world over for the absolute ultimate in design, efficiency, and economy in a popcorn device. Noting the fact that Raymond Loewy was considered foremost in the field of industrial designing, he was approached, and eventually the "Ambassador" came off the drawing board. Its distinctive design and functional qualities have caused an accumulation of back orders, but production has been stepped up.

Designed exclusively of theatres, the Manley Serve-O-Ramic Drive-In Theatre Concession Stand has been found in test cases to boost sales as much as 5 cents a person. Manley plans to show this stand at the TOA trade show. The stand consists of a prefabricated steel counter, with sections ranging in length from two to 20 feet. The counter can be built in any shape or combination desired, since all units are made in such a manner that they can be set side by side, leveled, then bolted together. The test locations where these counters have been used shows a reduction in payroll cafeteria service by about half, faster traffic flow, and easy rear loading. The table height counters give food items their maximum display advantages.

In addition to the displays and social events surrounding the concession phase of the convention, there will also be forum discussions directed toward that worthwhile extra profits goal.

Mission Dry Expands Facilities In East And Midwest

LOS ANGELES—In an announcement to all customers, Fred Brosio, executive committee chairman, Mission Dry Corporation, stated that the increased acceptance of Mission products was forcing an expansion in the corporation's production facilities.

Brosio's announcement stated: "New plants will be established in the midwest and east. Our plant in Los Angeles will be moved closer to citrus producing areas. In this transition, we will sell our plant at 5001 South Soto Street, Los Angeles."

In closing the announcement, Brosio pointed out that the changes cannot be made overnight, but will be made as rapidly as possible.

Market Guide

(*Continued from page EP-3*)

Selmix Dispensers, Inc., 28-25 Borden Avenue, Long Island City 1, N. Y.—Beverage dispenser.

Smith-Werner Company, 610 Santa Fe Drive, Denver, Colo.—Portable soda fountain

Spacarb, Inc., Stamford, Conn.—Cold vendors, cup (automatic)

Superior Refrigerator Company, 1606 Pine Street, St. Louis 3, Mo.—Beverage dispenser

Telecoin Corporation, 12 East 44th Street, New York—Drink dispensers

Vendolator Manufacturing Company, P. O. Box 1586, Fresno, Cal.—Cold vendors, bottle milk

John W. Young Foundation, 29 Fairway Drive, Barrington, R. I.—Hydro-Jet cup vending machine

FOOD GRILLS, EQUIPMENT

Bell Engineering Co., 55 Munroe Street, Lynn, Mass.—Bar-B-Cutie barbeque

Broil-Quik Appliance Corp., 615 W. 131st St., N. Y. 27, N. Y.—Infra-red frankfurter grill

Burger-Mat Corp., 341 39th Street, Brooklyn, N. Y.—Hamburger equipment

J. J. Connolly, Inc., 457 West 40th Street, New York 18, N. Y.—Automatic frankfurter—Roll-A-Grill

Dalason Prods. Co., 835 W. Madison, Chicago, Ill.—Bar-B-Frank hot dog machine

Garvis Manufacturing Company, 210 Court Street, Des Moines, Ia.—Hot dog bun warmer

General Mfg. Co., 1209 Castle St., Dallas, Texas

Helmco Mfg. Co., 1215 W. Fullerton, Chicago, Ill.

Hot Point Commissary Food Department, 227 South Sealey, Chicago, Ill.—Food preparation equipment.

MANLEY, INC., 1920 Wyandotte Street, Kansas City, Mo.—"Frank-Bank" hot dog cooker and server

Savon Co., 61 Bridge Street, Patterson, N. J.—Pizza pie

STAR MANUFACTURING COMPANY, 6300 St. Louis Avenue, St. Louis, Mo.—Food equipment

(*Continued on page EP-6*)

Theatre operators report

HIGHEST REFRESHMENT PROFITS FROM LIMITED STAND SPACE

–with Pepsi-Cola!

Photographed at Refreshment Stand, Lobby, Roxy Theatre, N. Y. C.

Pepsi turns __space__ into __sales__ at the fastest rate in soft drink history.

Check your own operation.
Stand space is limited.
Traffic must turn over fast.

To get top volume from your refreshment space, *sell the brands in the biggest demand.*

Pepsi-Cola is America's fastest growing beverage. *Pepsi profit tops all nationally advertised and nationally available cola syrup lines.* Pepsi's syrup price is the *lowest* of any nationally advertised cola. And Pepsi-Cola's heavier baume gives you *13 extra 10¢ drinks per gallon.*

Pepsi can boost your beverage sales and profits all along the line. Write today for full details.

Pepsi-Cola

Pepsi-Cola Company 3 West 57th Street, New York 19, N. Y.

Market Guide

(Continued from page EP-4)

FRUIT JUICE DRINKS

American Citrus Corporation, 333 North Michigan Avenue, Chicago, Ill.—Del juice vendor

California Fruit Chimes Company, 325 South Mission Drive, San Gabriel, Cal.

Green Spot, Inc., 1501 Beverly Boulevard, Los Angeles, Cal.—Orange juice concentrate and automatic dispensers

Hamilton Beach Company, Division of Scovill Manufacturing Company, Racine, Wis.—Fresh fruit juice drinks

Juice Bar Sales Corporation, 12 East 44th Street, New York—Juice dispenser

Metal Products Company, 1135 Third Street, Oakland, Cal.—Can juice vendor

Snively Vending and Sales Company, Winter Haven, Fla.—Cup juice vendor

Sunkist Growers, Inc., 707 West Fifth Street, Los Angeles 13, Cal.

GUM

American Chicle Company, Thompson Avenue, Long Island City, N. Y.

Beech-Nut Packing, 10 East 40th Street, New York, N. Y.

Bowman Gum, Inc., 4865 Stenton Avenue, Philadelphia, Pa.

Frank H. Fleer Corporation, 10th and Somerville, Philadelphia, Pa.

Leaf Brands, Inc., 115 North Cicero, Chicago, Ill.

William Wrigley, Jr., Company, 410 North Michigan Avenue, Chicago, Ill.—Package gum

ICE CREAM, MANUFACTURERS, EQUIPMENT, VENDORS

Afco, Inc., 432 Alandele Avenue, Los Angeles, Cal.—Ice cream vendor

Arctic Vendor Sales Corporation, Appleton, Wis.—Ice cream vendor

The Orange-CRUSH Company has added this new OC-75 Twin Dispenser to its line of soft-drink automatic vendors. As an introductory offer, Orange-CRUSH distributors will give 20 gallons of Orange-CRUSH and 20 gallons of Old Colony Lemonade free with the purchase of the Twin Dispenser. Features of the new vendor include two separated cooling circuits from one refrigeration unit, cooling from 75 to 40 degrees F. in a matter of minutes, two nine-gallon bowls, and ½ H.P. hermetically sealed compressor.

Atlas Tool and Manufacturing Company, 5147 Natural Bridge Avenue, St. Louis, Mo.—Ice cream vendors

Badger Vending Machine Company, 710 North Plankington, Milwaukee, Wis.—Cup ice cream vendor

Beatrice Foods, 120 South LaSalle Street, Chicago, Ill.—Ice cream, milk, butter

The Borden Company, 350 Madison Avenue, New York—Ice cream

Craig Machine Company, Danvers, Mass.—Ice cream vendor

Dari-Delite Corporation, 1624 4th Avenue, Rock Island, Ill.—Soft ice cream

De Cicco's Bon Bon Corporation, 451 North Rodeo Drive, Beverly Hills, Cal.—Chocolate covered ice cream bon bons

Dresko Machine Corporation, 5629 North Central Avenue, Chicago, Ill.—Ice cream vendors

Eastern Engineering und Sales, Inc., Commercial Trust Building, Philadelphia, Pa.—Kenco ice cream vendor

Emery Thompson Machine and Supply Company, 1349 Inwood Avenue, New York 52, N. Y.—Ice cream and custard machine

Freeze King Corporation, 2518 West Montrose Avenue, Chicago, Ill.—Ice cream custard machine

Frosti-Server, 1833 Pacific Highway, San Diego, Cal.—Ice cream vendor

General Equipment Sales Company, 814 South West Street, Indianapolis, Ind.—Ice cream and custard machine, Sani-Serv self ice cream freezer

Fred Hebel Corp., Addison, Ill.—Automatic coin ice cream vendor

Ice Creamolator Corporation, 3700 Oakwood Avenue, Youngstown, O.—Ice cream dispenser

Jordon Refrigerator Company, 58th and Grays Avenue, Philadelphia, Pa.—Cabinets and storage dispensers

Joe Lowe, Inc., 621 West 26th Street, New York—"Frozen On-A-Stick Confections"

Mills Industries, Inc., 4100 Fullerton Avenue, Chicago 39, Ill.—Freezers

Multiple Products Company, 5210 Bonita, Dallas 6, Tex.—Snow Cone machine

Philadelphia Dairy Products Company, Inc., Fourth and Poplar Streets, Philadelphia, Pa.—Aristocrat ice cream

Port Morris Machine and Tool Company, 208 East 135th Street, New York—Soft ice cream and custard machine

Supurdisplay, Inc., 1324 West Wisconsin Avenue, Milwaukee, Wis.—"Coldisplay" ice cream merchandiser

Nestlé's delivers wide screen performance for a big profit picture!
NESTLÉ'S
COCONUT
MILK CHOCOLATE

WONDERFUL NEW COCONUT
It packs 'em in for that rich milk chocolate that's crammed with fresh toasted coconut. Available in 10¢ size only.

MILK—the all time favorite with the rich Nestlé's flavor that sets the standard for all milk chocolate.

ALMOND—Nestlé's exclusive blend of milk chocolate and fresh roasted almonds.

CRUNCH—all ages go for this surprise bar with its milk chocolate flavor and crisp, crunchy texture.

MILK, ALMOND AND CRUNCH AVAILABLE IN 5¢ AND 10¢ SIZES PACKED 100 BARS TO THE CASE. 5¢ SIZE NOT AVAILABLE ON WEST COAST.
The Nestlé Company, Inc., 2 William St., White Plains, N.Y.

Sweden Freezer Manufacturing Company, Department F-13-PR, Seattle 99, Wash.—Ice cream and frozen custard fountain freezer
Swift and Company, Union Stockyards, Chicago, Ill.—Ice cream
Tekni-Craft, Rockton, Ill.—Ice cream and custard machine
West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Cal.—Self-service ice cream merchandiser

PAPER CUPS

Dixie Cup Company, 24th and Dixie Avenue, Easton, Pa.
Hi-Land Paper Company, 274 Madison Avenue, New York
Lily-Tulip Cup Corporation, Chanin Building, 122 East 42nd Street, New York
U. S. Envelope Company, 68 Prescott, Worcester 5, Mass.

POPCORN BAGS AND BOXES

Andre Paper Box Company, San Francisco, Cal. —Popcorn containers.
Grand Bag and Paper Company, Inc., Ossining, N. Y.—Noiseless popcorn bags and others
MANLEY, INC., 1920 Wyandotte Street, Kansas City, Mo.
Prunty Seed and Grain Company, 620 West Second Street, St. Louis, Mo.—Noiseless popcorn bags
Rex Paper Products Company, 95-109 Onderdonk Avenue, Brooklyn 6, N. Y.—Popcorn bags, noiseless, m. g., glassine, hot dog bags, sandwich bags, French Fry bags, Pizza Pie bags, egg roll bags, pillow type bags, peanut bags, foil bags for hot buttered corn, duplex bulk bags for prepopped corn
Rockford Paper Mills, 33 South LaSalle Street, Chicago, Ill.—Popcorn boxes
Supurdisplay, Inc., Specialty division, 1324 West Wisconsin Avenue, Milwaukee, Wis.—Popcorn boxes, buttercup containers

POPCORN OILS

Arlington Edible Oil Products, 38 Yetten Terrace, Boston, Mass.

EXTRA PROFITS

Volume 10, No. 7 Sept. 21, 1955

EXTRA PROFITS appears every fourth Wednesday as a regular special feature department of MOTION PICTURE EXHIBITOR, and is devoted exclusively to the design, construction, maintenance, management, and exploitation of theatre vending equipment, vendable items and other profit producing adjuncts for efficient theatre operation. For further information, address MOTION PICTURE EXHIBITOR, published weekly by Jay Emanuel Publications, Inc. Publishing office: 246-48 North Clarian Street, Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York 36. West Coast Representative: Paul Manning, 9628 Cresta Drive, Los Angeles, Calif.

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Best Foods, Inc., 1 East 42nd Street, New York
Capital City Products, West First and Perry, Columbus, O.
Cargill, Inc., 200 Grain Exchange, Minneapolis, Minn.
E. F. Drew and Company, Inc., New York 10, N. Y.—Tastee-Pop coconut oil bar seasoning
C. F. SIMONIN AND SONS, Belgrade and Tioga Streets, Philadelphia, Pa.—Popsit Plus, Seaza oils

POPCORN, POPCORN EQUIPMENT

American Popcorn Company, Sioux City, Ia.—Popcorn vending equipment, raw popcorn
AUTOMATIC PRODUCTS COMPANY, 250 West 57th Street, New York—Butter dispenser
Blevins Popcorn Company, P. O. Box 278, Nashville 2, Tenn.
Bonanza, Inc., 2980 West Pico Boulevard, Los Angeles, Cal.—Popcorn vending machines
Central Popcorn Company, Schaller, Ia.—Popcorn
Albert Dickensan Co., 2750 W. 35th Street, Chicago, Ill.
C. CRETORS AND COMPANY, 630 West Cermak Road, Chicago, Ill.—Popcorn equipment, butter dispenser
Dairy Service Company, 100 East Main Street, Menomonee, Wis.—Butter dispenser
DMC Corporation, States Distributors, 1624 Harmon Place, Minneapolis, Minn.—Popcorn machine, automatic
J. A. McCarty Seed Company, 526 Northwest Fourth Street, Evansville 10, Ind.
MANLEY, INC., 1920 Wyandotte Street, Kansas City, Mo.—Vending equipment and popcorn machines and supplies
NATIONAL THEATRE SUPPLY, 92 Gold Street, New York 7, N. Y.—Popcorn equipment and supplies
Phenix Food Co., 460 E. Illinois Ave., Chicago, Ill.
Poppers Supply Company, 1211 North Second Street, Philadelphia, Pa.—Popcorn supplies
Savoral Co., Popcorn Bldg., Nashville, Tenn.—Seasoning

"popsit plus! is equally good for indoor and drive-in theatres!"

says MR. PHILIP L. LOWE...*of the Theatre Candy Co., Inc., Boston, Mass., New England's oldest and largest concession specialists. Pittsburgh affiliate: Theatre Candy Co., Inc.*

"We know", says Mr. Lowe, "for we operate concessions in both. Indoors POPSIT PLUS is used primarily for popping corn with that delicious butterlike flavor. It's done a wonderful job building our refreshment stands into tremendously profitable operations.

"At the Theatre Candy drive-in locations, we use POPSIT PLUS as an *all-purpose oil,* for popping corn, frying hamburgers and other specialty items."

Because POPSIT PLUS is always liquid, it's easy to pour, measure, store and transport. POPSIT PLUS is safe and smoke-proof, too, at ordinary temperatures.

Test POPSIT PLUS in your own refreshment stands for just one week. You'll make it your one *and only* popping and frying oil.

popsit plus!

Liquid Popcorn Seasoning

It's Digestible! Made Only of Pure Peanut Oil

Made by C. F. Simonin's Sons, Inc. Phila. 34, Pa.

New Cellophane Bags To Brighten Stands

CHICAGO—Bunte Brothers Chase Candy Company has announced the release of a completely restyled Cellophane Bag Line. Twenty-two Bunte Candy items are now available in the new bag described as a "Self-Selling Package for Self-Service Merchandising." The line has aptly been named TIFFANY which, according to Webster means "transparency," but which also connotes the quality present in both package and contents.

The bag itself is duplex construction with 450 gauge moisture proof cellophane over a 300 gauge moisture proof inner bag. This combination, adopted after considerable research, assures more than adequate protection against breakage and longer shelf life for all items. The design, simple yet strong, is reverse printed on the outer bag in metallic inks which reflect light and demand attention. The complete line is printed in five colors plus white, which is common to all bags. Each color, bright red, green, maroon, brown, or blue, was selected to harmonize with individual candies and show them off to best advantage.

It is expected that this line will earn extra display space in all types of outlets not only for its quality impression, but also because of the physical dimensions of the packages. Each bag is 5¾ inches wide by an average 10 inches long, permitting the candy to lay almost completely flat for easy stacking in mass displays. Horizontal stripes on the heat seal area at both ends of the bag give the impression of even greater size.

The item names are printed boldly across the length of each bag in large, easy to read letters for immediate product identification. In most cases, a single word is used to identify the item either by flavor or type of candy. Feature words have been selected to arouse interest so that the candy itself, clearly visible through the open design, can stimulate the appetite and impulse to buy.

The TIFFANY line is the result of extensive research by the Bunte-Chase Merchandising Committee and was created in cooperation with their Chicago artist, Barry Nolan Studios.

Market Guide

(*Continued from page EP-7*)

Star Manufacturing Company, 6300 St. Louis Avenue, St. Louis, Mo.—Popcorn machines, food equipment.
Supurdisplay, Inc., Wisconsin Tower building, Milwaukee, Wis.—Butter dispenser
West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Cal.—Butter dispenser
Wyandotte Popcorn Company, Marion, O.—Popcorn
Y & Y Popcorn Supply Company, 256 North 13th Street, Philadelphia, Pa.—Popcorn and supplies

PORTABLE VENDING EQUIPMENT

Acton Manufacturing Company, 605 South Summit Street, Arkansas City, Kans.—Refreshment vending cart, portable coolers
Atlas Body Corporation, 4150 East Thompson Street, Philadelphia, Pa.—ABC Vendmobile, steamer grill for hot dogs, heat popcorn, insulated section for ice cream
Coan Manufacturing Company, 2070-2084 Helena Street, Madison 4, Wis.—U-Select-It vendors, candy, food and cigarettes; Super-Vend cold cup drink dispenser
DMC Corporation, distributed by All States Distributors, Inc., 1624 Harmon Place, Minneapolis, Minn.—"Pop Corn Shop" automatic popcorn machine
Drive-In Theatre Manufacturing Company, 729 Baltimore Avenue, Kansas City 6, Mo.—Portable vending carts
Kneisley Electric Company, 2501 La Grange, Toledo 3, O.—Portable dispenser
Tol-Pak Company, 416 South Sixth Street, St. Louis, Mo.—Beverage dispenser
Walky Service Company, Schweiter building, Wichita, Kans.

VENDING MACHINES (CANDY)

Belvend Company, 122 South Michigan Avenue. Chicago, Ill.
Mills Automatic Merchandising Company, 21-30 44th Road, Long Island City, N. Y.—Vending machine manufacturing
Mills Industries, 4100 Fullerton Avenue, Chicago, Ill.
National Vendors, Inc., 5055 Natural Bridge Road, St. Louis, Mo.
Rowe Manufacturing Co., Inc., 31 E. 17th St., N. Y., N. Y.
Stoner Manufacturing Company, 328 Gale Street, Aurora, Ill.

MISCELLANEOUS

ABC Vending Corporation, 259 West 14th Street, New York—Theatre refreshment service
Armour and Company, Union Stockyards, Chicago, Ill.—Frankfurters
BERLO VENDING COMPANY, 333 South Broad Street, Philadelphia, Pa.—Theatre concession service
Castleberry's Food Company, P. O. Box 1010, Augusta, Ga.—Bar-B-Que, chili, canned, prepared
Columbus Showcase Company, 850 West Fifth Avenue, Columbus 8, O.—Showcases—candy stands
Flavo-Rite Food, Inc., 516 Westchester Avenue, Bronx, N. Y.—Egg and shrimp rolls
Gold Medal Products Company, 318 East Third Street, Cincinnati, O.—Popcorn and concession supplies
Hygrade Food Prods, 2311 Michigan Avenue, Detroit 16, Mich.—Frankfurters
MANLEY, INC., 1920 Wyandotte, Kansas City, Mo.—Drive-in cafeteria concession stand
Mills Industries, Inc., 4100 Fullerton Avenue, Chicago, Ill.—Candy bar machine, cigarette machine, cold vendors, scales, bottles
NATIONAL THEATRE SUPPLY, 92 Gold Street, New York 7, N. Y.—Concession equipment, chili con carne
Pizza Enterprises, Inc., 420 75th Street, North Bergen, N. J.—Pizza pie
Rowe Manufacturing Company, Inc., 31 East 17th Street, New York, N. Y.—Candy merchants, ice cream vendors
Speed Scoop, 109 Thornton Avenue, San Francisco 24, Cal.—Popcorn scoop
Sportservice, Inc., Sportservice Building, Buffalo, N. Y.—Theatre refrshment service
STEEL PRODS. CO., Cedar Rapids, Iowa—E-Z Way coffee maker
Supurdisplay, Inc., Specialty division, 1324 West Wisconsin Avenue, Milwaukee, Wis.—Refreshment equipment and accessories
Swift and Company, Union Stockyards, Chicago, Ill.—Frankfurters
Tyson-Caffrey, 8 Briar Road, Wayne, Pa.—Carry-out beverage tray
Vacuum Can Company, 25 South Hoyne Avenue, Chicago, Ill.—Portable beverage dispenser
Watling Manufacturing Company, 4650 West Fulton Street, Chicago 44, Ill.—Scales

Available in 5¢ and 10¢ bars, 6-bar take-home package, 10 oz. bags of bite-size pieces.

Milwaukee

(*Continued from page 26*)

Griffiths, Ind. Don is the son of Walter A. Baier, pioneer film distributor who now operates the Uptown and Fort, Fort Atkinson, Wis. . . . Elmer Brennan, district manager, Standard Theatres, Green Bay, Wis., who just recovered from a serious eye operation, was in attending a luncheon for L. F. Gran, Gran Theatres, for whom Brennan formerly managed houses in the Wisconsin district. . . . Leo Grossman, formerly manager, Modjeska, is now managing the remodeled Rena, Chicago.

Wisconsin Variety Club held its annual Outing and Golf Tournament at Waukesha, Wis., and had the largest attendance in years. Gordon Hewitt, Fox circuit, won the cup for golf. . . . Harold Wise, Paramount salesman, has returned to work after seven weeks' illness. . . . W. J. Foley, RKO's veteran salesman, is recuperating at home after a serious virus pneumonia which required hospitalization. . . . Benny Benjamin, Realart, accompanied by Don Swartz, attended the Filmakers Releasing Corporation sales meeting in Chicago. . . . Gerald Luedtke, manager, Rio, and Robert Recker, Appleton, Appleton, Wis., received honors from Wisconsin's army recruiting office for their valuable assistance in the local enlistment drive. . . . Robert Kiggens formerly assistant manager, Capitol, Madison, Wis., has been appointed manager, Marcus Circuit's State, Wausau, Wis.

Minneapolis

Vern Huntsinger is the new manager of the loop Gopher, replacing Ed Linder, who has joined a new circuit being formed in Maryland, Washington, southern Pennsylvania, and northern Virginia. Huntsinger formerly was house manager for Cinerama, Century. . . . Stan McCulloch is a new booker at Paramount. He formerly was RKO booker. . . . John Lewis is the new booking clerk at Paramount. He formerly was manager, World, Duluth, Minn., and city manager for Sol Fisher's houses, Minneapolis. . . . Irving Braverman, salesman, Columbia, is the father of a baby boy. . . . History was made at three neighborhood houses. The Volk Brothers, operators, Terrace and the Riverview, and Sol Fisher, operator, Varsity, snared the first-run showings of Alec Guinness's "To Paris With Love." During the showings the admission price was upped to 85 cents. . . . Executives of Minnesota Amusement Company who attended the annual convention of United Paramount Theatres in New York were Harry B. French, president; Charles Winchell, vice-president; Charles Perrine, secretary-treasurer; George Sheppard, concessions manager; Ev Seibel, advertising manager; and others.

Edward McKenna has been named manager, Piller, Valley City, N. D. . . . The tower and canopy of the Hollywood, Tracy, Minn., have received a complete overhaul. . . . The Vogue, a neighborhood house, is installing steam pipes to keep the sidewalks in front ice-free come winter. . . . After a decade of constant pressure from both theatregoers and the manager of the city-operated Auditorium, Red Wing, Minn., the Red Wing City Council has finally approved the instal-

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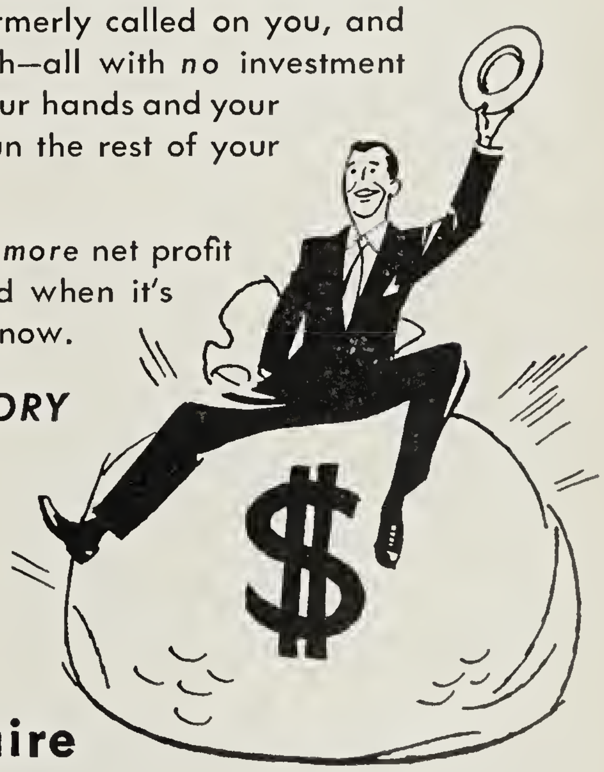

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lation of a popcorn machine. . . . Harold Case, operator, Shakopee, Shakopee, Minn., is the new owner of the Norwood, Norwood, Minn. . . . Chet Lang has taken over operation of the Lee, Murdock, Minn., from Jim Kline, who has moved to California.

New Haven

Trooper John Foley, State Police Station B, Canaan, Conn., is investigating the complaint that 13 speaker posts were knocked over at the Canaan Drive-In on a recent night. . . . The Meadows Drive-In, Hartford, Conn., publicized advance seat sale for the closed circuit telecast of the heavyweight championship fight Sept. 20. . . . Al Swerdlove, Screen Guild, was in to complete details for "Simba," booked for Loew's Poli. Manager Morris Rosenthal, Poli, was working on a campaign for this film. . . . Mike Carroll, American, Bridgeport, Conn., is celebrating his 18th year with the Strand Amusement Company.

News continues to flow in about the benefit shows by theatres for flood relief. In addition to the shows, H. Cohen, Dixwell, Hamden, Conn., had 50 children as his guests at a recent matinee, because of no movie house operating in their home town. . . . Franklin Ferguson, Whalley manager, was again advertising and publicity chief for the three-day North Haven Fair, and did a commendable job. . . . Arthur Greenblatt, eastern sales manager, Allied Artists, was in town. . . . Division manager John P. Curt, Republic, was another Meadow Street visitor. . . . The Arch Street, New Britain, is reported due to re-open Oct. 12 under the management of the Perakos Theatre group. It was formerly operated by the LeWitts. . . . Louis G. DeFelice has petitioned the Board of Zoning Appeals for permission to prepare a parking lot at 122 Amity Road, where a drive-in is planned.

Stanley Warner men were glad to hear that Joe Miklos, Embassy, New Britain, won his sixth city singles tennis title at New Britain's Walnut Hill Park courts. . . . Connecticut theatres participating in fund and food raising drives for flood victims included the Parsons, Hartford; Eastwood, East Hartford; Elm, West Hartford; Pike Drive-In, Newington; and Loew's Poli Palace, Meriden. . . . Bernie Menschell and John Calvocoressci, Parsons, tied-up with the Red Cross Campaign, turning over opening night's receipts from "I Am A Camera" to the drive.

New Production Company Formed By Woolner Bros.

NEW ORLEANS—Barney Woolner, president, Woolner Brothers Theatres, Inc., announced that he and his brother Lawrence, operating drive-ins in New Orleans, and Harold Cohen, independent exchange owner, handling Lippert, Filmakers, and other independently-produced pictures, have formed a motion picture producing company, titled Woolner Brothers Pictures, Inc., to produce four pictures for the current season.

The first picture, "African Plainsmen," filmed in Technicolor, which the Woolners had in production before the formation of the company, is scheduled for release in November. Production on the second picture, "Swamp Women," is slated to start Oct. 1 on location in the Louisiana bayous.

HARTFORD, CONN., NEWS—Connecticut's only telecast of the forthcoming Marciano-Moore heavyweight championship fight is slated for the Meadows Drive-In here. Tickets will be priced at $3.30, with a minimum of four persons to a car, according to Bill Powell, division manager, Smith Management Company. . . . Ted Harris, State managing director, and Mrs. Harris became grandparents for second time in recent months, with their daughter, Mrs. Ozzie Levinson, West Hartford, giving birth to a baby boy. Their other daughter, Mrs. Marvin Koppell of Louisville, gave birth to a baby girl several months ago. . . . Arthur Alperin, Colonial, Southington, Conn., and Mrs. Alperin are parents of a baby boy, named Richard. Paternal grandparents are Mr. and Mrs. Mickey Alperin, Hartford Theatres Circuit.

New Orleans

C. Clare Woods, formerly city manager, Durwood Theatres, St. Joseph, Mo., has taken up his new post here as director of theatres, United Circuit, operating 19 neighborhood and suburban theatres in the metropolitan area of New Orleans. Before joining Durwood he was with Paramount Theatres, with headquarters in Salt Lake City, for 27 years. . . . Joy N. Houck, president, Joy's Theatres, Inc., advised that most of his individually owned and affiliated theatres operating in Louisiana, Mississippi, Arkansas, and Texas, a total of 60 or more, will participate in COMPO's Audience Award Poll. . . . M. W. Hicks closed the U Drive-In, Leaksville, Miss., for the winter season. . . . F. R. Farrell closed the Royal, Iota, La. . . . Wade Ambrose assumed operation of the Victory, Loxley, Ala., from H. T. Childress.

New York

The Dewitt, Bayonne, N. J., held its first "Rock 'N' Roll" Jamboree, to be staged from time to time throughout the SW Newark zone. It was sponsored by the AAA Sport Centre. Admission was $1.00 and two film features were shown in addition to the stage show.

20th-Fox executives and salesmen recently enjoyed a cocktail party at their home office in celebration of "Bill Gehring Week." . . . Paramount night inspector Joe Marks died recently from injuries incurred in an auto accident. His job has been taken over by Richard Fowler. . . . Paramount night shipper Al Zachman has recovered from his accident and is back at work. . . . U-I employe Michael Lewis has recovered from a heart attack and is back at work. . . . Statistician Irving Fuchs, U-I, was married at the Statler Hotel.

Philadelphia

Sam Frank, president, Hammonton Theatres, Inc., disclosed the construction of a 1,000-car drive-in, Amatol, N. J., Egg Harbor, for opening in early November. Dave Weinstein has been appointed general manager. . . . John P. Horlacher, 75, retired transportation executive, died last week at his Feasterville, Pa., home. He founded the Horlacher Delivery Service, which he sold, prior to his retirement, to James P. Clark, his partner. It is now the Highway Express Lines, Inc. Surviving are his wife, two sons and a daughter. Funeral services were held at Oliver H. Bair's and burial was in Hillside Cemetery. . . . "The Big Knife" and "Othello" were screened at the Variety Club, courtesy of UA.

Theatre televising of the Marciano-Moore fight was held at the SW Mastbaum and Stanley. Reserved seats were $4.80, including taxes. . . . The Colosseum of Motion Picture Salesmen met at the RKO screening room. . . . Stanley Warner's Lester Krieger was guest speaker at a recent meeting of the Delaware County Federation of Women's Clubs,

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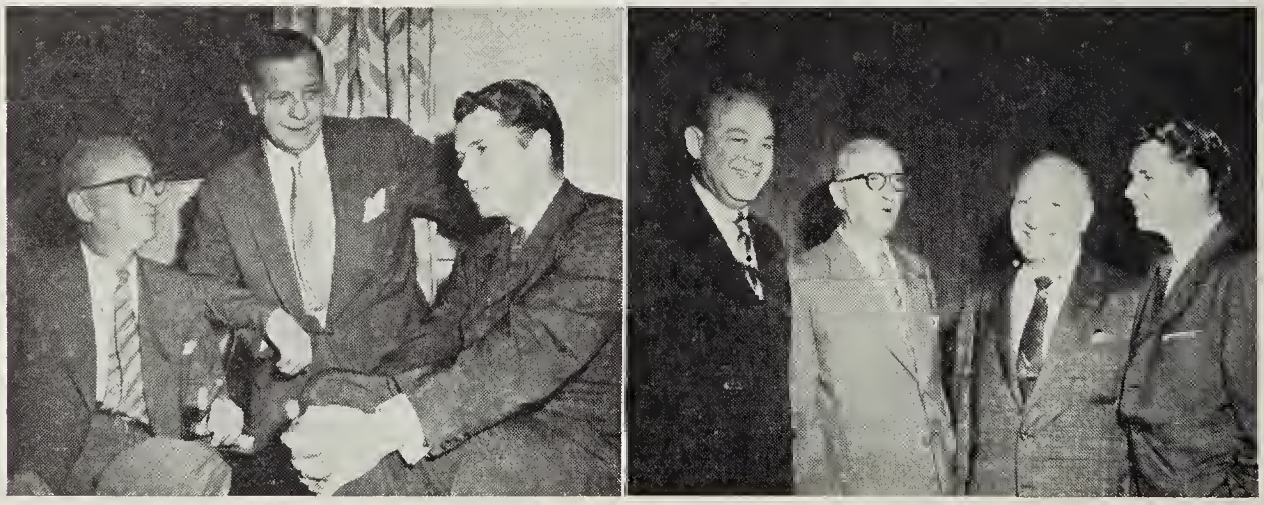

Audie Murphy, star, U-I's "To Hell And Back," on the occasion of his recent visit to Philadelphia, where he made a personal appearance at the SW Mastbaum, also visited the U-I exchange, where he is seen with, left, Jay Emanuel, publisher, MOTION PICTURE EXHIBITOR, and Ben Fertel, Philadelphia exhibitor; and right, Ted Schlanger, SW zone head; Emanuel; and Edward Heiber, U-I branch manager.

Jack Harris, E. P. I., Absorbs Screen Guild

PHILADELPHIA—It was announced last week by Jack H. Harris, Exploitation Productions, Inc., that the firm has absorbed Screen Guild of Philadelphia, formerly owned by Jack G. Engel. The move brings under one roof all of the top independent releases currently distributed in the Philadelphia exchange territory.

Joseph Engel and Harry Brillman will remain as branch manager and sales manager, respectively. The personnel of Exploitation Production will be consolidated with the staff of Screen Guild, and it is planned that there will be two separate operations when the regrouping occurs. The quarters now occupied by Screen Guild at 1315 Vine Street will house the new company.

There will be a group solely concerned with general release pictures, with a separate staff headed by Edwin F. Prizer, handling special exploitation and road show product. Jack G. Engel will remain as advisor for at least 60 days to assist in effecting a smooth transition. EPI will step out of the Philadelphia territory, but continue to distribute pictures regionally, nationally, and internationally.

SW Drive Winners Named By Kalmine

NEW YORK—Harry M. Kalmine, vice-president and general manager, Stanley Warner Theatres, last week announced the winners of the Spring Festival Drive, which covered the activities of managers during April, May, and June. George Kemp, Montauk, Passaic, N. J. is the winner of the grand award, which entitles him and Mrs. Kemp to two weeks in England with all expenses paid. The second prize winner, a $1,500 U. S. Bond, is Irving Hillman, Roger Sherman, New Haven, Conn. Third place, a $1000 Bond, was captured by Anthony Collinicini, Manos, Greensburg, Pa.

The district managers supervising the three top winners also came in for prize money. Anthony Williams, Newark, N. J., won a $500 Bond; James M. Totman, New Haven, Conn., a $250 Bond, and Bryan F. Moore, Pittsburgh, a $150 Bond.

The winner of the $500 Bond for the best series of kiddie shows was Jules Curley, advertising department, Pittsburgh. The winner of the $500 Bond for the best series of promotions was Joe Borenstein, Strand, New Britain, Conn. Miscellaneous winner was Martin Bratter, Millburn, Millburn, N. J., who received a $250 Bond.

Honorable mention for the National Awards, which netted each man a $250 Bond, were won by Frank Sahffer, Dixie, Staunton, Va.; Lew Black, Warner, Wilmington, Del.; and Pete Pisano, Avalon, Chicago.

Winners of the prizes in concession sales for district managers were Paul Townsend, Oklahoma City, $400; Harry E. Lohmeyer, Washington, $250; and Lester Krieger, Philadelphia, $100. Winners of the prizes in concession sales for managers were Ernest J. Wells, Kennedy, Washington, $400; Milton Brenner, Roosevelt, Newark, $250; and Larry Graver, Mastbaum, Philadelphia, $100.

Winners of Cinerama watches were Murray Howard, Warner, Worcester, Mass.; George Birkner, Fabian, Paterson, N. J.; Helen Bortz, Warner, Reading, Pa.; George Payette, Maryland, Hagerstown, Md.; and Frank Savage, Warner, Youngstown, O.

William J. Moclair, formerly managing director, Roxy, New York City, has succeeded Harold Seidenberg as executive director, Fox, Philadelphia, for National Theatres.

Upper Darby, Pa. His topic was film censorship and advertising. . . . Old timer Burt Stanley, who may be addressed at the Charles Johnson Home, Box 507, Royersford, Pa., needs some fall clothing badly, the size that fits Charlie Goldfine. Good used items, such as a coat, sweater, shirts, size 17, and pants, 44-32, will be greatly appreciated. . . . Arguments were being held in U. S. Court in connection with a possible consent decree in the Independent Poster Exchange-National Screen Service suit. . . . Mike Felt, acting chairman, Pennsylvania State Board of Motion Picture Censorship, finally okehed the showing of "Desperate Women," a film about abortion, rather than face a court action by the distributor, which he felt he must lose because of the Supreme Court's recent decision in connection with state censorships, and thus get for the film a lot of publicity it doesn't deserve. Six months ago Felt banned the film, and there was no objection until the subject matter became hot locally in recent weeks. . . . Coplay's Ritz, Bethlehem, Pa., was sold to R. F. Sell, Bethlehem contractor by Pete Magazzu, who has owned the house for the past 17 years. Closed since mid-April, Sell stated he plans to remodel, redecorate, and reopen. John Van Auken, currently managing a drive-in on Long Island, will manage the house. Magazzu still operates a circuit in mid-eastern Pennsylvania.

HARRISBURG, PA., NEWS—Two Dauphin County districts, the Borough of Middletown and Halifax Township, will vote on Sunday movies at the Nov. 8 election. Middletown defeated the Sunday movie question in 1951. . . . Patrons of the State no longer have any trouble finding a place to park their cars. The theatre's management recently completed negotiations with the operators of five lots, within a two-block area, to park patrons' cars for the very nominal charge of 25c for three hours, between 6 and 12 p.m. "The plan is working out very well," reports manager E. G. Wollaston, "and we have received no end of favorable comment." . . . Ken Steckline resigned, effective Sept. 2, as assistant manager, Loew's. No successor has as yet been named to aid manager William Rising, Jr. . . . Bernard J. Bispeck, manager, Senate, and wife Toni are being congratulated on the arrival of their second son. The name is a problem as they expected a girl. Prizes for suggestions are in order.

READING, PA., NEWS—Mrs. Joseph M. Shverha, wife of the owner, Shillington, was secretary, Berks County Grand Jury, at its quarterly session. . . . The Park, Emanuel S. Rosenberg, manager, has adopted a new policy, showing first-run. Announcement of the change was made also on the screen of the affiliated Astor, J. Lester Stallman, manager. . . . The State, Harrisburg, Pa., advertised the Rocky Marciano-Moore fight telecast. The ticket sales here were made at the Embassy boxoffice, Paul E. Glase, manager. No Reading theatre signed up for the bout. . . . The Mt. Penn Fire Company, owner, Majestic, Harry Friedland, manager, has voted to set up a capital improvement fund to carry the needs of the theatre building.

SCRANTON, PA., NEWS—With all the military procedure and atmosphere befitting the picture, manager Ed McCovern held the northeastern Pennsylvania premiere of U-I's "To Hell And Back." With the cooperation of Captain Mootz, Army recruiting officer, street ballyhoo in the form of an amphibious duck accompanied by the Army band marched from the recruiting station through the city streets to the theatre. . . . An option to buy the Comerford Sterling, closed last fortnight, has been taken by the Wilkes-Barre, Pa., Little Theatre Group, which plans, according to reports, to enlarge the theatre to provide dressing rooms and to generally improve the house. The completed plans will make available space for the Group's headquarters and workshop, as well as their theatre. . . . Ben Rosenberg, Paramount, Wilkes-Barre, and his assistant, Jack Mahon, have returned from the annual Paramount meeting at Spring Lake, N. J.

St. Louis

Gordon F. Halloran, branch manager, 20th-Fox, spoke on "Main Street and You" at a meeting of the Fulton, Mo., Lions Club. Arrangements for his appearance were made by Don Fike, co-owner Fulton Drive-In. In his talk, Halloran told the club the importance of a theatre to other businesses of any community. . . . Tent 4, Variety Club, under chief barker David G. Arthur, head, booking department, Fanchon and Marco-St. Louis Amusement Company, will give a party the evening of Sept. 23 for the new members of the club in the Lido Room of The Hotel Chase. The Party, scheduled to start at 8:00 p.m., will enable all barkers to get better acquainted with the

WOMPI Sets Agenda For National Meet

New Orleans—A pre-convention agenda for the WOMPI conclave to be held here Sept. 30-Oct. 2 was announced last week by publicity chairman Claire Tremorel. Following the registration of the delegates on the first day, an association board meeting has been scheduled, to be presided over by WOMPI president Verlin Osborne, which will give way later to a meeting of the 10 club presidents to discuss current problems and future plans. In the evening of the first convention day, the representatives will enjoy dinner and a tour of the French Quarter, which will be climaxed by a "night cap" party to be given in the Roosevelt Hotel by the Atlanta club.

The second day is scheduled to open with coffee party hosted by the Dallas group to honor the outgoing officers Registration will continue, and the first business session of the convention will be held. On the agenda is a welcoming address, to be delivered by convention chairman Loraine Cass, association vice-president, and an official welcome to the new clubs of the organization. A luncheon in the Roosevelt ballroom will be highlighted by a coiffure show given by the Association of Cosmeticians of America. In the afternoon, there will be reports from association officers and directors, and the election of new officers. The evening will be devoted to the installation of the new officers in the International Room of the Roosevelt, during a banquet at which the main speaker will be Clay L. Shaw, International Trade Mart director. Trophies for publicity, attendance, and service will be awarded.

The final day of the convention will open with a "plantation breakfast," designed to demonstrate southern hospitality to the new clubs. The principal speaker will be Mrs. John Dominquez, president, Alumnae of the Loyola of the South. More reports will be offered in conjunction with workshops. Following adjournment, the Memphis WOMPI will honor all members at a sherry party.

St. Louis Salesmen Set Conventions Plans

ST. LOUIS—Loge 19, Colosseum of Motion Picture Salesmen of America, at a meeting to be held at the Melbourne Hotel on Sept. 24, is scheduled to consider a new system of handling local dues, credits, and refunds to meet the requirements of the Federal labor laws.

At the gathering, the 1955 national convention of the Colosseum also will come up for consideration. This is the final meeting prior to the national gathering, so that any member who may wish to present a resolution or any amendments to the national constitution that he wishes to have presented on the floor should attend.

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new members of the Tent.

The Carver has been reopened by Charley Goldman and Jules Leventhal. While the house was dark it was equipped with wide-screen facilities. . . . The Amythis, dark since July, has been reopened by Marvin Bank. . . . Drive-ins of the area are beginning to fix their closing dates. The Joppa Auto-Vue Theatre, Metropolis, Ill, closed Sept. 17. Eddie Clark, owner, will continue operation of his El Capitan Drive-In throughout the winter since it has an enclosed ramp that seats 523 persons. . . . The Airway Drive-In, Memphis, Mo., owned by C. W. Locke, is to close on Oct. 2. Locke also operates the Times. . . . The Grover Brinkman family celebrated their 18th anniversary as the owner-operators of the Main, Okawville, Ill., by inviting everyone in town and environs to attend the theatre as guests of the management.

Organized labor has launched an all-out fight to defeat the proposed two cent tax on cigarettes. The proposition comes before the voters at a state-wide election Oct. 4. The labor leaders take the position that this tax, which would affect cigarettes sold at the concessions of theatres and drive-ins, would be an entering wedge for the imposition of inequitable taxation on the wage earners who can't afford expensive luxuries. . . . L. H. Pettit, head, Pettit Theatre Corporation, Ava, Mo., hopes to have his new Avalon ready for its grand opening early in October. It is understood the house will cost in excess of $50,000. Pettit also operates the Star and the Highway 14 Drive-In. . . . National Screen, under manager Herb Washburn, on Sept. 5 opened the special sales drive honoring president George F. Dembow, which will continue through Dec. 5. . . . The Lee, New London, Mo., has been reopened for the new season.

Mrs. Madge Chamness, widow of Herman Chamness, Carbondale, Ill., and his stepson, J. R. McGinnis, also of Carbondale, will continue to operate the Illinois Film Service, a motion picture film distributing company serving a number of southern Illinois towns. Funeral services for Chamness, 63, were conducted at the Van Natta Funeral Home, Carbondale, with the Rev. H. G. Hurley and the Rev. Ronald Seibert officiating. Burial was in the Cypress Masonic Cemetery, Cypress, Ill.

San Antonio

Jack Chalman, publicity director, Interstate Theatres, is recovering at the Nix Hospital following an emergency operation. . . . Mrs. Gidney Talley, formerly with the Hi-Ho, has taken over operation of the Hondo Drive-In, Hondo, Tex. . . . All police officers in the area were admitted free to "Devil Take Us," which was shown for three days at the Broadway. . . . Bits of sharpened wire scattered at the South Loop 13 Drive-In resulted in flat tires for a number of customers. The wire was of a type used to reinforce concrete construction, sharpened on both ends, according to D. Hesskew, manager.

O. A. Woody, head, O and A Film Truck Lines, has started a run from San Antonio to San Angelo, Tex., which will eliminate many miles of the previous route, which went from San Antonio to Dallas, and then to San Angelo.

Mr. and Mrs. Sam Ginsberg, owners and operators, Lamar, Paris, Tex., have purchased the Main from the Trans-Texas Theatre Circuit. They announced that extensive remodeling plans are under way at both theatres. . . . A fast moving fire caused an estimated loss of $50,000 to the Texan, Clarksville, Tex., which was operated by Cab Wolf, owner. The house was completely destroyed. . . . Mrs. Mae Coates has been transferred from the Tower and promoted to the post of assistant manager, Alameda, Houston. . . . Raymond Willie, assistant general manager, Interstate Theatres, has been notified of his election to the position of the southwest regional vice-president, United Cerebral Palsy. His duties, in addition to serving as a national officer, will be to direct the association's business in the six state region, which includes Texas, Oklahoma, New Mexico, Arkansas, Louisiana, and Mississippi. Willie has been president of the UCPA of Texas for the past two years. . . . The Jefferson Amusement Company has purchased the Capri Drive-In, Port Arthur, Tex., from the Weisenberg Theatre Circuit, according to L. H. McKibbon, city manager, Jefferson. The Capri is to be closed temporarily for repairs. Franklin Jones has been named manager. . . . The Tidwell Drive-In has been opened at Houston by Mitchmore and Griffith.

Washington

George Crouch, zone manager, Stanley Warner, and Julian Brylawski, in charge of real estate, were here visiting the Stanley. . . . Orville Crouch, Loew executive, Washington, was over for a visit at the Century. . . . Robert Marhenke, associated with various theatre projects here over a number of years, becomes manager of the Pennington, Oct. 1. . . . Andy Ruppalt, manager, Northway, has been transferred to the same post at the Waverly. Howard Watson, assistant, Grand, has been promoted to manager, Northway. . . . Donald Mettee, manager, Edgewood, will enter the projection field, and his post at the Edgewood will be filled by Bill Liebig, Durkee Enterprises.

BALTIMORE, MD., NEWS—Caryl Hamburger, manager, Film Center, was host to a screening for press, radio, and TV personalities of "Summertime" at the unoccupied Valencia. Later Miss Hamburger celebrated her birthday with a party for a large group of friends. . . . Jack Fruchtman, head, New and Keiths, and owner, Fruchtman Theatres, was in for the cocktail party given in honor of Rosalind Russell at the Sheraton Belvedere. . . . R. H. Marhenke has taken over the closed Pennington and plans to reopen Sept. 30. . . . Irving Cantor, manager, Hippodrome, entered Fort Howard Hospital for observation. Doctors have not as yet diagnosed his ailment.

SOUTHERN MARYLAND NEWS—The 235 Drive-In, California, Md., will close Oct. 1, according to general manager T. L. Harrison, Jr., Southern Maryland Theatres. . . . The new office building which has been started adjoining the Park, Lexington Park, Md., will soon be ready and will give the Park a larger lobby and a storeroom in the basement for theatre equipment, general manager Harrison reports.

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SECTION TWO
VOL. 54 • No. 21

SEPTEMBER 21, 1955

ALLIED ARTISTS

Lord Of The Jungle (5518)

MELODRAMA 69M.

ESTIMATE: Average series entry.

CAST: Johnny Sheffield, Wayne Morris, Nancy Hale, Paul Picerni, William Phipps, Leonard Mudie, Smoki Whitfield, James Adamson. Written, produced, and directed by Ford Beebe.

STORY: Nancy Hale comes to Africa to visit her uncle, Leonard Mudie, a game commissioner. Three elephant hunters, Wayne Morris, Paul Picerni, and William Phipps, arrive with orders from the district governor to exterminate a herd of rogue elephants that has been terrorizing native villages. Johnny (Bomba) Sheffield, friend of the elephants, resents the orders. He is willing to have the rogue leader killed but not the others. The hunters resent his intrusion and tie him up, guarded by natives. Hale rescues him and he locates the herd and arranges for the rogue bull to be slain by Mudie. He leads the now peaceful elephant herd to camp of the hunters and convinces them that no more killings should take place.

X-RAY: Strictly for the lower half in action spots and for juveniles, this "Bomba" entry follows the usual pattern of the series. The elephant footage is okeh while Bomba's chimpanzee friend may garner a few laughs.

AD LINES: "Bomba Faces Trumpeting Terror Of Killer Rogue!"; "Trampling Terror, Teeming Thrills"; "The Newest Bomba Jungle Adventure."

COLUMBIA

My Sister Eileen

MUSICAL COMEDY 108M.

(CinemaScope)
(Color by Technicolor)

ESTIMATE: Highly amusing entry.

CAST: Janet Leigh, Betty Garrett, Jack Lemmon, Robert Fosse, Kurt Kasznar, Richard York, Lucy Marlowe, Tommy Rall, Barbara Brown, Horace McMahon, Henry Slate, Hal March, Alberto Morin, Queenie Smith, Richard Deacon, Ken Christy. Produced by Fred Kohlmar; directed by Richard Quine.

STORY: Sisters Janet Leigh and Betty Garrett arrive in New York to pursue careers as actress and writer respectively. Their hopes are high, their finances low, and they wind up in the basement apartment in a house owned by Kurt Kasznar. Leigh attracts drug store clerk Bob Fosse and wolfish newspaperman Tommy Rall. Garret gets to see magazine editor Jack Lemmon just as he's leaving for a vacation. He tells her to stick to the subjects she is expert at. She writes about her sister and the effect she has on men. Lemmon wants to meet Leigh, but Garrett convinces him that she was really writing about herself. He makes passes which she resists, but she finds herself falling in love with him. As their money runs out, they decide to go home to Ohio when Garrett gets a call to cover the arrival of a Brazilian Navy vessel in Brooklyn, a trick by Rall to get Leigh alone. Garrett's motives are misunderstood by the Brazilian cadets who speak no English and follow her home, with everybody winding up doing the conga and in jail. They are rescued, and she is decorated by the Brazilian consul. Lemmon discovers that he is in love with Garrett and Fosse and Leigh plan to marry as well.

X-RAY: This remake of the 1942 release is happy entertainment and when sneaked before an audience provided it with many moments of laughter. It moves at a rapid pace, with the cast turning in good performances and competent direction and better production in evidence all the way down the line. The musical numbers and dances by Fosse deserve special mention, while the package as a whole sparkles with color and CinemaScope. It's gay, giddy, and good, and most audiences should get a kick out of the proceedings. The screen play is by Blake Edwards and Richard Quine, based upon the play by Joseph Fields and Jerome Chodorov, adapted from the stories by Ruth McKenney. Among the tunes heard are "There's Nothin' Like Love," "Give Me A Band And My Baby," "It's Bigger Than You And Me," "I'm Great," "As Soon As They See Eileen," "Got No Rook Mr. Gloom," "What Happened To The Conga," and "Atmosphere." This bears a Legion of Decency "B" rating.

TIPS ON BIDDING: Higher bracket.

AD LINES: "The Boys Had More Than A Sisterly Interest In 'My Sister Eileen'"; "Fun For All In This Entertainment Gem"; "Music . . . Fun . . . Comedy . . . Hot Dance Routines . . . Technicolor . . . Gorgeous Gals . . . All In CinemaScope."

LIPPERT

Simba (5421)

MELODRAMA 98½M.

(English-made)
(Filmed partially in Africa)

ESTIMATE: High rating thriller.

CAST: Dirk Bogarde, Donald Sinden, Virginia McKenna, Basil Sydney, Marie Ney, Joseph Tomelty, Earl Cameron, Orlando Martins, Ben Johnson, Huntley Campbell. Produced by Peter DeSarigny; directed by Brian Desmond Hurst.

STORY: Dirk Bogarde arrives in Kenya to work on a ranch owned by his brother, and is met at the airport by an old friend, Virginia McKenna. He finds his brother murdered by the Mau Mau, an organization of natives determined to drive the whites out. Bogarde decides to remain, influenced by his love for McKenna as well as other considerations. She refuses to believe all natives are bad, while Bogarde is suspicious of all, particularly native doctor Earl Cameron, for whom McKenna worked as a nurse. Bogarde suspects that he is Simba, leader of the local Mau Mau. When her parents are slain by the sect, Cameron reveals to the police that he believes Simba to be his own father. When they try to arrest him he escapes. Bogarde is marked for death, with his farm deserted, the phone wires cut, and his car burned. McKenna and Cameron show up, with Cameron attempting to talk the would-be attackers out of their deeds until his father forces them on. Bogarde kills him, and the others fatally wound Cameron as the police close in. Bogarde and McKenna pledge to work together in the future for harmony between the various peoples.

X-RAY: Suspenseful throughout and bearing authority in its authenticity that makes for high rating and unusual entertainment, this entry should please those seeking better and interesting film experiences. It takes a problem from today's headlines and relates it in a fashion that keeps interest on high throughout, with few letdowns and almost no let-up in excitement. The subject matter is unusual enough to guarantee attention all the way, and while there are limitations as to "names" audiences shouldn't object. It can make up well on the program or can play single, depending on the individual situation. The screen play is by John Baines, based on an original story by Anthony Perry.

AD LINES: "An Explosion In Adventure"; "There Never Has Been An Adventure Film Like This"; "If You Can't Take Adventure In The Raw Torn From Today's Headlines . . . Then Don't Come To See This Unusual Thriller."

PARAMOUNT

The Desperate Hours

DRAMA 112M.

(VistaVision)

ESTIMATE: High rating suspense entry.

CAST: Humphrey Bogart, Frederic March, Arthur Kennedy, Martha Scott, Dewey Martin, Gig Young, Mary Murphy, Richard Eyer, Robert Middleton, Alan Reed, Bert Freed, Ray Collins, Whit Bissell, Ray Teal, Michael Moore, Don Haggerty, Walter Baldwin. Produced and directed by William Wyler.

STORY: Three convicts escape from federal prison. They are leader Humphrey Bogart, his brother, Dewey Martin, and brutal Robert Middleton. In Indianapolis, Bogart expects to meet his girl friend who will have some money, and to kill deputy sheriff Arthur Kennedy for breaking his jaw when he captured him. They take over the home of Frederic March, executive; his wife, Martha Scott; their daughter, Mary Murphy; and their nine-year-old son, Richard Eyer. They are told to go about their activities normally with a hostage always available at gun point. Kennedy picks up the trail of Bogart's girl, but loses her when she is picked up in another city for a traffic violation. She mails the money to March's office. March sees a chance to grab a gun, only to have Eyer fall into Bogart's hands as a hostage. The trash collector, Walter Baldwin, notices the convict's escape car in the garage, and Middleton is sent to kill him. Martin leaves the house, panics and is killed by police. Murphy's boy friend, Gig Young, figures out what is the matter with her at about the same time the police get a lead as to the hideout. March, sent to pick up the money, is stopped from returning as Young gets Murphy out. March begs the police for a chance to get his wife and son out before they start siege. He is given a gun, which he empties, and 10 minutes. He tricks Bogart into taking the empty gun, forcing Middleton to give up the loaded one. Middleton is shot. Bogart tries to use the empty gun but is killed. The family is safely reunited.

X-Ray: Thrills are added to thrills as suspense mounts throughout the film until a stunning climax is reached and audiences live emotional experiences with an average family faced by an unconventional situation. Performances are tops, while the Wyler direction and production are in the superior class. Interest is maintained on high throughout. It ought to be noted for the benefit of buyers that the film's story is basically similar to a recent release by Columbia of "The Night Holds Terror," although with regard to names, production values, etc., this has the advantage. The screen play is by Joseph Hayes who adapted it from his play and novel.

Tips On Bidding: Higher rates.

Ad Lines: "A Thrilling Experience In Suspense"; "People With Weak Hearts Ought To Avoid Living Through 'The Desperate Hours'"; "A Father Faces A Gun In The Hands Of A Killer To Protect His Family . . . The Result Is An Unforgettable Experience In Suspense."

REPUBLIC

A Man Alone

Outdoor Drama 96m.

(Trucolor)

Estimate: Above average western drama.

Cast: Ray Milland, Mary Murphy, Ward Bond, Raymond Burr, Arthur Space, Lee Van Cleef, Alan Hale, Douglas Spencer, Thomas B. Henry, Grandon Rhodes, Martin Garralaga, Kim Spalding, Howard J. Negley. Directed by Ray Milland.

Story: Ray Milland, gunman, while crossing the desert comes upon the bodies of victims of a stagecoach holdup. Having had to shoot his own horse when it broke a leg, he takes one of the stage's horses for his use, rides into nearby town, arriving at dusk in a sandstorm, preceded by the stage's horses which he had set free. Acting sheriff Alan Hale, a weakling, attempts to arrest Milland; but Milland shoots him and leaves in a hurry. A manhunt follows. Milland, holed up in the back room of the local bank, overhears banker Raymond Burr; his partner, Grandon Rhodes; and accomplice Lee Van Cleef, arguing about division of the stagecoach loot and slaughter of the passengers. Milland's presence is discovered; Rhodes starts shooting; Milland escapes but sees Burr deliberately shoot Rhodes in the back. Burr covers this up by blaming it on a hold-up attempt by Milland; and a posse takes off after Milland, who is on foot and lost in the sand storm. He takes refuge in the basement of a house, not knowing it belongs to sheriff Ward Bond, sick with yellow fever. The yellow flag of quarrantine makes it an unexpected sanctuary and he convinces Bond and his daughter, Mary Murphy, of his innocence, tells of Burr's guilt. He helps nurse Bond back to health, falls in love with Murphy. Bond, however, had been taking bribes from Burr, refuses to act. His complicity when learned by his daughter causes her to denounce him; and he refuses to turn Milland over to a lynch-hungry mob, helps him escape. Milland returns to defend Bond and in a showdown fight kills outlaw Lee Van Cleef. The sheriff stops Burr from gunning Milland down, then hands in his resignation. He then tries to get Milland to leave with Murphy; but Milland refuses to go and his law-abiding furure with Murphy begins.

X-Ray: Lots of excitement is engendered here along with a different story, a goodly amount of suspense and action as well as off-beat situations that tellingly assist the development of the story. Too on the credit side is attention to small details which make the entry more realistic and at the same time marking the debut of Ray Milland as a director in more than a favorable light. He does a good job both in front of and behind the cameras so that the result is a better-than-average western that should garner pleasing reaction from all types of audiences. The balance of the cast is good in support and interest is held on high pretty much throughout. The screen play is by John Tucker Battle based on a story by Mort Briskin.

Tips On Bidding: Higher bracket.

Ad Lines: "He Stood Alone Against A Town And The People In It Until The Right Woman Came Along"; "A Thrilling Adventure In The West"; "A Drama Of The Men And Women Of The West To Be Long Remembered."

20TH-FOX

Seven Cities Of Gold (522)

Melodrama 103m.

(Color by DeLuxe)
(CinemaScope)

Estimate: Well-made, interesting adventure yarn.

Cast: Richard Egan, Anthony Quinn, Michael Rennie, Jeffrey Hunter, Rita Moreno, Eduardo Noriega, Leslie Bradley, John Doucette, Victor Juncos, Julio Villareal, Gilda Fontana, Miguel Inclan, Carlos Musquiz, Pedro Galvan. Produced by Robert D. Webb and Barbara McLean; directed by Robert D. Webb.

Story: In 1769, on a road to Mexico City, a carriage accidentally kills a woman. Captain Anthony Quinn and lieutenant Richard Egan emerge to find Father Michael Rennie giving the last rites. Quinn, seeing Rennie is crippled, leaves a horse for him when he refuses to accompany them. The pair arrive for conferences with the governor, who is preparing an expedition into California to claim the territory and locate the fabled seven cities of gold. Quinn is assigned to head the march by land, while Rennie is to provide religion for soldiers as well as to convert any Indians encountered. Quinn asks him to limit his baggage of religious articles and trinkets, but the latter come in handy when Indians bar their way. Rennie gets the troops by without the use of guns to Egan's disgust. They reach San Diego harbor to find the ocean-borne expedition, but many have been killed or are ill. Quinn orders one vessel back for supplies while he takes some men to look for Monterey Bay, leaving Egan in charge with Rennie, who sets up a church. Indians, headed by Jeffrey Hunter, son of the chief, attack and are beaten off with Hunter wounded. Rennie cares for him and when he is recovered sufficiently sends him back to his people. He visits the chief and gets a promise to let the soldiers live in peace as well as to expect a visit from Hunter and his sister, Rita Moreno. Egan is interested in Moreno, and Hunter decides to let Rennie marry him to one of the tribeswomen. Quinn returns with few men, not having found anything and short on supplies, and he orders preparations for the return to Mexico City. He is convinced by Rennie that the supply ship will return. Moreno offers to go with Egan but he refuses, and she jumps off a cliff, killing herself. The war drums sound and Hunter demands Egan be turned over for justice. Rennie refuses. The water supply is destroyed, and a nearby escape ship is burned. Egan realizes he must pay, makes his peace with God, and leaves the fort for death at Indian hands. As the others prepare to abandon the fort, the ship is sighted and plans are made for the future.

X-Ray: Containing a goodly measure of suspense, action, adventure, and atmosphere, this entry should receive good reaction from those who seek interesting and perhaps slightly different entertainment. The story is interesting all the way, while the cast performs ably. Direction and production are in the better category. There are no seven cites of gold but there is pretty good entertainment. The screen play is by Richard L. Breen and John C. Higgins, based on a novel by Isabelle Gibson Ziegler.

Tips On Bidding: Higher program rates.

Ad Lines: "The Hunt For The 'Seven Cities Of Gold' Meant Death And Danger For Many"; "An Adventure Thriller In Color And CinemaScope"; "Flaming Arrows And Drum Beats That Spelled Death Greeted A Small Band Of Soldiers, Adventurers, And A Priest Who Sought The 'Seven Cities Of Gold'."

UNITED ARTISTS

The Big Knife

Drama 111m.

(Aldrich)

Estimate: Powerful, absorbing drama about Hollywood will command wide attention.

Cast: Jack Palance, Ida Lupino, Wendell Corey, Jean Hagen, Rod Steiger, Ilka Chase, Everett Sloane, Wesley Addey, Paul Langton, Nick Dennis, Bill Walker, Mike Winkelman, Shelley Winters, Mel Wells, Robert Sherman, Strother Martin, Ralph Volke, Michael Fox. Produced and directed by Robert Aldrich.

Story: In one of the huge mansions at Bel Air lives top boxoffice star Jack Palance. He has wealth, attention, and all the trimmings, but he is also beginning to grow dissatisfied having once had ideals and having been forced to drop them in favor of commercialism. He is faced by a separation from his wife, Ida Lupino, as well as the prospect of signing a seven year contract with Rod Steiger and his studio. Syndicated columnist Ilka Chase arrives to check his marital status along with studio publicist Paul Langton who tries to keep their tempers under control. Chase hints at reviving a scandal concerning a hit-and-run accident involving Palance's car, which Langton is supposed to have borrowed and for which he was jailed for 10 months. Actually, Palance was in the car drunk with bit actress Shelley Winters. Lupino bluntly tells Chase their personal affairs are none of her business. Lupino tells Palance that she will return to him if he won't sign the contract, but he hints at being blackmailed by the studio. Palance's agent, Everett Sloan, arrives to warn him that Steiger and his hatchet man Wendell Corey are on their way to finalize the contract. They pressure him into signing and Lupino refuses to come home. Palance tries to forget with drink as Langton's wife, Jean Hagen, arrives to make a play for him. He drunkenly accepts her attention. Lupino sees more and more of writer friend Wesley Addey, who has proposed to her. Palance is told by Corey that Winters is drinking and beginning to drop hints about the accident, refusing to stay bought by the studio bit player contract. He urges him to see her hinting she might have to be killed. Palance convinces Lupino he needs her. Winters is beaten by Steiger and threatens to spill all, and Corey asks Palance to help put her away with some doctored whiskey. He refuses. He tells off Corey and Steiger as Lupino sits proudly by in love with him again. Langton shows up to spit in his face for his affair with Hagen. Wearily Palance goes upstairs to take a bath as Corey returns to report that Winters has been killed by a bus which solves their problem. The bath overflows and a check upstairs shows Palance has commited suicide. The studio covers up, but Addey is determined to tell all.

X-Ray: This film is truly an absorbing one. It grasps the interest and emotions of viewers and tightly holds on until the very end. It pretends to expose some of the workings of Hollwood, its secrets, desires, romances and ambitions. Maybe it does, but what is more important is that it presents drama for adults in a fashion that won't soon be forgotten. Whether everyone will like what they see is debatable. Its a little hard to conceive that once a scene is completed the following one can top it, but it does until a stirring and highly emotional climax is reached. So absorbed does one become that forgotten is the fact that few sets are to be seen with emphasis being on characterizations and the people who give them as well as on the story situations. The cast is fine, and direction and production are in the better category. The screen play has been adapted by James Poe from the stage play by Clifford Odets. This bears a Legion of Decency "B" rating.

Tips On Bidding: Higher rates.

Ad Lines: A Story About The Men And Women Of Hollywood . . . Their Lives And Their Emotions"; "An Unforgettable Dramatic Experience"; "An Absorbing And Emotional Dramatic Experience For Adults."

Gentlemen Marry Brunettes

Musical Comedy
97m.

(Bassler-Sale)
(CinemaScope)
(Color by Technicolor)
(Made in Europe)

Estimate: Musical has curves and angles.

Cast: Jane Russell, Jeanne Crain, Alan Young, Scott Brady, Rudy Vallee, Guy Middleton, Eric Pohlman, Ferdy Mayne, Leonard Sachs, Guido Lorraine, Derek Sydney, Boyd Cabeen, Robert Favart, Duncan Elliot, Gini Young, Carmen Nesbitt. Executive producer Robert Bassler; produced by Richard Sale and Robert Waterfield; directed by Richard Sale.

Story: Jane Russell and Jeanne Crain are sisters who sing and dance, with Russell complicating their lives by continually becoming engaged since she cannot say no. They get an offer of a job in Paris from penniless agent Scott Brady. Brady has a single client, Alan Young, whom he puts to work doing various things like acting as relief traffic policeman, guide, ice cream vendor, etc. It develops that Young is a millionaire who has promised his father he will not touch his money but will instead try to carve a career for himself. Rudy Vallee, once a headliner and still a performer, is a former friend of the girls' mother and her sister who used to be prominent stars in Paris, as demonstrated by frequent flashbacks. When Crain sees Russell falling in love with Brady, she tells him of her past romantic attachment so that he avoids her. Crain becomes attached to Young. He, in order to prevent others from overwhelming them, has fabulous gifts sent to them anonymously. This keeps the wolves away but has Brady thinking that Russell is having an affair. They don't work in Paris because they are expected to wear very little, and when an offer from Monte Carlo comes, they accept, not knowing Young has arranged it all. They are a hit. Their mother (Russell) arrives to take them home, with Young and Brady pursuing them and Vallee going after the mother. Everybody winds up marrying everbody else.

X-Ray: Pleasant entertainment is probably the best classification for this. It's cute flashbacks to the late '20s with its bouncy rhythms and costumes presented in fine satire will bring back memories to those old enough to remember, with a number of popular tunes amply illustrated. It should prove interesting to youngsters as well. There are many impressive scenes of Paris and Monte Carlo as well as some lavish production numbers. The story is routine for musicals although there are a few cute twists, the cast turns in serviceable jobs, and the direction and production are good. With a little selling, it could prove itself as the potentials are there. Tunes heard include "Gentlemen Marry Brunettes," "You, You're Driving Me Crazy," "My Funny Valentine," "I've Got Five Dollars," "Ain't Misbehavin'", "Miss Annabelle Lee," "Daddy," "I Wanna Be Loved By You," "Have You Met Miss Jones?" The screen play is by Mary Loos and Richard Sale.

Tips On Bidding: Higher bracket.

Ad Lines: "They Had Fun As Blondes But Got Married As Brunettes"; "They Had A Way With Men That Spells Fun For All"; "They Ain't Misbehavin' . . . They're Saving All Their Fun For You In CinemaScope And Color By Technicolor."

WARNERS

Blood Alley (502)

Melodrama
115m.

(CinemaScope)
(WarnerColor)

Estimate: Adventure yarn has angles to sell.

Cast: John Wayne, Lauren Bacall, Paul Fix, Joy Kim, Berry Kroeger, Mike Mazurki, Anita Ekberg, Henry Nakamura, W. T. Chang, George Chan. Directed by William A. Wellman; a Batjac Production.

Story: John Wayne, American merchant marine captain who is familiar with the Chinese waters and who was arrested and imprisoned by the Chinese Reds, is freed by an unknown benefactor in an escape. He is guided to a small village by Mike Mazurki, who introduces him to elders Paul Fix, W. T. Chang, and George Chan, as well as Lauren Bacall, daughter of an American doctor left unmolested because the Reds needed his ability. Wayne is told the reason for his escape is to take the entire population of the village down through "Blood Alley," the Formosa Straits to Hong Kong and freedom. They are to use an ancient ferry and there are no charts. To be included is the one Red family in the town, headed by elder Berry Kroeger. Engineer aboard the ferry is Henry Nakamura, who received his training in the states. Bacall is reluctant to leave without her father, whereupon Wayne breaks the news that the Reds killed him when an operation failed. They trick the harbor patrol boat which is wrecked. Kroeger's relatives poison the food and attack Wayne, so several are killed. Kroeger is sent ashore when they stop to gather wood fuel, and the others are given a chance to remain or go with him. They prefer to remain and reach freedom, which they do. By the time they reach Hong Kong after being shelled by Red destroyers Wayne realizes he's in love with Bacall, and the future looks good for all concerned.

X-Ray: What seems like a contrived story is to be found here. While there is much that is exciting and suspenseful, there is also much that is too pat to be believable, and the result is entertainment that will please some more and others less. It does have John Wayne, which will attract his many fans, and it does have a story and background that is unusual and some exciting sequences. These can be stressed to advantage. The cast is okeh and the direction is average, with the production values good as well as unusual. With a little selling, this could account for itself in adequate fashion. Incidentally, the length of the film seems excessive and might have benefitted from tighter editing. The screen play is by A. S. Flischman, based on his novel of the same title. This bears a Legion of Decency "B" rating.

Tips On Bidding: Higher bracket.

Ad Lines: "They Battled The Chinese Navy With A Ferryboat And Won"; "There Never Has Been Action And Adventure Like This Ride Through 'Blood Alley'"; "An Exciting Experience In Adventure And Suspense."

The Shorts Parade

TWO REEL

Comedy

HONEYMOON BLUES. Columbia—Assorted Favorite Reprints. 17m. When first reviewed in The Servisection of November, 1946, it was said: "On the night of his marriage, Hugh Herbert, detective, is called to recover some love letters with which a siren has been blackmailing a wealthy oil man. She lives in the same building as Herbert, so he dopes his wife with sleeping tablets, and prepares to go after the letters. After much confusion, during which time the girl's jeaolus boy friend arrives on the scene, and tries to murder Herbert, he obtains the letters, and presents them to his employer, in turn, explains to Herbert's wife why Herbert was missing all night. When she hears her husband is a hero, all is forgiven. FAIR" (8421).

ONE SPOOKY NIGHT. Columbia—All-Star Comedies. 16m. Andy Clyde's fiance reprimands him for his cowardice. He attempts to prove his bravery by visiting a haunted house. The occupants include a group of ghosts who turn on Clyde. When

(Continued on page 4036)

ALPHABETICAL GUIDE Since The Sept. 7, Issue To 35 Features Reviewed

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(The running time carried in this listing represents the latest corrected time of each feature. While every effort is made to keep the listing accurate, features are often subject to editing after being reviewed. Readers are advised to check the time with the local exchange—Ed.)

The Shorts Parade

(*Continued from page* 4035)

police bullets disrupt the hauntings, the ghosts turn out to be gimmicks used by counterfeiters to hide their activities. Clyde aids in the capture of the crooks and becomes a hero to his girl friend. FAIR. (8411).

WHAM-BAM-SLAM. Columbia—Three Stooges Comedies. 16m. Shemp gets sick and Moe and Larry bring in a quack to cure him. The diagnosis is a bad tooth. The Stooges get banged up before the tooth is extracted. When a rest cure for Shemp is recommended, the Stooges prepare for a camping trip. A broken down car and trouble errecting a tent makes Shemp feel fine, but his partners are in a bad way after the excitement has died down. FAIR (8401).

Musical

THREE CHEERS FOR THE GIRLS. Warners—Classics of the Screen. 17m. When first reviewed in THE SERVISECTION of May, 1943, it was said of this reissue: "The girls in the chorus, and in other spots, who support the stars in musical extravaganzas come out on their own. Scenes from well known features are shown, with the girls doing their musical numbers. The songs include "Floradora Chorus Of The Screen," "All's Fair In Love And War," "I'll Sing You A Thousand Love Songs," "Shadow Waltz," "The Words Are In My Heart," "Spin A Little Web Of Dreams," "Aloha Oe," and "Song Of The Marines." Dick Powell appears in one sequence. FAIR." (2103).

Serial

THE SEA HOUND. Columbia Serial. Reprint. Buster Crabbe, Jimmy Lloyd, Pamela Blake, Ralph Hodges, Robert Barron, Hugh Prosser, Rick Vallin, Jack Ingram, Spencer Chan, Milton Kibbee, Al Baffert, Stan Blystone, Robert Duncan, Pierce Lyden, Rusty Westcoat. Produced by Sam Katzman; directed by Walter B. Eason and Mack Wright. 15 episodes. Chapter One—"CAPTAIN SILVER SAILS AGAIN" 27m. When first reviewed in THE SERVISECTION of September, 1947, it was said: "Buster Crabbe, captain of the Sea Hound, and his crew, Ralph Hodges, Jimmy Lloyd, and Spencer Chan, are interrupted from a quiet siesta by an SOS from a nearby yacht, the Esmeraldo, which is under attack by pirates, led by a vicious criminal known to the underworld as "The Admiral." Robert Barron, Crabbe, and his friends arrive in time to drive the invaders away, and pick up the yacht's occupants safe and sound. The film fades when the Sea Hound crashes into a charged mine, placed there by the assailants and is blown sky high. This contains plenty of hard-hitting action, and will satisfy juveniles. Many tie-ups are in order for the exhibitor, with penty of exploitation possibilities on hand. GOOD." (8120).

Sports

BASKETBALL HIGHLIGHTS. RKO-Sport Specials. 16m. This shows various highlights of college and professional games of the year including the East and West All-Star match. It's a fast moving compilation. GOOD. (53801).

ONE REEL

Cartoons

CHRISTOPHER CRUMPET'S PLAYMATE. Columbia—UPA Assorted Cartoons. 7m. Christopher has an imaginary elephant for a playmate. Christopher's father begins to see the elephant. Mr. Crumpet reveals this to his co-worker, Mr. Bilgewater, who promtly plays office politics by telling the boss that Crumpet is crazy. The boss has awarded Mr. Crumpet a junior partnership, while Bilgewater felt that he should have had the postion. When the boss visits the Crumpet home, he finds that Mr. Crumpet does see the imaginary elephant. But instead of taking the junior partnership away from Crumpet, he makes him a full partner. It seems that the boss has an imaginary hyena. EXCELLENT. (8501).

DESIGNS ON JERRY. MGM—Cartoons. 7m. Tom designs an elaborate mouse trap. When he goes to sleep, the drawn figure of the mouse on the blueprint comes to life and jumps off the print. He awakens Jerry and shows him Tom's plan. After outwitting the drawn figure of a cat, the mice change the dimensions of the blue print so that when Tom constructs a model from the blueprint it is inaccurate and backfires on the cat. EXCELLENT. (W-741).

LITTLE ROVER. Columbia—Color Favorite Re-issue. 7m. When first reviewed in EXHIBITOR in August, 1935, it was said: "A dog who wants to travel, does, leaves home, gets plenty of setbacks, which prove too much for him and he comes home sader but wiser. FAIR." (7615).

TOOTH OR CONSEQUENCES. Columbia—Color Favorite Re-issue. 6m. When first reviewed in THE SERVISECTION of June, 1947, it was said: "The Fox is having trouble with a tooth and goes to the Crow, who promptly tries to pull out the item, after making sure that the Fox has $5. Nothing seems to get the tooth out until finally the Crow stuffs the Fox's mouth with dynamite. After the explosion the Crow finds the tooth but no $5, while the Fox is seen lovingly caressing his money from the branch of a tree. BAD." (8601).

WHAT'S BREWIN' BRUIN? Warners—Blue Ribbon Hit Parade Reissue. 8m. When first reviewed in THE SERVISECTION of March, 1948, it was said: "The poppa bear, the momma bear, and the junior bear prepare to hibernate for the winter, and get set for a nice long rest. Things don't work out exactly to poppa's satisfaction. Finally, with momma and junior tied securely to their beds, and poppa readying himself for a snooze, spring bursts forth with all its glory, making poppa very happy. FAIR." (2313).

WILLIE THE WALRUS IN AN IGLOO FOR TWO. 20th-Fox—CinemaScope Terrytoon. Technicolor. 7m. Willie can't get to first base with his girl friend, a cute seal. Walter tries to make a hit with the gal. He attempts to serenade her, using the voice of Willie, who is concealed inside Walter's mandolin. All goes well until a polar bear arrives on the scene. Walter takes off, leaving Willie to defend the girl friend. Willie manages to get rid of the bear and win the girl. FAIR. (5531).

Sports

TOPSY-TURVY THRILLS. 20th-Fox—Sports—Mell Allen. 8m. A number of sports are shown in which spills and thrills play a major role. A wild west rodeo has spills supplied by rough riding cowboys. Falls and tumbles come the way of participants in downhill ski-racing. Bobsledding and motorcycle racing are dangerous sports, with a bad turn meaning injury and perhaps even death. At Aintree, England, the Grand National Steeplechase is viewed. Here we see horses and riders being felled by the hurdles. As the race progresses, fewer and fewer horses remain in the running. GOOD. (3501).

THE SERVICESECTION *is the Only Service of Its Kind Giving a Full Coverage, Listing, and Reviews of All Features and Shorts in the Domestic Market*

Pictures in order of release, with principal players, are placed in the month of release. All dates are subject to change. Series westerns are indicated by a W following the title. Holidays and special events will be found at the bottom of this page. This chart is kept as up-to-date as possible on information made available by the home office.

	ALLIED ARTISTS	COLUMBIA	LIPPERT	METRO	PARAMOUNT	RKO	REPUBLIC	20th-FOX	UNITED ARTISTS	U.-INT.	WARNERS
AUGUST	**The Warriors** E. Flynn, J. Dru, P. Finch (Technicolor) (CinemaScope) **The Phenix City Story** R. Kiley, J. McIntyre, K. Gront	**The Man From Laramie** J. Stewort, C. O'Donnell, D. Crisp (Technicolor) (CinemoScope) **Bring Your Smile Along** F. Loine, K. Broselle, C. Towers (Technicolor) **The Night Holds Terror** J. Kelly, H. Porks		**The King's Thief** E. Purdom, A. Blyth, D. Niven (Eostmon Color) (CinemoScope) **The Scarlet Coat** C. Wilde, M. Wilding, G. Sonders, A. Froncis (Eostman Color) (CinemoScope)	**You're Never Too Young** D. Martin, J. Lewis, D. Lynn (Technicolor) (VistoVision)	**Bengazi** R. Conte, V. McLaglen, M. Powers (Superscope)	**The Last Command** S. Hoyden, A. M. Alberghetti, R. Carlson (Trucolor) **The Divided Heart** C. Borchers, Y. Mitchell, A. Dahlen	**The Virgin Queen** B. Dovis, R. Todd, H. Morshall (Color by DeLuxe) (CinemoScope) **Love Is A Many Splendored Thing** W. Holden, J. Jones (CinemaScope) (Color by De Luxe)	**The Kentuckian** B. Loncoster, D. Foster, D. Lynn (Technicolor) (CinemoScope) (Hecht-Loncoster) **The Naked Street** F. Gronger, A. Quinn, A. Boncroft (Smoll)	**One Desire** A. Baxter, R. Hudson, J. Adams (Technicolor) **The Private War Of Major Benson** C. Heston, J. Adams, W. Demarest (Technicolor) **Francis In The Navy** D. O'Connor, M. Hyer	**Pete Kelly's Blues** J. Webb, P. Lee, E. O'Brien (WarnerColor) (CinemaScope)
SEPTEMBER	**Night Freight** F. Tucker, K. Larsen, B. Britton **The Body Snatchers** K. McCarthy, D. Wynter, C. Jones **Son Of Slade** J. Ericson, M. Blanchord, N. Brand	**Footsteps In The Fog** S. Gronger, J. Simmons (Technicolor) (Made in England) **Special Delivery** J. Cotton, E. Bortok (Made in Germany) **The Gun That Won The West** D. Morgon, R. Denning, P. Raymond (Technicolor) **Apache Ambush** B. Williams, A. August, T. Ritter	**Simba** D. Bogarde (Eostman Color)	**It's Always Fair Weather** G. Kelly, C. Charisse, D. Doiley (Eostmon Color) (CinemoScope) **Svengali** H. Neff, D. Wolfit, T. Morgon (Eostmon Color) (English-made) **The Bar Sinister** J. Richards, J. Lewis, E. Gwenn (Color) (CinemoScope)	**The Girl Rush** R. Russell, F. Lomas, E. Albert (VistaVision) (Technicolor) **To Catch A Thief** C. Gront, G. Kelly (VistoVision) (Technicolor)	**Tennessee's Partner** J. Poyne, R. Reagan, R. Fleming (SuperScope) (Technicolor)	**Headline Hunters** R. Cameron, J. Bishop **Cross Channel** W. Morris, Y. Furneaux	**The Left Hand Of God** H. Bogart, G. Tierney, L. J. Cobb (CinemoScope) (Color by De Luxe) **Seven Cities Of Gold** R. Egan, A. Quinn, R. Moreno (Color by DeLuxe) (CinemaScope) (Made in Mexico)	**The Night Of The Hunter** R. Mitchum, S. Winters, L. Gish (Gregory-Loughton) **Desert Sands** R. Meeker, M. English, J. C. Noish (Technicolor) (SuperScope) (Bel-Air)	**The Shrike** J. Ferrer, J. Allyson, K. Clark **Female On The Beach** J. Crowford, J. Chondler, J. Sterling	**The McCannell Story** A. Lodd, J. Allyson (WornerColor) (CinemoScope)
OCTOBER		**My Sister Eileen** J. Leigh, J. Lemmon, B. Gorrett (Technicolor) (CinemaScope) **Count Three And Pray** V. Heflin, J. Woodward, P. Corey (Technicolor) (CinemaScope) **Devil Goddess** J. Weissmuller, A. Stevens, Kimbo **Duel On The Mississippi** L. Borker, P. Medino, W. Stevens (Technicolor)		**Trial** G. Ford, D. McGuire, A. Kennedy **Quentin Durward** R. Toylor, K. Kendoll, R. Morley (Eostman Color) (CinemaScope) **The Philadelphia Story** **Green Dolphin Street** (Re-releases)	**Ulysses** K. Douglas, A. Quinn, S. Mongono (Technicolor) (Made in Italy)	**The Treasure Of Pancha Villa** R. Colhoun, S. Winters, G. Rolond (Technicolor) (Superscope) (Made in Mexico)	**Fighting Chance** R. Cameron, J. London, B. Cooper **A Man Alone** R. Millond, M. Murphy, W. Bond (Trucolor) **Twinkle In God's Eye** M. Rooney, C. Groy, H. O'Brion **Mystery Of The Black Jungle** L. Borker, J. Maxwell	**The Tall Men** C. Goble, J. Russell, R. Ryon (DeLuxe color) (CinemaScope) **The Girl In The Red Velvet Swing** R. Millond, J. Collins, F. Gronger (DeLuxe color) (CinemaScope) **Lover Boy** G. Philipe, V. Hobson, J. Greenwood		**Kiss Of Fire** J. Polance, B. Rush, R. Reason (Technicolor) **To Hell and Back** A. Murphy, M. Thompson, C. Droke (Technicolor) (CinemoScope)	**Blood Alley** J. Woyne, L. Bacoll (WornerColor) (CinemoScope) **Illegal** E. G. Robinson, N. Foch **Rebel Without A Cause** J. Deon, N. Wood (WornerColor) (CinemaScope)

HOLIDAYS

Sept. 26—Yom Kippur
Oct. 12—Columbus Day

MOON PHASES

	1 Quarter	2 Full	3 Last	4 New
SEPTEMBER	23	2	9	16
OCTOBER	23	1-31	8	15

HE KNOWS IT'S GOOD BUSINESS...

MEN OF SUCCESS...

TO PUT UP A GOOD FRONT!

Er . . . *is your front showing?* It had better be, for that's where you sell your patrons—*out-in-front!*

The successful showman fully realizes and capitalizes on the *ticket-selling value* of dressing up the front of his theatre with Accessories that *tell* and *sell* his pictures . . . now playing and coming.

He cashes in with success by *exciting* patrons' eyes and appetites with powerful and colorful Standees . . . Displayaways . . . Posters and Stills!

Feature and Special Trailers do the rest of the job of keeping up patron interest and desire for more entertainment. Contact your N.S.S. salesman today and he'll show you successful plans to keep you out-in-front!

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

MOTION PICTURE

EXHIBITOR

SEPTEMBER 28, 1955 VOLUME 54 NUMBER 22

IN TWO SECTIONS • THIS IS SECTION ONE

16mm. Suit Starts Against Majors

(page 9)

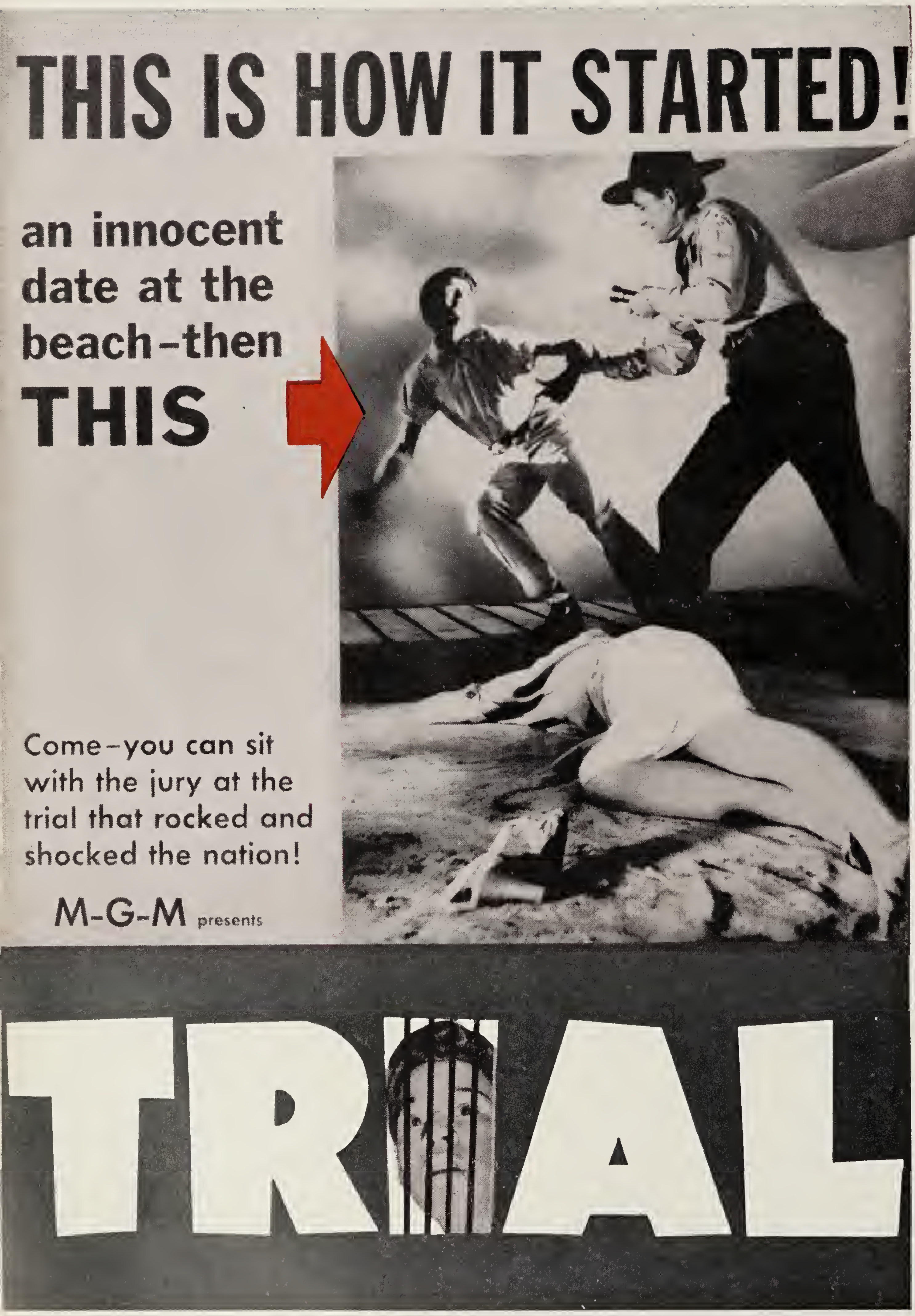
"Fast Buckers Stop At Nothing"

(editorial)

AND FEATURING: STUDIO SURVEY

E. D. Martin, president, Theatre Owners of America, will lead a record throng of delegates to the annual convention and trade show, Los Angeles, Oct. 6-9.

ENTERED AS SECOND-CLASS MATTER MARCH 15, 1939, AT THE POST OFFICE AT PHILADELPHIA, PA., UNDER THE ACT OF MARCH 3, 1879



THIS IS HOW IT STARTED!

an innocent date at the beach–then THIS

Come–you can sit with the jury at the trial that rocked and shocked the nation!

M-G-M presents

TRIAL

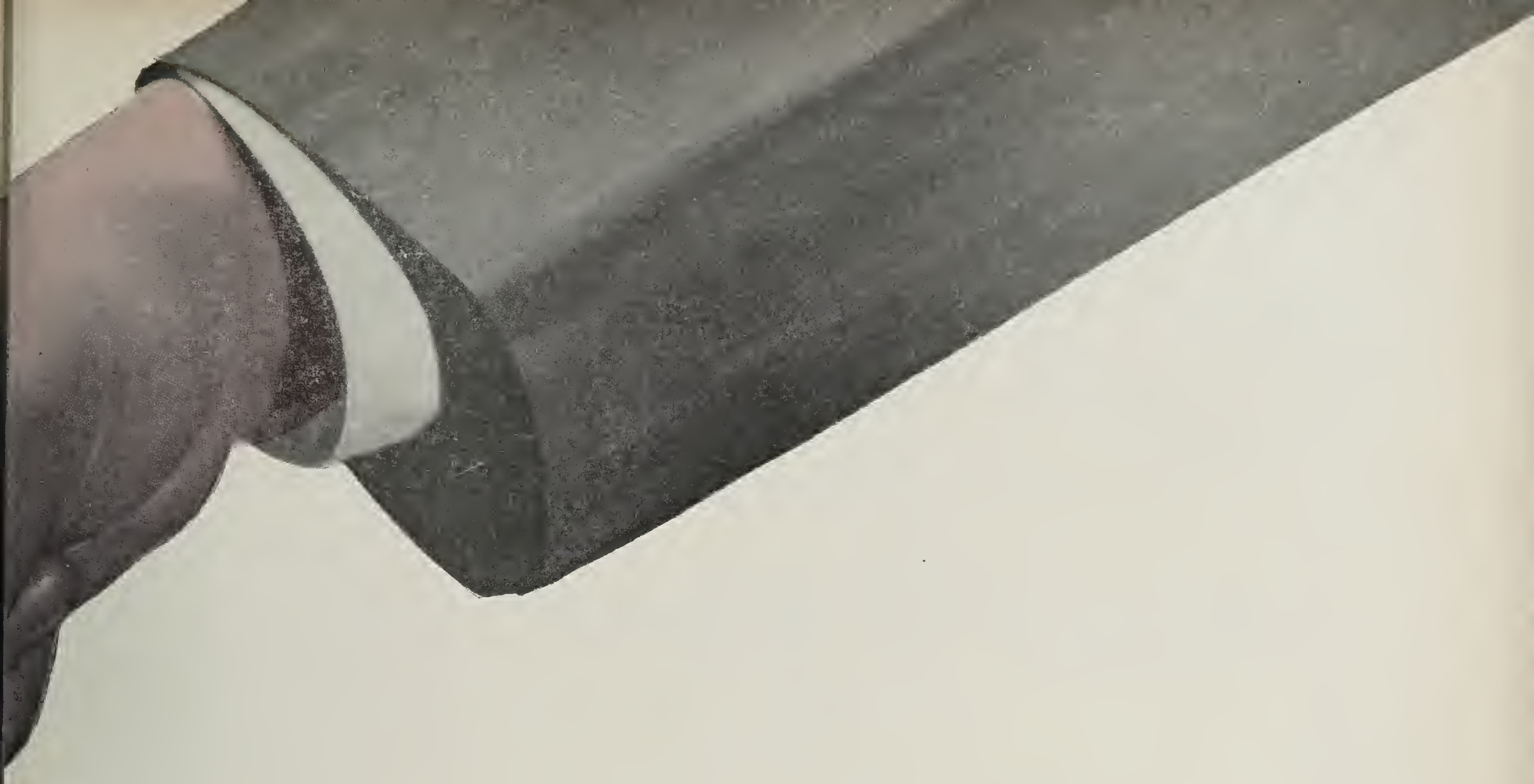
GET NOISY!

If you haven't posted this free teaser 1-sheet in your lobby order it now from your M-G-M Branch! Free teaser trailer, too! Sock 'em! Shock 'em! A great show for showmen!

M-G-M presents "TRIAL" starring Glenn Ford · Dorothy McGuire · Arthur Kennedy · John Hodiak · Katy Jurado · with Rafael Campos · Juano Hernandez · Written by Don M. Mankiewicz from his Harper's Prize Novel · Directed by Mark Robson · Produced by Charles Schnee

★

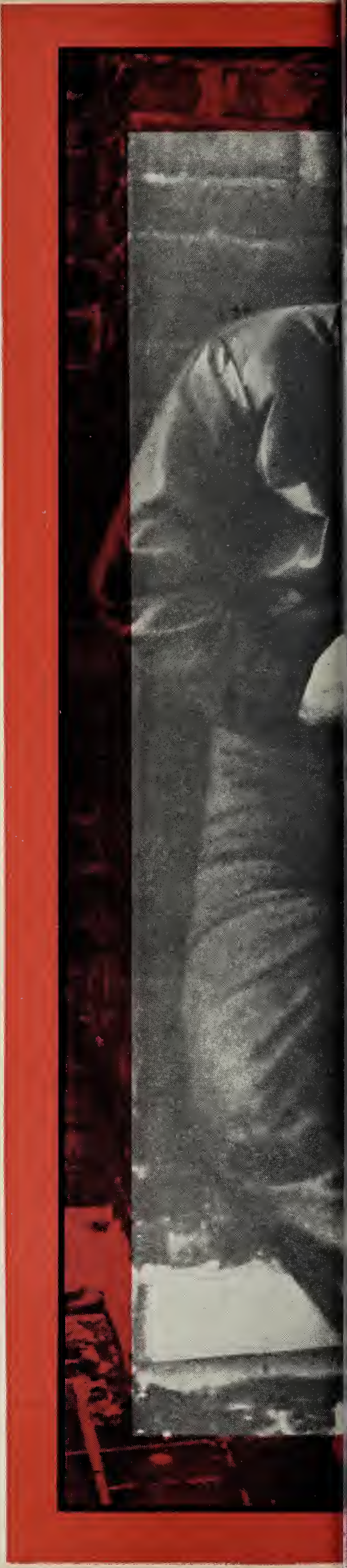
(Available in Perspecta Stereophonic or 1-Channel Sound)



THE NATION IS BEGINNING TO POINT AGAIN!

This is how "Blackboard Jungle" started on its record-breaking career. The talk has already begun about M-G-M's new explosive, dynamite attraction. M-G-M backs it with a powerful nationwide 24-sheet posting campaign, dramatic newspaper campaign, sock ads in national magazines, sizzling spots on TV and Radio. You've got a ready-made money-show. Get behind "TRIAL." The verdict: SMASH!

There will be nationwide applause for "Rebel Without A Cause!"



REMINDER FROM COMPO: DID YOU MAIL YOUR NOMINATIONS FOR AUDIENCE AWARDS'

The reception committee for the new kid on the block!

JAMES DEAN

The overnight sensation of 'East of Eden' becomes the star of the year!

Warner Bros. put all the force of the screen into a challenging drama of today's juvenile violence!

"REBEL WITHOUT A CAUSE"

CINEMASCOPE
WARNERCOLOR

also starring
NATALIE WOOD with **SAL MINEO**
JIM BACKUS · ANN DORAN · COREY ALLEN
WILLIAM HOPPER · Screen Play by STEWART STERN
Produced by DAVID WEISBART
Directed by NICHOLAS RAY
Music by Leonard Rosenman

...and they both come from 'good' families!

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From PHILADELPHIA, PA.

Re the item, "IT COULD HAPPEN TO YOU," in MOTION PICTURE EXHIBITOR, Aug. 17 issue, the shoe doesn't fit and I won't buy! The theme is correct, but the important details are missing. The fact was, the gentleman who dated "LADY AND THE TRAMP" for the Grand Theatre, Lancaster, Pa., advised the Buena Vista booker that this house was equipped with magnetic sound, and the theatre received a 4-track print in accordance with his request.

Buck passing is not one of my bad habits, but these are the facts. I have already received dozens of 'phone calls asking how the above happened, and the incorrect publicity does not make me too happy as I am the innocent victim.

FLORENCE WEINER, Booker
Buena Vista Exchange

EDITOR'S NOTE: Sorry Florence! We knew the theatre was dark, but got the wrong cause. With conventional, CinemaScope, VistaVision, 4-track magnetic sound, optical sound, etc., requiring different prints it is a wonder mistakes by theatremen, bookers, and shippers don't happen even more often. However, as this item wasn't featured, we're rather happy that so many readers noticed it. That is reader interest for you!

From PITTSBURGH, PA.

Here are two reprint copies of "Theatre Air Conditioning Systems" that appeared originally in the March 30, 1955 Physical Theatre Department of MOTION PICTURE EXHIBITOR.

In our judgment, this article contains information useful to Westinghouse application engineers and salesmen. I hope you approve the manner in which this reproduction was made.

H. C. McDANIEL
Technical Publicity
Westinghouse Electric Co.

EDITOR'S NOTE: And to theatre executives, Mr. McDaniel! In most towns, theatres are the leaders in modern air conditioning.

From WASHINGTON, D. C.

Your editorial, JUST SUPPOSIN', hit the spot all the way. It's about time that distributors realized that they are in partnership with exhibitors . . . and that hamstringing their retail outlets by overpricing is one way for all (distributor and exhibitor alike) to go bankrupt.

Don't let those "economic" experts insist that it makes no difference, what with television, etc. TV isn't going to be the answer. Entertainment is . . . but the movies grew great on low admission prices, plenty of turnover, and films intended for the entertainment of all. Exhibitors might also take heed of the fact that over-emphasis on confection sales to the discomfort of the patron who wants to enjoy the show without hearing the crunch of popcorn, or smelling the odor of hot dogs, may soon result in no movie house . . . nothing but a rundown imitation of a cheap hashery.

AL SHERMAN
Motion Picture and TV Consultant

EDITOR'S NOTE: We have known Mr. Sherman as a newspaperman, a distributor publicist, a theatre owner, and as the operator of a news bureau, through a period of 30 years or more. But we also know him as one who has a devout love for this business! Even if he is getting too old for popcorn and hot dogs!

From URBANA, OHIO

You've got the GREATEST (Trade) Magazine an exhibitor could have in all of America. Good luck!

WILLIAM H. BEAN
Piqua Theatre

EDITOR'S NOTE: Wow! But thanks anyway!

From FORSYTH, MONT.

We are interested in revamping our bookkeeping system, and your list of firsts in a recent MOTION PICTURE EXHIBITOR issue caught my eye. Could you provide us with additional information about your Theatre Operating Forms and Systems? Your publication, and your reviews particularly, are invaluable to us. Congratulations on a fine service to the motion picture exhibitor.

RONALD FAUST
Roxy Theatre

EDITOR'S NOTE: Actual sample sheets of Boxoffice Statements; Payroll Forms; the At-A-Glance Bookkeeping Book; Employee Earnings Records; Contract Cut-Off Sheets; and Petty Cash Vouchers were forwarded to Mr. Faust without charge. All of these and more, specially designed for theatre use, are available to theatre subscribers at virtually cost prices. We want to serve theatremen!

From CLARKSBURG, W. VA.

As publisher of THE SAUCERIAN, world's largest publication about "Flying Saucers," (as well as operating West Virginia's largest film buying-booking agency), I wish to take issue with Mr. Nat Kaplan, owner of the Woodlawn Drive-In Theatre, Cincinnatti, Ohio, who was quoted in your Sept. 7 issue as explaining the current rash of UFO (Unidentified Flying Object—polite term for "Flying Saucer") sightings in that locality by saying they were reflections from his drive-in theatre screen.

(Eight paragraphs follow dealing with scientific data and quotes on "Flying Saucers,"—and then:)

Getting back to Mr. Kaplan and his screen, we were always under the impression that drive-in screens, if tilted, were tilted DOWNWARD, to reflect the maximum light toward the audience. Perhaps his screen is remarkably different than most.

In closing, let me again protest Mr. Kaplan's disservice to "saucer" investigation—may his film rental rise!

GRAY BARKER
Gray Barker Booking Agency

EDITOR'S NOTE: Thank you, Mr. Barker! We never knew much about saucers—except the kind you drink coffee out of—but you have improved on our education. And may all your film rentals stay flat.

From WASHINGTON, D. C.

In response to your editorial on Sliding Scale (Sept. 21, 1955) I would be very much interested in seeing the complete data on this in a coming issue of MOTION PICTURE EXHIBITOR. I will look forward to it.

HARRY ROTH
Roth Theatre Circuit

EDITOR'S NOTE: Thanks, Mr. Roth! The response to our offer is tremendous. We hope to put our data together in an easy-to-understand manner.

From BEL AIR, MD.

Regarding your editorial "WHAT DO YOU KNOW ABOUT SLIDING SCALE?" (Sept. 21, 1955). Do we want it? YES!!!! THANKS!!!!

JOHN MANUEL
Bel Air Drive-In Theatre

EDITOR'S NOTE: Okay! You'll have it within a month.

The Sliding Scale Interests:

The instantaneous response to the editorial, "WHAT DO YOU KNOW ABOUT 'SLIDING SCALE'?" (Sept. 21, 1955), has been most gratifying, with scores of letters similar to the above, and dozens of phone calls, in just the few days that have elapsed before presstime. The promised "Clinic" is therefore being prepared. Watch for it!

MOTION PICTURE

EXHIBITOR

SEPTEMBER 28, 1955
VOLUME 54 NUMBER 22

"FAST BUCKERS" STOP AT NOTHING

A FATAL ABORTION CASE, involving a wealthy Philadelphia family whose only daughter married a Miami cop, has been making sensational headlines in most of the nation's daily newspapers in recent weeks. While a disgusting mess that shocks the sensibilities, we can understand that newspapers are entitled to cover the ensuing developments, even though we may feel that many have overplayed the sensational features. However, there can be no pretended obligation on motion picture theatres to elaborate on the news through an abortion picture.

We were accordingly shocked to note in a news column that: "Desperate Women," the film about abortion, has been given the green light by the (Pennsylvania State) Censor Board. Mike Felt, acting chairman, thought it would be better to give the picture clearance than engage in a court action, which he must lose because of the recent Supreme Court decision, and thereby get the picture a lot of added publicity. The film is being brought back due to the publicity over the heiress case. Felt banned it six months ago without an "objection."

Of course, the columnist may not have the right reason, or the whole reason, why such a picture can be passed when publicity "makes" it, after having been banned before the publicity took place. There is no question that there are enough morons and sensation seekers in the area to make the abortion theme profitable at this time at "fast buck" boxoffices, and we suppose that "fast bucks" can open just as many doors as the slow and more honorable kind. There also seems to be a bit of phoney thinking involved, for a "court action," even if it were brought, even if it lost, would delay the "timeliness" of the picture's theme, and make it just a little less profitable to all concerned when it might eventually play.

We also learn on good authority that Felt has absolutely nothing to do with its earlier "banning," for that "banning" was by the old Censor Board prior to the last statewide elections.

As we see it, this picture could be as clean as the proverbial whistle, but there is so much "bad taste" connected to its showing at this time, that it can only result in losing still more friends for the motion picture business.

There are rumors around that several drive-ins will play this abortion picture for three or four days immediately before closing for the season. Sort of grab a bushel of "fast bucks" and scram. Or, as one theatre friend of ours has put it, "leave a whole winter for the bad taste to be forgotten." But, we wonder whether bad taste is forgotten that quickly.

LATE RUNS AND SHOWMANSHIP SWEEPSTAKES PRIZES

A NUMBER of recently published letters, many more that must go unpublished due to space limitations, and scores of phone calls focus attention on the fact that many theatremen believe we have made a few mistakes in our admittedly widely read and followed SHOWMANSHIP SWEEPSTAKES weekly prize contest.

They find no fault with the $100 weekly prize awarded by MOTION PICTURE EXHIBITOR. It has been handled very fairly by the editorial staff, and by the 52 cooperating theatre circuit executives who make the final selection; and it is admittedly the greatest encouragement to real showmanship that is given by any trade paper. But they do feel that 13 weeks after the announced National Release Date is not enough time for even important runs to create their campaigns and submit their entries for the *extra* Distributor Prizes on particular pictures.

They also feel that the *one first and best* campaign submitted is not fair to the other, and possibly superior, campaigns that follow it. There is too great a premium in the early playdate and early entry.

So, after much study and consideration, the following changes will become effective with this issue as announced in the SHOWMANSHIP SWEEPSTAKES department:

1. All special Distributor Prizes on particular pictures will be posted for a full 26 week period.

2. All entries, in which a particular picture that has been designated for a special Distributor Prize is the center of interest, will be judged in the usual way for the MOTION PICTURE EXHIBITOR weekly prize. Should such an entry win the $100 weekly prize it will only have "a leg" on the special Distributor Prize. At the end of the 26 week period, should more than one entry have such "a leg," they will be resubmitted to the circuit executive judges for special judging of *the one best*. This one best will then receive the entire Distributor Prize, or, should a tie result, it will be shared.

This is a logical development that promises to keep this weekly contest to the level of all runs, where it was intended to be.

Jay Emanuel

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CAN NEWS

(Trade Headlines Of The Issue)

Deaths

Ray Hendry, vice-president and general manager, Intermountain Theatres, dies in Salt Lake City (page 25).

Distribution

U-I reveals that its foreign business is up and that U. S. films are most popular abroad (page 15).

UA conducts its first Latin American sales convention in Miami, Fla. (page 15).

Exhibition

Cinerama launches first international charge account movie plan (page 9).

Joint Arbitration Committee announces it has arrived at an arbitration and conciliation plan to be submitted for industry approval (page 10).

Record gross is racked up by the theatre-TV presentation of the Marciano-Moore fight (page 10).

Financial

Exhibitors Film Finance Group needs support of divorced circuits, says Sam Pinanski (page 9).

International

British films do not receive proper consideration in U. S. says J. Arthur Rank executive John Davis (page 34).

Canadian circuit personnel changes are revealed; a new film delivery service is launched in Canada (page 34).

Legal

On the eve of the government suit against majors in regard to 16mm. distribution, Myers terms Republic's consent decree a phony, but warns of dangers to exhibitors if other companies follow suit (page 9).

Government confirms reports that it plans to revive the Schine anti-trust suit (page 10).

Legislative

State Department backs Ambassador Clare Booth Luce in Venice squabble over "Blackboard Jungle" (page 15).

Mel Konecoff

Masaichi Nagata, head, Daiei Motion Picture Company, Tokyo, asks that American films be approved by Japanese films on export and tells U. S. press about production in his country; a few more belated words on the Will Rogers Hospital are said; and other interesting items make up a look at Manhattan (pages 8 and 25).

Organizations

TOA announces a diversified agenda for its upcoming convention in Los Angeles (page 10).

Production

CinemaScope celebrates its second birthday with 25,149 world-wide installations (page 9).

Labor troubles loom as IATSE stresses desire for a five-day week (page 9).

New York circuit executives see a new short subject on 20th-Fox new personalities (page 10).

This sketch submitted by Oscar Krauss and Emil Weiss to COMPO has been adopted as the design for the trophy to be given winners of the Audience Awards election November 17-27.

NEW YORK

By Mel Konecoff

KONECOFF

MASAICHI NAGATA, president, Daiei Motion Picture Company of Tokyo, last week arrived here for a number of things, including showing his latest releases to a number of industrites and pressing with Motion Picture Association officials regarding Japanese distribution and to explain the Japanese production code to them; to meet with MGM officials regarding a deal for reciprocal distribution; etc.

He reported that following exhibition of "House Of Bamboo" and "Blackboard Jungle," there have been moves by six of the local governments in Japan (total 46) to institute local censorship of films. It seems that "Bamboo" gives a false impression of Japan and is not to the liking of many there, while "Jungle" is thought by some to encourage violence and delinquency. He felt that if MPA members were a party to the Japanese production code to which independents and local producers subscribe, then the national government would tell the local prefects that censorship on their level is unnecessary. In his opinion, the showing of the aforementioned two pictures would not have been stopped had they been submitted for a Japanese code seal as the two codes are very similar. Jap producers wrote the code after studying American and European counterparts.

Nagata reported that the MPA was loaning some of its frozen funds to be used for the construction of housing and the development of basic industries at a good interest rate, which will also result in more lenient conversion of frozen funds to American distributors. The local film industry doesn't need a loan. He would personally like to see all funds unfrozen.

He reported a "barter" deal with MGM whereby that company will handle the distribution of his films "Ugetsu" and "Gate Of Hell" in Central and South America in return for permitting him to distribute two of their films in Japan, one of which will be "Carbine Williams." Similar deals with other companies may well follow if this is successful.

Nagata reported that "The Living Desert" (Disney) is doing top biz on the island. . . . His studio turns out 50 pix per year of the total of 300 made annually. . . . He owns 24 theatres of the 4,010 in operation in Japan. . . . 50 shorts are made locally. . . . 170 to 180 pix are brought in from abroad each year. . . . Attendance in theatres is about the same as last year, and American pix are still doing tops.

(BECAUSE OF transmission difficulties, the following portion of the dispatch from the Will Rogers Memorial Hospital, Saranac Lake, N. Y., was omitted last week).

The feeling at the directors' meeting was an optimistic one, and adjournment came along with pledges from everyone to better their efforts in all directions next year.

(*Continued on page* 25)

AB-PT Meet Keyed To New Personalities

GOLDENSON

NEW YORK—Leonard H. Goldenson, president, American Broadcasting-Paramount Theatres, revealed that the subject of new, young talent in pictures was the keystone of the annual meeting of AB-PT affiliates held at the Monmouth Hotel, Spring Lake, N. J., last fortnight.

Goldenson introduced the subject as "the connection between 'new faces' on the screen and attendance by teenagers and children."

Teenagers, junior admission prices, young children and their relationship to general theatre attendance was another focal point of discussion. Several of the affiliates who had concentrated in the promotion of this subject reported on their actual experiences and bolstering activities.

"The assembled showmen all agreed that the promotional activities employed by the theatres to attract youngsters could possibly only constitute half the story of improving business," said Goldenson. "As a result of our discussions it became apparent that, insofar as teenagers were concerned, the admission price is not the vital factor, if they are given pictures and faces attractive to them. More and more producers are becoming aware of this crying need of motion pictures. As a prime example of this progressive thinking Paramount is producing a full-length feature of quality,

(*Continued on page* 10)

Myers Cites Dangers In 16mm. Decrees

Calls Republic Acceptance "Phony," But Tells Allied That Agreement By Other Majors Could Be Serious

WASHINGTON—Although the consent decree to which Republic agreed in the Government's 16mm. anti-trust suit is "phony," it can have serious consequences for the film companies and exhibition if applied to the other defendents in the case, it was stated last fortnight by National Allied board chairman and general counsel Abram F. Myers in a bulletin to the association membership. Republic, Myers said, "defected" a long time ago, and the decree is significant only as indicating what the Government is trying to secure in the "strange litigation."

In his discussion of the decree, Myers noted that the only redress of a prospective licensee in the event the parties are unable to agree on price would be to appeal to the Department of Justice in the hope that it would start contempt proceedings, with the result that the issue would be Republic's good faith, adding up to compulsory arbitration of rentals by the government, "which, I should think, would be infinitely more objectionable than the voluntary arbitration which the film companies spurn," he said.

Other defendants in the trial of the Government case, which started last week in Los Angeles Federal Court before Judge Leon R. Yankwich, included 20th-Fox, Warners, RKO, Columbia, and U-I. Two other 16mm. distributor defendants, Pictorial Films, Inc., and Films, Inc., were reported prepared to sign stipulations having the effect of a consent decree. Myers said it was "highly speculative" if the Republic surrender would influence court consideration of evidence in the trial.

Sarnoff Agrees Majors Have Point In Not Releasing Films To TV

HOLLYWOOD—As the Federal Court trial of the government's 16mm. anti-trust suit against the film companies was about to commence last week, a token endorsement of the producers' position concerning the TV distribution of their films was made by David Sarnoff, chairman of the board, RCA and NBC, which came in the form of a deposition, it was disclosed by Government trial attorney Samuel Flatow.

Sarnoff was quoted as saying that he had not supposed the majors would make theatrical features available to television because the medium would be unable to pay the price of a new film, which might cost millions of dollars to produce. He made a distinction, however, between new features and those "already in the vaults," suggesting that the companies were missing an excellent opportunity to make the latter available. He concluded that he was not prepared to state, on the other hand, that the majors' refusal to release their libraries is unwise.

At the same time that Flatow disclosed the Sarnoff deposition, the RCA head delivered an address to the Advertising Club of Washington in which he suggested that candidates for political office commit themselves on the controversial issue of subscription television, including next year's presidential aspirants. The toll-TV question, he said, is of such importance that it should be judged in the time-tested way by the electorate, and should be incorporated in the program of the major political parties.

CANDLES ON THE CAKE

Spyros P. Skouras, Darryl F. Zanuck, Al Lichtman, Charles Einfeld, Earl I. Sponable, and other 20th-Fox luminaries recently lit two candles on their CinemaScope birthday cake with the announcement that in this remarkably short span, world-wide installations of the medium had reached 25,149, with 15,487 being in the U. S. and Canada.

Even more important, by year's end, more than 150 features in CinemaScope will have been made available by major companies, with one exception. Nor has CinemaScope's technical advancement ceased. Currently in preparation under the 20th-Fox banner is Rodgers and Hammerstein's "Carousel," in the revolutionary new CinemaScope 55mm. process, which promises new thrills in the field of film definition and audience participation.

To CinemaScope, a happy birthday; to the men who made its advancements possible, a vote of thanks.

—JAY EMANUEL

IATSE Stresses 5-Day Week

NEW YORK—Business agents representing 16 IATSE Locals requested IATSE president Richard Walsh last fortnight to rearrange the schedule of negotiations for a new studio contract with AMPP members in order to settle the issue of the five-day work week first.

The agents, in a wire to Walsh, asserted that they have been at a disadvantage during the preliminary discussions with Charles Boren's producers committee. Boren is AMPP labor relations vice-president. The early talks were held to resolve particular demands of the locals.

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EFFG Needs Support Of Divorced Circuits

NEW YORK—It is essential that divorced circuits be permitted by the Department of Justice to participate in the Exhibitors Film Financial Group for the new organization to function properly, Samuel Pinanski, American Theatres head, asserted last fortnight in a meeting with Theatre Owners of America board chairman Walter Reade, Jr., and president E. D. Martin. TOA is sponsoring the investment association to finance independent film production.

During the summer, EFFG activities have been slow for many unavoidable reasons, Pinanski said, pointing out that the floods in New England were a serious handicap. Referring to the first annual stockholders meeting of the organization, which will precede the TOA convention next month, Pinanski said, "We are not going to hold a wake in Los Angeles; EFFG is still very much alive." Exhibitors, he added, still have a great need for such a group.

Martin reported that the Justice Department has taken under consideration the question of the divorced circuit's participation. TOA conferences with government attorneys indicate, he said, that "tentative thinking" is not opposed to the proposition. In the spring, the government wanted guarantees that the circuits, which to date have not taken any part in EFFG activities, would enjoy no special privileges with any product financed by the group. It was understood that if the conditions were spelled out, the Department might then give an opinion on the legality of their participation.

As EFFG president, Pinanski later revealed that stock subscriptions up to Sept. 12 totalled $179,000 through the distribution of 1,790 shares, at $100 each, to an undisclosed number of investors. The largest holder is Martin Theatres of Georgia, which purchased $20,000 worth of the stock.

Cinerama Launches Charge Plan

PITTSBURGH—The first international "charge-it" plan in the entertainment field was established last week when Trip-Charge, international charge card system, and the Stanley Warner Cinerama Corporation announced a charge plan whereby any person holding a major gasoline or air travel charge card, American Hotel Credit Corporation's Travelcard, Chekard, or Trip-Charge card can walk up to any Cinerama theatre and say, "charge it."

Sidney J. Rudolph, president, Trip-Charge, Inc., headquartered here, and Lester B. Isaac, national director of exhibition, Cinerama Theatres, completed their agreement last fortnight.

The new theatre charge plan applies to all Cinerama installations in the United States and Canada. There are 14 theatres in the United States and one in Montreal.

Diversified Agenda Set For TOA Oct. 6-9 Los Angeles Convention

New York—A diversified agenda to be highlighted by the important problems pressing exhibition was being drawn up last fortnight for the forthcoming annual convention of Theatre Owners of America, slated for Los Angeles' Biltmore Hotel Oct. 6-9, which will be kicked off by a stockholders meeting of the Exhibitors Film Financial Group, Inc., on Oct. 4.

The EFFG meet will be the first since the group, sponsored by TOA to finance independent production, was formed following the 1954 conclave. It is headed by Sam Pinanski, prominent theatre executive. The TOA finance and nominating committees will meet also on Oct. 4.

The following day, the TOA board of directors will convene to discuss pressing industry problems, including the controversial film rentals which were the subject of joints meets with a National Allied committee and distribution heads. Board chairman Walter Reade, Jr., will prepare the agenda and render a report on those meetings.

The official opening of the convention on Oct. 6 will be highlighted by a keynote address concerning subscription television to be delivered by Alfred Starr, co-chairman, Organizations For Free TV, and a talk by COMPO's Elmer C. Rhoden, concerning the Audience Awards Poll. Paramount vice-president Y. Frank Freeman will be among the production delegates at an afternoon seminar, which will be followed by a cocktail party and dinner. The Oct. 7 schedule is to be given over to committee reports and discussion and an advertising, promotion, and showmanship seminar. In the evening, Pepsi-Cola will host a party for the delegates at Disneyland. On Oct. 8, the directors and executive committee will confer and a conventional theatre forum will be conducted by R. M. Kennedy, which will be followed by a drive-in forum conducted by Horace Denning and Michael Redstone. National Carbon will host an evening cocktail party, preceding the president's banquet, to be sponsored by Coca-Cola at the Ambassador Hotel's Cocoanut Grove. The new TOA president will present the second "star of the year" award at that time. All loose ends of business will be wrapped up on Oct. 9.

In conjunction with the convention, a trade show will be conducted.

Schine Case Revived

Buffalo—A notice that the Government was to make a motion for a new trial in its anti-trust suit against the Schine interests was received last week by Schine attorney Frank G. Raichle. The application was to be made to Federal Judge Harold P. Burke on Sept. 26, but there was no information concerning what trial date would be asked by the Government.

The long-pending Schine litigation came to an abrupt halt recently with the death of Federal Judge John Knight, who had heard the lengthy testimony in the trust action and the contempt of court proceedings stemming from it.

NT Meet Recommends Hollywood Film Forum

COLORADO SPRINGS, COLO.—A motion picture forum to be held in Hollywood, leading to a kickoff of a spring festival of entertainment next March, was recommended last fortnight in an advertising committee report at National Theatres annual conference here.

The report, delivered by Thornton Sargent, NT public relations director, and chairman, advertising committee, declared such a forum would result in the bringing of key newsmen from throughout the nation to the movie capital.

The press representatives, Sargent said, would meet with film industry publicity men to discuss first hand how their newspapers might better be served with Hollywood news, see pictures being made, and arrange for special interviews with stars.

Circuit Executives See Short On New Faces

New York—Top theatre circuit executives were guests of 20th-Fox last week for a screening of a specially-produced CinemaScope subject, the first of a series of featurettes designed to introduce the company's new stars to the public.

The showing, kicking off a major public relations program to focus attention on the personalities being developed at the studios, was attended by Leonard H. Goldenson, president, American Broadcasting—United Paramount Theatres; Sol A. Schwartz, president, RKO Theatres; Harry Kalmine, Stanley Warner Theatres; Edward Hyman, AB-UP; Eugene Picker, Loew's; and Robert Sherman and Harry Mandell, RKO Theatres, among others.

Twentieth-Fox executives Al Lichtman, director of distribution; Charles Einfeld, vice-president; and W. C. Gehring, executive assistant general sales manager, were hosts at the showing. Pictured in the first subject are Dana Wynter, star of "The View From Pompey's Head," Joan Collins, star of "The Girl In The Red Velvet Swing"; and Sheree North, star of "The Lieutenant Wore Skirts." The star subject will be made available to exhibitors for special additions to regular programs within a few weeks.

UPA To Produce TV Series

New York—A long-term agreement for United Productions of America to produce a series of 30-minute color variety cartoon programs, as well as a feature length animated film program for CBS-TV was announced last week by UPA president Stephen Bosustow, and J. L. Van Volkenburg, president, CBS-TV.

UPA will continue to produce its cartoon features and shorts for Columbia, TV commercial work, and industrial pictures.

Joint Arbitration Committee Agrees On Industry Plan

New York—Agreement on an arbitration and conciliation plan for the industry was announced this week by the joint committee of exhibitors and distributors established to develop a program.

The joint committee was set up by the Hotel Astor conference of motion picture exhibitor organizations and distributing companies, which met earlier at the call of Eric Johnston and exhibitor leaders. It reported that after many months of consideration, it had reached unanimous agreement on the draft of a plan, and will now submit the recommended program for approval to the participating exhibitor groups and distributing companies.

The committee said the proposed plan permits all exhibitors to bring to conciliation any matter arising out of the relationship of exhibitors and distributors. It is expected that this system will solve many problems without going to arbitration. Upon the approval of the exhibitor organizations and the distributing companies, the arbitration plan would be submitted for approval to the Department of Justice and to Federal Court, following which the plan would be put into operation as soon as possible, it was stated.

Representing the exhibitors on the committee are S. H. Fabian, Mitchell Wolfson, Leo Brecher, and Max Cohen, with Herman Levy as counsel. Representatives of the distributors are Charles Reagan, Abe Montague, and Al Lichtman, with Adolph Schimel as counsel.

AB-PT Meet

(Continued from page 8)

'The Scarlet Hour,' directed by Michael Curtiz and peopled by many new, young faces. We who operate the theatres must be prepared and willing to share with the film producers the responsibility for productions of this calibre."

Goldenson further advocated the development of new faces as serving a twofold purpose: to eliminate the shortage of boxoffice names by the intelligent promotion and use of new stars, and to enhance the movie interest of teenagers with young faces attractive to them so that they again can build the habit of going to movie theatres.

Record Fight Gross Seen

New York—Hurricane Ione, poised off the Virginia Capes like a terrible mother-in-law threatening to pay an uninvited visit, forced the Boxing Association to postpone the Marciano-Moore heavyweight title bout last week by 24 hours. The championship fight was telecast over closed circuits to 128 theatres in 92 cities across the country on Wednesday night.

A gross of $1 million was predicted for the largest gate and the largest audience ever assembled for an event of this nature. Prices for the fight ranged from $2.50 to $7.50 in the theatres, with an average of $3.50. Part of New England and points within a 50-mile radius of New York City were blacked out for the bout. There was a heavy concentration of houses on the west coast.

PARAMOUNT
presents
its modern
marketing program
for

WILLIAM WYLER'S

THE DESPERATE HOURS

PARAMOUNT IS NOW EXECUTING PLANS, long studied, to back THE DESPERATE HOURS with the deepest degree of market penetration ever created for any picture. These plans are moving ahead rapidly to build public awareness of this William Wyler Production, based on the best-seller and prize-winning play, to a full-peak potential coincident with the picture's release. For weeks, wave after wave of picture selling will be directed toward the ticket-buying public as THE DESPERATE HOURS is reinforced by a strikingly new scientific marketing program which utilizes the tools of modern merchandising. Again Paramount's famed preselling pioneers a "different" technique to yield the exhibitor greater boxoffice return.

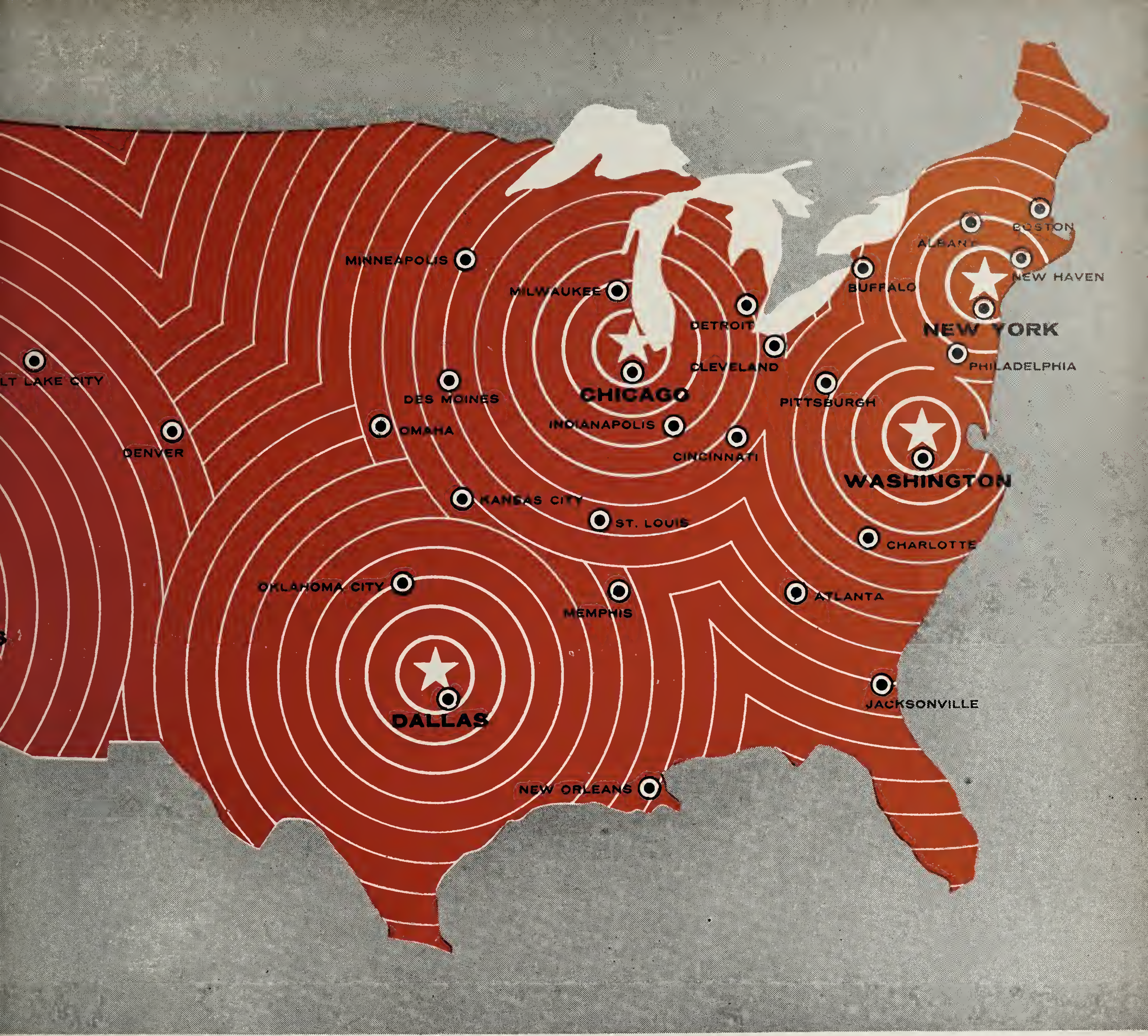
AFTER MONTHS OF RESEARCH, Paramount has now launched an intensive campaign aimed at America's market-areas of 100,000 population and over—a campaign through which every exhibitor from the largest to the smallest situation stands to benefit.

A 5-point total penetration program has been formulated to so broaden the "know-about" and increase "want-to-see" that the potential index will be the largest in the history of motion picture merchandising. The highlights of this program are:

The scientific-marketing selection of five "Star Cities"—New York, Chicago, Washington, Dallas and Los Angeles—where the foremost national opinion-molders have attended evening previews before large and enthusiastic audiences in top theatres. Underscoring the "event" angle, the special guests have included Producer-Director William Wyler, Joseph Hayes, author of the novel and play, Don Hartman, Executive Producer of the Paramount Studio and star personalities. The goal of these previews has been the rave comments and enthusiastic word-of-mouth of widely known critics and writers read nationally or throughout large areas of the country. This goal has been achieved!

Second in this 5-point total penetration are similar theatre previews in 32 exchange or "Target Cities" where favorable comment, though more localized, will reach throughout 200 market areas. Here the force of critics and commentators most heeded locally will have maximum impact.

Of tremendous significance is the third penetration stop—one of the largest national magazine ad campaigns ever undertaken in behalf of a Paramount picture. Media have been selected with a view to obtaining "total population readership." Throughout October, practically every family in the country will see one or more of these ads.



The fourth step will follow logically after the third, as Paramount goes all-out in local cooperative advertising on a scale as impressive as its national advertising.

The final aspect of the 5-point total-penetration plan will concentrate on all other media outside the national and local press with special emphasis on TV and radio promotion. Many important network programs will be utilized. This effort will be aggressively duplicated on the local level.

THIS MARKETING PROGRAM for "THE DESPERATE HOURS" points up again that Paramount leads the industry in giving pre-sell support to exhibitors . . . and now pioneers for the motion picture boxoffice those precise, scientific procedures of marketing that have proved so profitable to other American businesses.

AS LONG
AS THERE
ARE
FAMILIES
"THE
DESPERATE
HOURS"
WILL BE
REMEMBERED

VISTAVISION
MOTION PICTURE HIGH-FIDELITY

Paramount presents
HUMPHREY
BOGART

and
FREDRIC
MARCH

in
WILLIAM WYLER'S
Production of

THE DESPERATE HOURS

co-starring
Arthur Kennedy · Martha Scott · Dewey Martin
Gig Young · Mary Murphy
Produced and Directed by WILLIAM WYLER · Screenplay by JOSEPH HAYES
Adapted from the novel and play by Joseph Hayes

World Premiere
CRITERION THEATRE, NEW YORK, THURS., OCTOBER 6th

FROM THE
ACCLAIMED
COLLIER'S
SERIAL!

THE BOOK-
CLUB BEST-
SELLER!

THE PRIZE
WINNING
BROADWAY
HIT!

Powerful ads appear in
SATURDAY EVENING POST and COLLIER'S
part of the big campaign in 16 magazines...including
DOUBLE SPREADS IN LIFE AND LOOK

U-I Foreign Business Up; U.S. Films Score

New York—It was reported last week that Universal-International business was substantially up for the past year in Near and Far Eastern countries. The statement was made by Ben Cohn, assistant foreign general manager, who recently completed a seven weeks' tour of the Asian and African countries. Cohn also expressed enthusiasm concerning his company's foreign business in the forthcoming year.

The U-I executive spent time in Formosa, the Philippines, India, Egypt, Israel, Burma, Indonesia, Hong Kong, and other nations of this region. He reported that his company was the top American grosser in five of these nations, with rapid increase in business taking place in the others.

Prolonged discussions with foreign exhibitors gave Cohn the opinion that foreign audiences were receptive to American product. The quality of United States films gave them an edge over local companies which seem to be producing for quantity rather than merit. The attempt of the local film companies to imitate American pictures has not proven successful, Cohn said. Cohn announced that future plans call for no dubbing or subtitling films. U-I will also not pick up any local pictures as some other American companies are doing.

Although foreign exhibitors are primarily looking for quality pictures, regardless of screen size, the use of CinemaScope and other wide-screen processes is becoming more popular. New sound processes are another matter, with foreign exhibitors tending to ignore sound completely.

It was announced by Cohn that there are theatres in Rangoon and Manila that have exclusive playing time deals with U-I. Executives are satisfied that their company has sufficient product to do well with such deals.

Al Lowe, Latin American supervisor, also returned from a trip, this one to South America. Lowe reported that U-I business in that part of the world has made tremendous gains in the first six months of this year. U-I is now the top company in three South American countries. Prospects seem fine for American distribution south of the border. With Venezuela in the lead, extensive theatre building continues in the South American nations.

The greatest handicap for U. S. distributors seems to be the difficulty in obtaining increased admission prices in these countries. Most South American governments set the maximum prices, which are radically low by United States standards.

Projection Optics Hosts TOA

Rochester, N. Y.—Projection Optics Company, Inc., will sponsor a luncheon for the members of TOA attending the convention in Los Angeles on Oct. 8 at the Hotel Biltmore. Fred Aufhauser, president, will be on hand to extend his personal greeting. He will also have with him for all interested to see their new Super-Hilux projection lens and the Hilux 264 Prismatic anamorphic attachment.

First UA Latin American Meeting Sets Promotion, Distribution Plans

Miami—United Artists' first Latin American sales convention, bringing together top executives and officials from 12 countries, opened last week with Arnold M. Picker, vice-president, foreign distribution, presiding. President Arthur B. Krim, chairman of the board Robert S. Benjamin, and vice-president Max E. Youngstein also participated in the five-day session at the Saxony Hotel, setting an extensive distribution and promotion program which will include the release of between 32 and 35 features in Latin America in a 12 month period, according to Picker, of which at least six will be in CinemaScope, one in Superscope, and 13 in color.

The twin problems of currency devaluation and government-fixed admission prices, affecting every U. S. distributor in the area, have caused dollar revenues to fall off in Latin America, Picker said, adding that in the first seven months of this year, UA local currency receipts increased from a minimum of 3 per cent to 63 per cent over last year. In the same period, bookings advanced from approximately 49,000 to 60,000, indicating increased vitality and growth. "With the tremendous concentration of UA's new top-quality product," Picker declared, "I believe that we can solve this problem." He was also hopeful that admission controls would be eased during the coming year.

Illustrating the pardox of increasing attendance and decreasing revenue, Picker cited UA business in Chile. For the first six months of this year, local-currency receipts are 54 per cent ahead of 1954, but the dollar return is 52 per cent behind. In the same period in Brazil, local-currency returns are 16 per cent ahead and dollar revenue 43 per cent behind. As a result of the continuing devaluation-price controls problem, he said, the Latin American territory over the past three years was contributing a progressively smaller percentage of American distributor's foreign revenue.

In a prepared keynote address, Krim stressed the importance of the recent production-distribution agreements guaranteeing more than 100 features for the next three years. The company's success in bringing many of the industry's foremost creative artists under the UA banner, he said, would assure continuing expansion of markets abroad, as well as at home.

"The African Lion"

Walt Disney's newest True Life Adventure, "The African Lion," is also his best. Exciting and gripping, with some of the most remarkable animal photography in my memory, the film kept a full house in the screening room and myself on the edge of our seats throughout.

With emphasis on the king of beasts and his habits, Disney's top notch personnel unrolls an informative and highly entertaining panorama of life on the dark continent. Fury, savagery, cruelty, gentleness abound in this unlagging saga of the animal kingdom.

Not the least of its merits is the education it provides. Little-known facts about lions, elephants, cheetahs, hippos, babboons, and many other breeds are illustrated through the camera's uncompromising eye.

After seeing this remarkable film, it is easy to understand why it took three years in the shadow of Kilimanjaro to complete. Perhaps the highest compliment one can pay Disney's troup is the comment that not a minute was wasted.

—JAY EMANUEL

State Dept. Backs Luce

Washington—The State Department last week endorsed the recent refusal of Mrs. Clare Booth Luce, American Ambassador to Italy, to attend a screening of MGM's "The Blackboard Jungle" at the Venice Film Festival, where it was entered in the international competition. Mrs. Luce, the Department said, declined to give official sanction to a film which she felt would "create a seriously distorted impression" of American youth and thereby aid and abet Communist propaganda, with the result that the film was withdrawn.

Loew's International Corporation president Arthur M. Loew made a strong protest to the Department to the effect that Mrs. Luce had used her position to exercise a personal censorship. In its reply, State stressed the point that the Ambassador's refusal to attend a showing of the controversial film did not amount to censorship or misuse of her authority, and that she had made it clear to the festival authorities that they remained free to show the film if they wished to do so. Instead, they substituted another MGM picture.

Robert McIlvaine, acting assistant secretary of state for public affairs, explained the State Department's view supporting the Ambassador in a letter to Loew, on behalf of Secretary of State John Foster Dulles.

Relder Heads U-I Branch

New York—Morris Relder, U-I sales manager in Kansas City, has been promoted to the post of branch manager to replace Jack Lanagan, resigned.

RKO Ups De Waal

New York—John C. De Waal, formerly home office representative in branch operations, has been promoted to manager of branch operations, it was announced last week by RKO Radio Pictures. DeWaal, who has been with RKO for 31 years and has been in branch operations since 1945, takes over the post vacated by the death of William J. McShea in July.

. . your stars of tomorrow from 20th!

RICHARD EGAN
"THE VIEW FROM
POMPEY'S HEAD"
(October)

RITA MORENO
"SEVEN CITIES OF GOLD"
(September)

KIPP HAMILTON
"GOOD MORNING, MISS DOVE"
(November)

VIRGINIA LEIT
"ON THE THRESHO
OF SPACE"
(In production)

Special! Reprint of this ad available FREE for you

DANA WYNTER
"THE VIEW FROM
POMPEY'S HEAD"
(October)

SHEREE NORTH
THE LIEUTENANT
WORE SKIRTS"
In production)

JOAN COLLINS
"THE GIRL IN THE
RED VELVET SWING"
(October)

SHIRLEY JONES
"CAROUSEL"
(In production)

TOM EWELL
"THE LIEUTENANT
WORE SKIRTS"
(In production)

BARBARA RUICK
"CAROUSEL"
(In production)

SPECIAL
5-MINUTE SUBJECT

AVAILABLE FREE

IN CINEMASCOPE®

TITLED

"STARS OF TOMORROW"

★ ★ ★ ★ ★

Introducing five of your future big stars—Dana Wynter, Joan Collins, Sheree North, Tom Ewell, Richard Egan—in color by DeLuxe

Play it immediately! Get in touch with your 20th branch manager today!

to light up your screen in

NEMASCOPE®

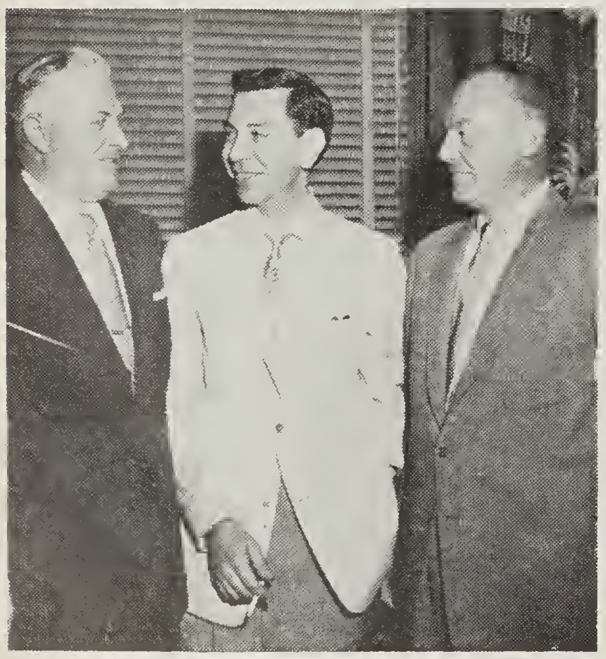
obby! Contact 20th Century-Fox Advertising Dep't, 444 West 56 St., N.Y. 19, N.Y.

CINCINNATI: Webb entertains the press on his personal appearance tour in behalf of his Warners' release, "Pete Kelly's Blues," with the assistance of Mrs. Webb and screen play author Richard Breen. Seated, center, is Joseph Alexander, RKO Theatres; then, Henry Humphries, Times-Star; Ed Carberry, Post; E. B. Radcliffe, Enquirer; and Mary Wood, Post.

DALLAS: The Webbs are photographed during an interview with Carolyn Coker, of the popular Mary Carter's Cookbook Show, carried by KRLD-TV. Personal appearances on radio and television presentations, in addition to on-stage theatre bows and extended press coverage, were the cornerstones of the highly successful promotion tour across the country.

Webb Tour Chases "Pete Kelly's Blues"

FORT WORTH: At another stop in Texas, the Webbs outline their tour to Amon Carter, Jr., president, Fort Worth Star-Telegram.



WASHINGTON: In the nation's capitol, Webb was greeted by George Crouch, Stanley Warner zone manager, and Ben Bache, Warners branch manager.

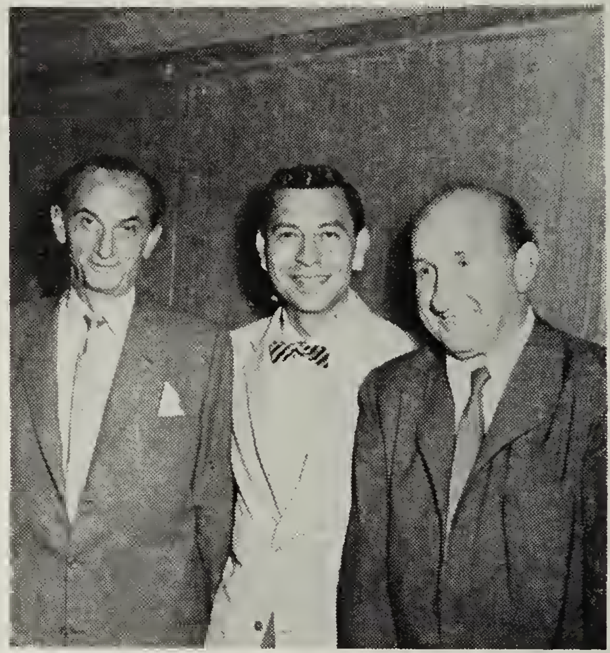
JACK WEBB recently made an unprecedented airborne personal appearance tour of 31 U. S. and Canadian cities in connection with the continent-wide openings of "Pete Kelly's Blues," his feature-length musical drama for Warners.

Every hour of every day and night was filled with planned activity. The star and Mrs. Webb boarded a United Air Lines Convair, christened the "United-Jack Webb Special," which virtually was their home for the next five weeks. Traveling with them was Richard Breen, who wrote the screen play for the film, two Warners representatives, and four newspaper people.

The luxury airliner with special appointments carried Webb and his group from city to city throughout the entire tour. In each city Webb appeared in person at the local opening of "Pete Kelly's Blues," greeted fans, conducted interviews, appeared on television and radio programs, and then planed to the next city in time for the opening of the picture there. In this manner, the Hollywood contingent personally saw and talked with more people in a shorter length of time than anyone, with the exception of a presidential candidate, has ever done before.

Throughout the tour, Webb followed a detailed, 40-page timetable, itself a marvel of organization and coordination, that accounted for every minute of the five-week trip.

The results of this remarkable endeavor should be highly satisfactory for Warners from the point of view of increased boxoffice. The enthusiastic receptions received from theatregoers, managers, and public officials across the country, as well as from outstanding citizens, were a good indication of the star's personal popularity and of the fundamental wisdom of the promotional personal appearance tour on behalf of a film.



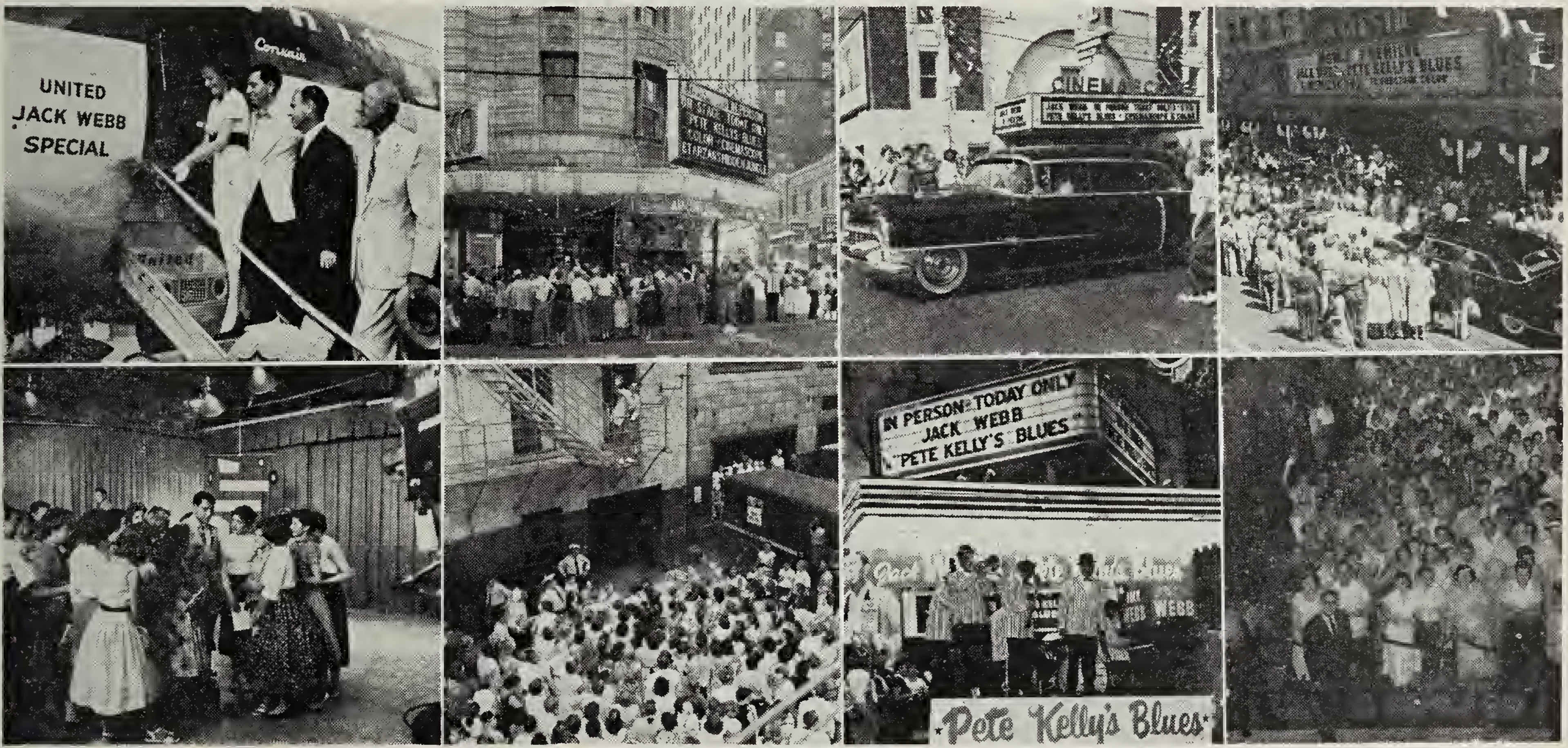
CHICAGO: On his unprecedented airborne tour, Nate Plate, Balaban and Katz, and John Balaban welcome "Pete Kelly's Blues" star Jack Webb.

MONTREAL: Before a civic reception honoring Webb are seen Tom Cleary, advertising chief, Consolidated Theatres; Mayor Jean Drapeau; Webb; and Richard Breen.

KANSAS CITY: Promoting the Warners' release in the midwest metropolis, Webb talks backstage at the RKO Missouri with manager Matt Plunkett.

BOSTON: Mayor John B. Hynes greets the Webbs, visiting on board the "Nieuw Amsterdam" before it sailed, while Police Commissioner Thomas Sullivan looks on.

NEW ORLEANS: Henry Plitt, Jimmy Howell, and Gaston Dureau, Paramount Gulf executives, smile over prospects with the Webbs and Richard Breen.



Looking on are Webb, Amon Carter, Jr., president, Star-Telegram, and Mayor pro tem J. F. Tarlton, as Mrs. Webb christens the "United-Jack Webb Special" at Amon Carter Airport, Fort Worth, Tex., to inaugurate the air tour of 31 cities, from which are shown a few scenes which were repeated many times. The RKO Missouri, Kansas City, drew huge crowds for the film, as did the Capitol, Little Rock, Ark., and the Majestic, San Antonio, as Webb arrived to make his bow. Second row: In Buffalo, Webb chats with admirers during his appearance on Bob Glacey's televised "Dance Party," WGR-TV. In Chicago, fans gathered backstage for another glimpse of Webb, who waves from the fire-escape. A jazz band in front of the Worth, Fort Worth, greeted the star's arrival, and in New Orleans, Saenger manager Holland M. Smith, foreground, happily holds back crowds.

ST. LOUIS: Backstage at the Fox following his personal appearance, Webb discusses "Pete Kelly's Blues" with Ed Arthur, Fanchon and Marco Theatres.

DETROIT: Webb, center, talks with Palms staffers John Kayoli, assistant manager; Charles Whittaker, manager; and Betty Geary, assistant, after a stage bow.

SAN FRANCISCO: On the last stop of the tour, the Webbs alight from their plane to be presented with a plaque by L. S. Hamm, president, California Theatre Association.

HERE COMES *Unstaged!*

ENTERTAINMENT!

HERE COMES *Unrehearsed!*

EXCITEMENT!...

HERE COMES *Unbelievable!*

BOX-OFFICE!

NATIONAL RELEASE—OCT. 31

"...strong box office..."
—*MOTION PICTURE DAILY*

"...ranks with the best..."
—*HARRISON'S REPORTS*

"...strong box office pull..."
—*FILM DAILY*

"...a critical and box office success..."
—*HOLLYWOOD REPORTER*

"...a box office success..
—*SHOWMEN'S TRADE REV*

Walt Disney's

Most *EXCITING*
True-Life Adventure *FEATURE!*

THE AFRICAN LION

Technicolor

"...the best ever..." —WEEKLY VARIETY

"...deserves an award..." —BOXOFFICE

Distributed by Buena Vista Film Distribution Co., Inc.

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$HOWMAN$HIP $WEEP$TAKE$

1955-56 SERIES Finalists In Contest No. 13

U-I Sweetens Sweepstakes Kitty As "Private War" Captures $600

PHILADELPHIA — With SHOWMANSHIP SWEEPSTAKE's judges selecting the campaign of Jim Darby, Paramount, New Haven, on U-I's "The Private War Of Major Benson" as winner of Contest Number 13, this hustling manager not only cops MOTION PICTURE EXHIBITOR's $100 weekly prize, but Universal-International's $500 as well.

Darby just got under the wire before certain aspects of the competition for film companies' posted money were changed, as noted in this issue. Thus, once again, the belief that Number 13 is unlucky is disproved.

It should be noted that other campaigns submitted on this picture will be eligible for MPE's $100 weekly prize money if judged winners by our board, even though Darby, under the old rules, has run off with U-I's $500.

He is the second winner of a $600 amount, the first being Al Plough, SW Stanton, Philadelphia, who knocked off Columbia's money on his "It Came From Beneath The Sea" and "The Creature With The Atom Brain" campaign.

WINNING ENTRY

"THE PRIVATE WAR OF MAJOR BENSON"

Submitted by Jim Darby
Paramount, New Haven, Conn.

2302 seats • 80 cents top admission
General patronage

This manager started his campaign two weeks in advance of opening with a specially illuminated display in his lobby. A scene mat layout appeared in the New Haven Register the Sunday prior to opening and in the Journal Courier the Monday in advance. Advance newspaper ads were also used and he also used a special ad off the movie page. This was arranged to run in a straight line up and down the radio and TV page, directly beside the TV listings. As the TV listings are read by most people, we figured the ad would get the greatest amount of attention in this spot. Subsequent readers were obtained in the local newspapers.

Friday prior to opening a screening was held for the Nuns and children of the Saint Francis Orphan Asylum, in the auditorium of this institution. This resulted in an excellent three-column picture and caption in the Register.

A reader was used in the Marjory Column of the Journal Courier.

A contest was run in conjunction with the Connecticut Growers Outlet, one of the larger super markets in downtown New Haven. Customers were invited to write letters in 50 words or less naming which motion picture they considered the most heart-warming story they had ever seen. Prizes were $25 cash, a fully equipped picnic basket, a five piece steel barbecue set, and consolation prizes of 25 pairs of passes. Cash prize and passes were furnished by the theatre, other prizes by the market. The market took an ad in the Register at no cost to the theatre, explaining full details of the contest. Cards were used in the boxoffice of the theatre and in the market calling attention to the contest.

A week in advance of showing eight trucks of the Connecticut News Service were bannered with copy reading: "Newsweek Is In The Motion Picture "The Private War Of Major Benson," starring Charlton Heston and Julie Adams. Buy Newsweek now! See the picture starting (date) at the Paramount." During the run of the picture snipes were used changing starting date to "Now Showing."

The Connecticut News Service also distributed 100 silk screen window cards to all of their outlets, where they were on display for a week in advance and during the run of the picture.

The day before opening we ran a contest over radio station WAVZ. Tiny Markle, popular New Haven disc jockey, devoted almost all of his program to this contest. Every so often he would play a "mystery tune," contestants to identify it and featured vocalist or conductor. Five tunes were used and contestants had to identify all five correctly. The tune, "Toy Tiger" from the film was among the tunes played. Dick Monahan, commercial manager of the station, in an effort to prove the advertising value of the station, agreed, after some persuasion, to award a cash prize of $50 to the winner of the contest. The results were a deluge of letters from contestants, 676 of them. After the winner had been selected and the passes awarded, postcards were sent to the other contestants, signed by Tiny Markle, who advised them to see the picture, and mentioning theatre and play dates. The only cost to the theatre in this contest was passes.

Arrangements were made with Sid Dicker, sales representative, Capitol Records Distributing Corporation, to give away free 50 recordings of Les Baxter's "Toy Tiger" taken directly from the sound track of the film. The only cost to the theatre was an ad in the Sunday Register announcing that on Monday after five p.m. to every 10th person purchasing a ticket would be presented free one of these recordings. In addition, Dicker also requested all the disc jockeys in the area to plug the "Toy Tiger" tune and give credit to the picture and theatre.

Two thousand place-mats were used in downtown New Haven restaurants. A large mat was selected from the press book and imprinted on the place-mats. On each side of the illustration, in bold type, we had printed NOW—PARAMOUNT THEATRE. These place-mats were used during the entire run of the picture.

The Raymond Baking Company, Waterbury, Conn., was contacted and it was arranged to have them use the Hollywood Bread ad from the press sheet. This was used in the New Haven Register.

Publicity was obtained in the Sunday Herald; Elm City Clarion; and an item appeared on the editorial page of the New Haven Register.

All routine advertising was used to sell the film, trailers, regular newspaper ads, lobby displays, etc.

RUNNER-UP NUMBER 1

DRIVE-IN AD POLICY

Submitted by Robert B. Tuttle
Sky Drive-In, Adrian, Mich.

596 cars • 60 cents top admission
City and rural patronage

We believe that while grosses on individual pictures are necessary to the successful operation of any drive-in, it is

NOTICE

In an attempt to be fair to all contestants, the following changes in rules governing SHOWMANSHIP SWEEPSTAKES entries are effective with this issue (see editorial page).

1. **All special Distributor Prizes on particular pictures will be posted for a full 26 week period, instead of 13 weeks as heretofore.**
2. **All entries, in which a particular picture that has been designated for a special Distributor Prize is the center of interest, will be judged in the usual way for the MOTION PICTURE EXHIBITOR weekly prize. Should such an entry win the $100 weekly prize, it will only have a "leg" on the special Distributor Prize. At the end of the 26 week period, should more than one entry have such a "leg," they will be resubmitted to the circuit executive judges for special judging of THE ONE BEST. This one best will then receive the entire Distributor Prize; or, should a tie result, it will be shared.**

—THE EDITOR

the day-to-day efforts on the behalf of all pictures and the repeat customers that insures steady weekly grosses.

To support such policy, we outline our advertising policy. Between 2500 and 3000 programs are distributed weekly at the boxoffice and another 500 are distributed on weekends in the downtown parking area.

A minimum of 100 window posters are distributed in the city and in the county. We pay a boy five cents per poster in the city, while those posted in the county by several salesmen for whom we make purchases, costs us nothing.

One thousand advertising pencils were distributed, one-half at the boxoffice, and the balance were distributed without cost by a bookmobile driver to rural schools.

On the Saturday night before Mother's Day we gave away 500 orchids to lady patrons. This was done, not because Saturday needed promotion; but merely to cover our friends who ordinarily can only attend on Saturday.

For added attractions, we secured a native Hawaiian girl, who attended college locally; billed her as from her hometown of Honolulu, paid her $15 for the evening, and this gave us a full house, and extra concession revenue because of additional "intermission" time. On another occasion, one of the concession girls, an American born Mexican girl, did Spanish dances for a three-day period, and we paid her $10 per night. This improved Thursday and Friday business and went over the top on Saturday for another full house. Other satisfactory stage attractions included several amateur dancers; a local national champion baton twirler. The dancers received a nominal fee; while the baton twirler donated her fee to the local polio fund. Special trailers were used for all stage events for two weeks prior to the event.

We use $75 for a fireworks display every Memorial, Independence, and Labor Day. Full houses result. A local city fireman does the display for us.

For "The Barefoot Mail Man" we offered a free pass to all Lenawee County Mailmen, sympathizing with them for not getting their pay increase. We wrote letters to the postmaster of every town in the county. Not many mailmen claimed free entrance, but it caused much comment, and a number of postmasters replied to our letter with thanks.

In conjunction with the showing of "The Robe," we wrote or called every preacher locally; advised them of the showing, sent them passes, and at least three of the largest churches made mention of the film in their Sunday bulletin.

We strive for better inter-theatre relationship and in our closing ads recommend our patrons go to the Butterfield houses in the winter time; and we likewise recommended they attend a competing drive-in and indoor house while we were down for three weeks when a storm blew our screen down.

SKY DRIVE-IN THEATRE
US-223 near WABJ Tower, Adrian, Mich.

Welcomes

Baby ______________ and invites Dad, Mom, and Baby to a Free Drive-in Theatre show. Present this card at the box office any Monday through Friday.

(Children under 12 are always admitted free when accompanied by adult)

- We warm baby's bottle
- You need no baby sitter, so a portion of what you save makes it possible for you to enjoy our Snack Bar.
- No need to dress fancy.

We capitalized on this disaster, however, by advertising on our ad panel "Gone With The Wind" as a coming attraction even though our screen had gone the same way. We believe the disaster actually did much to advertise our newly erected wide screen.

Patron advertising is also by bumper and license plate signs. Passes are given to motorists using the signs.

Cub Scouts were offered free admission with driver to see "3-Ring Circus." We had some circus competition at the time we played this picture.

We secure advertising revenue as follows: Eight advertisers pay per season sufficient to make our programs a net profit to us.

Twenty advertisers make our intermission clock trailer a highly profitable deal. We have two copies of this clock. One has a special header for opening the show saying, "Goor evening, friends." It's too early to start the show; but a few minutes will help at lot." voice and word copy is used. The other carries a refreshement header advertising concession items. All brand name items are paid by local distributor for listing; and United Film has a limited contract for two professional ads.

We also have a deal with the local airport for "banners in the sky" service in trade for a screen trailer.

We personally sell and write all screen ads, except those for United Films.

Advertising in the Adrian Daily Telegram is usually more than competitive theatres and drive-ins; but we have found it pays; and, in addition, is a most persuasive argument to give the editors whenever they decide to cut down on our free publicity in the same paper.

Baby passes are sent to new parents as listed in the Adrian Daily Telegram the year around—and covers every county of Lenawee. We get a high return from these passes and a lot of favorable replies. It takes from 1,000 to 1,500 of these to cover the year's baby crop.

$1100.00 IN SHOWMANSHIP PRIZE MONEY THIS WEEK

While $100.00-per-week will be awarded each and every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors from time to time will post additional DISTRIBUTOR CASH PRIZES of $250.00 to $1,000.00, in order to focus attention on a particular picture.

Such DISTRIBUTOR CASH PRIZES must be posted for a period of 26 weekly issues, and if not won will be withdrawn. To qualify for a DISTRIBUTOR CASH PRIZE, a promotional stunt or campaign, in which the particular picture is the center of interest, must win a MOTION PICTURE EXHIBITOR $100.00 weekly prize. This will give it "a leg" on the larger prize. At the end of the 26-week period, should more than one entry have such "a leg" on the same DISTRIBUTOR CASH PRIZE, they will be re-submitted to the circuit executive judges for special judging of the one best. This one best will then receive the entire DISTRIBUTOR CASH PRIZE; or, should a tie develop, it will be shared.

DISTRIBUTOR CASH PRIZES NOW IN EFFECT . . . are as follows:

PARAMOUNT PICTURES
$500.00 on — "WE'RE NO ANGELS"
(This Prize Offer expires Jan. 11, 1956)

REPUBLIC PICTURES CORP.
$500.00 on — "THE LAST COMMAND"
(This Prize Offer expires Feb. 22, 1956)

RUNNER-UP NUMBER 2

CHEAPER PROGRAMS

Sumbitted by T. J. Simpson
Rose, Morton, Texas

800 seats • 65 cents top admission
General patronage; farm trade territory

The Weekly Reminder is an 11 inch x 16 inch ad sheet I have been publishing as a program for the theatre on single sheets of news stock printed on both sides.

I have 1,200 of these printed weekly and put them in every house in town on Mondays. They are put in all stores in Morton and in the stores in small towns in the area, too. Holders are installed in the stores to hold the "Reminders" so everyone who enters can see and get one. The sheets are also mailed to a list of people who have requested it be sent to them each week.

A supply of layouts are made to last about a year, and these cost $8.00 for the year's supply. These dummy sheets, printed by letter press, save a lot of time and work. All I have to do is paste any pictures, jokes, and advertising I want on the sheets and then the layout is handled by offset printing. This saves the cost of mats or cuts. The cost is further cut down by putting some merchants' advertising on it. Sometimes, this has entirely paid for the printing of the "Reminders."

"The Reminders" have good, clean jokes that give practically everyone who reads them a laugh. Most of them are cut out of Filmack Magazines, which I receive each month. The advertising for the attractions current or coming to the theatre are clipped from press sheets, as are readers and scenes. The advertising from the merchants is made up from their letter heads and magazines advertising their products.

To keep reader interest about 10 names are published each week. By presenting "The Reminder" at the boxoffice these persons are given passes to any show during the week the name appears.

The concessions are also plugged in the over-size program, as are other Rose theatre features, such as smoking being permitted in the stadium or something about the cry room for fretful babies.

Each week I also set aside space for a good will church advertisment.

Since I have started using "The Reminder," I would say that business has come up about four times what it was; and other theatres in the area had a bigger drop in business when TV came in than I did. I think "The Reminder" has had a lot to do with the increase in business, and the proof of the success lies in the fact that people look for it each week, just as they would for a newspaper.

RUNNER-UP NUMBER 3

YOU MAY "ITCH" TO TRY THESE

Submitted by Ted Davidson
Majestic, Perth Amboy, N. J.

2000 seats • 75 cents top admission
General patronage

Several of the stunts used by this manager in his campaign on 20th-Fox's "The Seven Year Itch" may be found applicable with any comedy or feature starring a beauty of the screen.

PERTH AMBOY'S "MONROE"

Davidson had a 22 foot Marilyn Monroe hand drawn and painted by his part time sign man. At its completion it was hung on the side of the theatre building, where it could be seen from the main street of the city.

Cutouts from 24-sheets of Marilyn Monroe were well displayed in the lobby of the Majestic and also at the Strand. A set piece 8 feet x 12 feet was used two weeks in advance of playdate.

8 x 10 photos of Marilyn Monroe numbering 2,500 were distributed to patrons with theatre credits imprinted on back of photo.

Five thousand envelopes with band-aid plastic strips with the gimmick of "Use this new band-aid in case you split your sides in laughing at (title of film) (theatre)."

A Marilyn Monroe "double" contest was held on stage one week in advance of playdate.

A co-op ad was arranged with a shoe store at no actual cost to the theatre. This featured a full length photo of Marilyn Monroe in the by now famous "Seven Year Itch" pose.

Increased newspaper ad space; window card distribution; and bill posting were also used to boost the showing into a very good run.

Arthur Koch, manager, RKO Proctor's, New Rochelle, N. Y., was winner of SHOWMANSHIP SWEEPSTAKES Contest Number 11. His entry was on how to sell two horror pictures.

"Miss Legs" Helps "Girl Rush"

MIAMI, FLA.—Don Tilzer, Claughton publicist, with the assistance of Paramount's Leonard Allen, recently had a top campaign on "The Girl Rush," which played at the Royal, Variety, and Trail.

High point was the personal appearance made by Ann Cummings, Hialeah, Fla., girl, who won the national title of "Miss Legs, U.S.A." in the "Most Beautiful Legs" contest on Sheilah Graham's TV show in Hollywood.

Tilzer promoted an Oldsmobile convertible which was appropriately bannered for Miss Cummings' appearances at the three theatres on opening night.

Paul Brunn, amusement editor, Miami Beach Sun, was master of ceremonies for the three stage appearances.

RUNNER-UP NUMBER 4

THAT ADDED "SOMETHING" —AT LITTLE COST

Submitted by Henry Murray
Teaneck, Teaneck, N. J.
1050 seats • 70 cents top admission
General patronage

In an effort to increase attendance at this second-run house, manager Murray engaged the services of a professional clown known as "Beepo" for his kiddie matinees; and since his first appearance, his attendance more than doubled.

On Wednesday evenings, he serves coffee and cake in the lounge, courtesy of the Dutch Grill and Pierre's Bakery.

On Thursday nights, record albums are given away courtesy of Teaneck Record Shop, who also donated a 20-record automatic juke box for lobby use. Other Thursday co-op giveaways are two Italian dinners, courtesy Cedar Lane Italian Restaurant; and two boxes of stationery, courtesy of Howard's Stationery Shop.

These co-op give-aways garnered him photo space in the local newspaper; and his efforts have considerably increased his boxoffice receipts.

Two of the attractive models recently used by manager Al Plough, SW Stanton, Philadelphia, to help exploit his engagement of Columbia's "Special Delivery," toured downtown streets, carrying a bassinet, and handing out "Special Deliveries" concerning the film.

—*Goldman Photo*

Schine Drive Stresses The Personal Touch

GLOVERSVILLE, N. Y.—Schine Circuit managers are currently engaged in an "earn it yourself" drive which runs until Oct. 1. The contest is based entirely on percentage of increase in grosses and revenue over last year; there is no competing against other theatres; and big cash prizes will be awarded. As Seymour L. Morris, Schine ad-pub head, stated, "The only one you are fighting with is yourself."

In a pamphlet issued in connection with the drive it is suggested that manager's organize their staffs into a sales staff, and then, taking a method used successfully by those in the manufacturing fields, go out into the person's homes and talk to them about motion pictures and entice them to come to the theatres.

"We feel that we have a very potent selling force if we use our staff personnel to do the selling job for us. They know our theatre. They are fully acquanited with our operation. They see more movies than anybody else. They hear about our innovations. They know the service we expect them to give a customer, and if managers acquaint them with what's coming up they can talk about the product, too.

"We feel we've got to have some way of enabling the staff to get their foot in the door, like the salesman for other companies. If theatre personnel does an all-round good selling campaign a special prize award will be given to those employes.

"Divide your town up so that each employe is assigned to a certain area, where he is to make 10 home calls a day. When the calls are made he will use as the door opener a free pass that he will personally hand to the resident of that home with the theatre's compliments, so that the prospective patron can get acquainted with the service there and the product being shown. . . . Follow ups, in event the passes are not used, must be made the week following. At this time inquiry should be made if the persons enjoyed the show, expressing regret that the passes were not used and an effort made to still interest them in the theatre by telling them you saw the trailer on the coming attraction, etc.

"This chain of personal contacts should be continued throughout the drive," the pamphlet concludes, "as we are very much interested in knowing the results."

Any number of suggestions for increasing grosses during the drive are also given.

This Was The Week When.......

Mrs. George Skouras flew to Denver to accept a Golden Aspen Leaf Award, honoring her as an outstanding contributor to Italo-American relations, from the Governor of Colorado. . . . Danny Kaye was slated for the Human Relations Award by the industry's division of the Joint Defense Appeal, to be presented Oct. 19 at a luncheon in New York's Waldorf Astoria. . . . Paramount slated an invitational world premiere for "The Desperate Hours" in New York's Criterion, Oct. 5. . . . Artists-Producers Associates acquired film rights to Max Ehrlich's new novel, "The First Train To Babylon," it was announced by president Alfred Schwalberg.

Alfred Hitchcock's Paramount release, "To Catch A Thief," was selected for the Royal Command Performance in London's Odeon Leicester Square, Oct. 31. . . . Robert Riskin, 58, who won on Oscar for the screen play of "It Happened One Night," died in San Fernando, Cal. . . . Panamint's "Bengazi," an RKO release, bowed in multiple Los Angeles engagements. . . . Paramount arranged a benefit world premiere-press junket for Hitchcock's "The Trouble With Harry," at the Paramount, Barre Vt., Sept. 30-Oct. 1, for the benefit of New England Flood Relief. . . . Sikor Film Distributing Company set the first all-Israel production, "Hill 24 Doesn't Answer," for a tri-city premiere, Nov. 2, in New York, Chicago, and Washington, with Continental Films acting as U. S. sales representative.

Hendry Mourned

SALT LAKE CITY—Ray Hendry, 50, vice-president and general manager, Intermountain Theatres, an AB-PT affiliate, died last fortnight in Salt Lake Hospital. Hendry was active in this area for 36 years, having started in the industry as an usher at the age of 14.

Konecoff *(Continued from page 8)*

To be noted, too, was that Mutual broadcaster Jean Shepherd came along on this trip and recorded what went on that memorable weekend for use on a nation-wide broadcast, with much of the proceedings to be saved for local use by exhibitors at collection time to hypo the drives and let the public in on the story of Will Rogers.

Ed Sullivan could have seen and reported on all this and much more for here is a story that deserves telling and he could have visited the patients—the managers, projectionists, ex-vaudevillians, maintenance men, ushers, dancers, doormen, clerks, actors, announcers, and heard their stories. It would have meant several columns of wonderfully interesting stuff. He could not have covered it in the one-line brush-off.

THE METROPOLITAN SCENE: Picture postcard from Jimmy Stewart in from Paris, and he's happy to be doing the "Spirit Of St. Louis" there. . . . Broadway aglow and aglitter once again as the fall season got underway last week with the premiere of "The Left Hand Of God" at the Roxy. Proceeds went to the Boys' Towns of Italy under Mrs. George Skouras, chairman of the benefit committee. Stars society, press, and people were in attendance. Radio, TV, press, etc. were on hand to cover the neatly-handled event. . . . Joe Hyams, with Columbia's special events and exploitation department since 1947, has resigned to join the office of Bernie Kamber, producer's representative and public relations bigwig. . . . Fifteen more exhibitors throughout the country collected 10 bucks apiece for ideas in the latest RKO pressbook out on "Bengazi." Incidentally, that company's pressbooks are always impressive in layout, copy, etc., no matter whether the picture be large or small (whoever heard of a small picture??) . . . Catch Republic's "A Man Alone." Ray Milland shows he has directorial talents as well as being a good actor. . . . Fred Astaire and Charlie Casanave opened another dance studio in the midtown area last week. . . . IFE sends along an eight-page picture and text article to prove it appeared in ESQUIRE on Sophia Loren. Very good, too.

THRILL-SPLASHED SERIAL ADVENTURE!

BUSTER CRABBE —one of the screen's all-time great action heroes—as the most daring hero of the sea!

BUSTER CRABBE in THE SEA HOUND

Daredevil Adventures of Captain Silver

ALL ABOARD FOR TICKET-SELLING THRILLS WITH THIS TITANIC SUPER-SERIAL

from Columbia!

with JIMMY LLOYD as Tex · PAMELA BLAKE as Ann
RALPH HODGES as Jerry · SPENCER CHAN as Kukai
Screenplay by George H. Plympton, Lewis Clay and Arthur Hoerl
Directed by WALTER B. EASON and MACK WRIGHT
Produced by SAM KATZMAN
A COLUMBIA SERIAL (Reprint)

USE COLUMBIA'S BRAND NEW PRESSBOOK, JAM-PACKED WITH TICKET-SELLING PROMOTIONS!

NEWS OF THE TERRITORIES . . .

Georgia Highway Safety Campaign Benefits From Theatremen Assist

ATLANTA—The recent "Georgia Safe Driving Campaign" in the period from Aug. 28 to Sept. 6, including the Labor Day weekend, was appropriately terminated with a telegram from Governor Marvin Griffin to J. H. Thompson, president, Motion Picture Theatre Owners and Operators of Georgia, commending him for his work in the campaign, which was spearheaded by the exhibitor group. The Governor named Thompson co-chairman with him and John Thompson, MPTOO secretary.

As a result of the drive, traffic deaths for the period were held to four, compared with 31 for the same ten days in 1954. Although the MPTOO offices did all of the heavy work concerned, the drive was supported by some 26 agencies throughout the state, including the Georgia Motor Club, Georgia Association of Broadcasters, the Department of Public Safety, Parent-Teachers Association, newspapers, and many others. Georgia Citizens Council director John W. Maloof was co-ordinator. From pulpits throughout the state, ministers emphasized the importance of saving human lives on the highways. Bulletins describing the drive were distributed in all public places, and theatre managers received a special MPTOO bulletin containing instructions to promote safety, with the suggestion that RKO's short subject, "The Devil Take Us," be shown, together with safety messages, particularly at drive-ins. Newspaper coverage, as well as TV, was extensive, and Thompson received credit many times for having originated the drive.

The publicity resulting from this public relations endeavor on the part of MPTOO members was almost as valuable as the remarkable results of the work. Rosalind Russell, making a personal appearance in Atlanta, endorsed the campaign and was photographed with Thompson and the Governor's executive secretary, Ben Wiggins. For his untiring efforts and demonstrated ability, Thompson was later appointed by Governor Griffin as Georgia chairman for the President's Committee For Traffic Safety.

Rosalind Russell, star, Paramount's "The Girl Rush," recently joined in the Georgia state-wide safety campaign. She is seen with Ben Wiggins, left, executive secretary to the Governor; and, right, J. H. Thompson, president, Motion Picture Theatre Owners and Operators of Georgia.

Albany

The new assistant to manager Al La Flamme, Strand, is Norman Contois, a Navy veteran and former cashier, Grand Union. Mrs. Ruth Mills, who returned to the industry scene as La Flamme's aide after Earle Rooney received a promotion to managership of Ritz, remained on duty during the break-in period for Contois. . . . Louis W. Schine, Schine Circuit, Gloversville, N. Y., will attend the TOA convention in Los Angeles. Harold Gabrilove, president, RTA Distributors, will accompany him. Gabrilove is believed to be a likely choice for 1955-56 Variety Club chief barker. . . . John J. Hamilton, Berlo Vending Company branch manager, settled his $100,000 personal damage suit against the New York Central Railroad for an undisclosed amount.

It was reported that Neil Hellman hopes to construct a drive-in on Washington Avenue, within the city limits. Hellman was said to be negotiating for city approval of a site. All area drive-ins are now located outside municipal boundaries. . . . Catholics should try to follow "as carefully as they can" the Legion of Decency ratings and adults should restrict themselves to A films, was the answer given by Father John J. Collins, editor, Evangelist's "Question Box," to a reader's question about attending Class B films. While adult Catholics should not patronize B features, the classification "does not necessarily bind under pain of sin," Father Collins added, which "would have to be judged by the individual according to his own reaction."

Appeal Transferred In "Mom And Dad" Suit

ALBANY—Transferred, by stipulation, from Supreme Court to Appellate Division, Third Department, was the appeal filed by Capitol Enterprises, Inc., distributor of "Mom And Dad," from a Board of Regents' ruling which denied the picture a license on the ground it was "indecent." Signing the stipulation were Dr. Charles A. Brind, Jr., Regents' counsel; attorney Jacob K. Javits; and Ephraim S. London, Capitol counsel.

London's brief on "Mom And Dad" asserted that the revised edition, presented after the Regents rejected a license request for the original in 1950, was not "indecent." He argued that the birth sequence was a proper part of education for adolescents; it had been photographed, under medical supervision in a hospital. London also emphasized that the picture had been exhibited in 42 states, the District of Columbia, and in Canada, and declared prior censorship of motion pictures to be unconstitutional.

Atlanta WOMPI Unit Sets For Convention

ATLANTA—WOMPI president Stell Poulnot presided at a luncheon meeting in the Variety Club. The Atlanta unit of the National Associations of Parliamentarians had a meeting with the club, conducted by Mrs. W. H. Vinsant, Indianapolis. Three national WOMPI officers, Laura Kenny, Nell Middleton, and Mrs. Frankie English, as well as Mildred Castleberry, by-laws committee, and Mrs. Johnnie Barnes, extension committee, attended.

Attending the national convention in New Orleans, Sept. 30-Oct. 1, will be Stella Poulnot, Laura Kenny, Nell Middleton, Frankie English, Frances Hopkins, Bertha Fish, Bertie Ginn, Marie Pinkston, Juanita Elwell, Tillie Shapire, Ernestine Carter, Doris Hones, Martha Chandler, Mildred Castleberry, Lois Cone, Gwen Latham, Jackie Cowart, Vera Haggood, Blanche Hicks, Jean Mann, Johnnie Barnes, Betty Whitmire, Betty Landers, Polly Puckett, Hilda Knight, Roselle Lancaster, Edythe Bryant, Grace Woodly, and Evelyn Snow.

Atlanta

The Lyric, Whitwell, Tenn., has closed for the want of business. . . . The new owner of the Jackson Drive-In, Graceville, Fla., is S. E. McDaniel, from S. C. King. . . . Gus Lee, head shipper, Astor and Capitol Exchanges, is back on the job after a spell in the hospital. . . . Gold Coast Pictures Company, headed by Arthur Davis, has opened an office in Miami, Fla., at 3770 West Flagler Street.

Gene Ison and James Byrd resigned from Benton Film Express Company. . . . WCTV, a new television station serving Tallahassee, Fla., and Thomasville, Ga., is now on the air. The channel 6 station, operated by the John Phipps Broadcasting Company, has a power of 100,000 watts will operate from 4.30 p.m. to midnight daily. . . . Bob Moscow, manager, Rialto, has obtained the southern franchise for Messerschmidt automobiles.

H. L. Huddleston is the new manager, Victoria, Algood, Tenn. . . . The Tampa, Fla., Interbay area's large $2,500,000 shopping center, to be known as Brittin Plaza, will have an 1,800-seat theatre, designed by James A. Casale. . . . The new Wesconnett Drive-In, Jacksonville, will soon be ready for its opening day. . . . The Sevon Drive-In, Avon Park, Fla., will open soon. Construction is almost finished. . . . A damage suit for $6,000 has been filed in Circuit Court, St. Petersburg, Fla., by Mrs. Ida L. Marsh against Florida State Theatres. The plaintiff alleges that she suffered leg injuries in a fall at the Florida. She says her heel caught in a wrinkle of carpet on the stairway to the mezzanine. . . . Gerald A. Bartell, president, Bartell Broadcasters, Inc., the group which recently purchased WBGE and WBGE-FM here said the company has purchased KCBQ, San Diego, Calif., in a transaction involving $250,000. . . . Al Stevens, for the past 40 years in show business, has been appointed Florida dis-

Police Powerless As Bingo Spreads

Buffalo—According to report, Bingo has returned on a large scale all over western New York, but legal loopholes in most instances prevent police from stopping the games, which pose a perplexing problem for law enforcement officers throughout the area. Every police official contacted in a recent survey agreed clarification of the lottery law is a prime necessity.

Playing Bingo in a technically legal manner has created several favorite methods. One may rent a folding chair and play Bingo free, or you may pay admission to defray costs of entertainment, and then play Bingo free. The entertainment usually consists of a vocal trio or a guitar player. In both of these operations cash prizes are awarded. Both methods have been upheld by the courts as legal, and police are powerless to stop them.

Buffalo remains generally free of Bingo because of a city ordinance forbidding dispersal of prizes in theatres or other places of entertainment. In Niagara Falls, a regular game runs during the tourist season on the ground floor of the Gorge Terminal. The State there also runs periodic games. In Olcott and other sections along Lake Ontario, nightly games operate during the summer. Perhaps the biggest regular Bingo sessions are held each Monday, Wednesday, and Friday in the Seneca Hose Company Hall, West Seneca. Here the games have been going on about three years, drawing as many as 800 persons.

The State Legislature eventually may solve the Bingo dilemma, but it won't be before January, 1958.

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trict manager, Murrie Stahl Theatres. Stevens will have his headquarters in the Roxy, St. Petersburg.

Boston

Ted Rosenblatt, Rhode Island exhibitor, has been a patient at Miriam Hospital, Providence, on doctor's orders to take a rest. . . . A new exhibit of portraits by local artists has been placed in the inner lobby at the Beacon Hill, as a courtesy gesture from the Margaret Brown Gallery. . . . Joe Kelly, U-I salesman, developed a hobby of old cars and has purchased two ancient autos of the 1920 vintage. . . . As a result of the recent decision of the Massachusetts Supreme Court that it is unconstitutional to precensor motion pictures, the screening room maintained and operated by the Film Board of Trade since 1928 has been dismantled. At the same time, the offices of the Film Board, headed by Martha Ferris Kenney, have been discontinued, although she is continuing to book certain gratis films for charities and shut-ins, but her function as head of the department is no longer necessary. The projectionist at the screening room is temporarily out of work, the CinemaScope equipment has been returned to the equipment house, and shortly the two projectors will be disposed of.

Busily mapping plans to participate in the National Audience Awards poll to be conducted among motion picture patrons of the country from Nov. 17-Nov. 27 are, left to right, Tony Masella, manager, Loew Poli Palace, Meriden, Conn.; A. Leo Ricci, manager, Capitol; and Louis Schaefer, manager, New Meriden.

PROVIDENCE, R. I., NEWS—Louis de Rochemont, producer of "Cinerama Holiday," which was premiering in Boston, paid a visit and appeared on Olive Tinder's live "Matinee Show" over WJAR-TV. During the interview, a cordial invitation was extended Rhode Islanders to take advantage of the special railroad excursions to Boston to see the film. . . . Despite the fact that E. M. Loew's Providence Drive-In baseball team failed to win the Amateur League pennant during the regular season, in the post-season play-offs they took the first game in a special series from the Tutalo team, which captured top honors in regular play. . . . The long-awaited cool weather finally arrived, but the polio epidemic, which caused the postponement of school openings for at least two weeks, counteracted the expected upsurge in business at the box-office.

Buffalo

Ralph Hubbell, WBEN-TV, was the speaker at the first fall stag luncheon of Tent 7, Variety Club. The event was arranged by Dave Cheskin and Richard T. Kemper, entertainment committee. Noted at a special table were members of the special events committee, including Bill Dipson, Danny Gill, Joe Fox, Ben Kulick, Bob Murphy, Elmer Winegar, Murray Whiteman, Elmer F. Lux, and Arthur Krolick. . . . A group of five Goldwyn Girls were in to promote "Guys And Dolls," which will be distributed by MGM. A Buffalo theatre for a reserved seat engagement will be selected shortly. . . . Bob Coyne, COMPO, was in to address a meeting of exhibitors and distributors in the Variety club on the Audience Awards.

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Audience Awards Poll Explained To Exhibs

CHICAGO—Arrangements for the COMPO National Audience Awards were enthusiastically received by a large audience of theatre owners and exchange heads in the Carnegie, at a meeting arranged by John Balaban, president, B and K, and Jack Kirsch, president, Allied Theatres of Illinois, co-chairmen for the enterprise.

Kirsch gave a comprehensive address on arrangements for the drive and Dave Wallerstein, B and K general manager, stressed the importance of the project. Bill Hollander, B and K publicity director, described a master stroke in enlisting the support of the Chicago Daily Tribune, which will print ballots to be used by its readers to make nominations for the Awards.

The printing of a million Award ballots by National Screen Service for use by theatres was described by Chicago manager Mannheimer. As ballots are collected they will be turned over to Price, Waterhouse and Company, and kept secret until final reports are ready to be made.

"Romeo And Juliet" Named Best Italian Export

DENVER—"Romeo And Juliet" was picked as the best Italian film of the year by 60 critics of the wire services, magazines, and newspapers, as a kick-off for the Italian Film Festival staged by Fox Inter-Mountain Theatres. At the opening night the Denver Post, through Palmer Hoyt, editor and publisher, awarded a plaque to the winning film. The event, attended by Italian Ambassador Manlio Brosio, was followed by the premiere of "Madame Butterfly" at the Denver, which was sold out.

The film festival continued at the Aladdin, where "The K-2 Victory" was run for a week; there were also one-night showings of Italian films at the Esquire, and a resume of "Fifty Years of Italian Films" at the Bluebird, with a different show each night. The festival tied in with a fashion show and an art exhibit. Film stars Silvana Pampanini and Irene Genna flew in from Italy for the week.

Censorship A Danger Due To Fast Buck Pix

COLUMBUS, O.—"Movie people had better get smart and regulate themselves before it's too late," according to Henry J. Kondrat, state deputy, Knights of Columbus, in an address on film censorship at the Man Of The Year luncheon at Cleveland.

Kondrat, in denouncing the producers and distributors of "obscene, sexy pictures," said that movie censorship will be revived either in the 1957 Ohio legislative session or before that at a special session. "I predict that even those who fought censorship will become disgusted at the flood of obscene, sexy pictures coming into Ohio—and that they will themselves be asking for some regulation before long."

Kondrat's statement came at the time that so-called "exploitation pictures" and the "fast-buck boys" who produce and distribute them, were denounced by Robert Wile, secretary, Independent Theatre Owners of Ohio, in a bulletin to Ohio exhibitors. Wile endorsed a suggestion by Ward Marsh, film editor, Cleveland Plain Dealer, that Ohio exhibitors adopt a code of their own to bar showing of such films. Wile said, "this is absolutely essential to retain the freedom of the screen in Ohio."

Wile listed several titles of "objectionable" pictures, including "Mysteries Of Birth," "Virgin Man," "Girls For Sale" and "Children Of Loneliness." He asked that Ohio exhibitors report to the police or his office if any of these films are shown in their territories.

Meanwhile, film critics found little that was censorable in Howard Hughes' "The Outlaw," which had its first Columbus showing at the RKO Palace. The film was banned by the Ohio censor board when it was first submitted some 12 years ago.

Basil's Lafayette, and Ben Felcher, Columbia branch manager, exhibitor and distributor chairmen respectively, presided. . . . Mrs. Sidney J. Cohen opened her home to the Women's League, Variety Club, and plans for the new season were discussed. Mrs. Cohen is program chairman and Miss Bertha C. Kemp, Warners, is co-chairman. Committee members are Mrs. Gary L. Cohen, Mrs. David Cheskin, Araleen C. Geddes, Mrs. Myron Gross, Mrs. Bessie A. Sitterly, Mrs. Elmer F. Lux, Mrs. Frank B. Quinlivan, Mrs. Leonard Steinhorn, Mrs. Morris Steinhorn, Marion M. Ryan, and Mrs. Audrey Wagner.

Charlotte

The Variety Club annual meeting will be held Oct. 31, when officers and delegates to the national convention will be elected. . . . "Trail Of Robin Hood" was featured at a kiddie matinee at the Center, sponsored by The WOMPT for charity projects. The film was donated by Republic, Columbia, and 20th-Fox. Three cartoons were also shown. . . . Ed Rosenblatt, Theatrical Engineering, reports that he has supervised equipment installation and opening day presentation in two new indoor theatres in South Carolina this year, the Osteen, Anderson, and The New, Holly Hill. . . . Buena Vista has opened an office in the Addison building. Robbie Robinson is manager.

Chicago

The long court fight of the American Civil Liberties Union to permit the showing of "The Miracle," which was banned by the police censor board, will take another turn, before Circuit Judge John Touhy, who will view the picture in his courtroom. Theatre attorney Richard Orlikoff will then present arguments for its justification. . . . Rita Jean Doerr, daughter of John Doerr, chief buyer, Alliance Amusement Company, wed John McDonald in Saint Petronille Catholic Church, Glen Ellyn, Ill. . . . The Chicago will forgo stage shows during the showing of "Guys And Dolls," starting Nov. 11. . . . Fred Anderson gave a celebration recently on the 25th anniversary of his Morris, Morris, Ill. . . . Stewart Cluster, Johnston City, Ill., held a grand opening for his 500-car Marion Drive-In, north of Marion, Ill. . . . Kenneth Crouch was named Circle manager, Hagerstown, Ind., succeeding Herschell Spencer, who went to the Strand, Muncie, Ind.

Johnny Jones, McVickers owner, has landed "Oklahoma!," produced by Mike Todd in his new process. . . . Sam Lemansky, Columbia head shipper and business agent of Film Row unions, is recovering from injuries received in an auto accident at Kalamazoo, Mich. . . . Floyd Thompson, attorney for majors, is back from a trip to London on legal matters. . . . Bob Lewis was named by the Republic exchange as publicist. . . . Lyndell Fondaw, veteran theatreman, was appointed Palace manager, Johnson City, Ill. . . . Twenty-six importations accounted for slightly more than 25 per cent of the 100 films examined by the police censor board in August. While four pictures were given an adult label, there were no rejects. . . . Tom Bloomer, Belleville, Ill., theatre owner, will attend the TOA October meeting in Los Angeles. . . . James Landis was named Paramount manager, Marion, Ind.

Theatre managers and owners have been relieved of taking boxoffice receipts to banks. Strikers of Brinks Express Company won a 27 cent hourly increase spaced over a three-year period. During the strike the Sunset Drive-In was the victim of a $16,800 holdup of accumulated receipts. . . . Balaban and Katz executives, headed by president John Balaban and including Bill Hollander, Nate Platt, Arch Trebow, and Harry Lustgarten, attended a Paramount meeting in New York. John Dromey and Douglas Kennedy, Great States, were also in the party. . . . Lowell Thomas had a crew here shooting scenes at the General Motors Powerama, for his next Cinerama production. . . . Mrs. Gail Lancaster, wife of the Huntington, Ind., exhibitor, is recovering from injuries inflicted by a motorboat while she was swimming. . . . James A. Bikos, 61, movie owner, Gary, Ind., since 1928 and operator of the Fifth Avenue and Roxy, died. . . . John Balaban, B and K head, is a grandfather. His daughter, Ida Mae, and her husband, Sherwin Scully, welcomed a daughter.

Cincinnati

With the Albee sold out for the TV screening of the Marciano-Moore fight, the show also piped into the Palace. . . . Frank Rowley has opened a new drive-in at Constitution, O., and Malcom Lowe has reopened the Burwell, Parkersburg, W. Va. . . . National Screen Service is going all-out in the George T. Denbow tribute drive. . . . Herbert J. Gilles, Paramount branch manager, and his temporary successor, William A. Meier, were in Springfield, O. . . . Joseph Blaufox, U-I publicity, was in to bally "The Shrike," "The Private War Of Major Benson," and "To Hell And Back."

COLUMBUS, O., NEWS—Sixteen Columbus theatremen attended the first meeting held to discuss plans for the forthcoming Audience Awards balloting,

Seen at the National Theatres' annual divisional conference at the Broadmoor Hotel, Colorado Springs, Colo., were, left, left to right, John B. Bertero, president, Fox West Coast Theatres, Los Angeles; Frank H. Ricketson, Jr., president, Fox Inter-Mountain Theatres, Denver; Elmer C. Rhoden, president, National Theatres, Inc., Los Angeles; Edwin F. Zabel, general manager, National Theatres' Pacific Coast operations, Los Angeles; Alan May, treasurer, National Theatres, Los Angeles; Richard P. Brous, president, Fox Midwest Theatres, Kansas City, Mo.; and Senn Lawler, general manager, Fox Midwest Theatres, Kansas City; and right, left to right, Dave Idzal, Detroit; William Moclair, New York; Harold Seidenberg, Philadelphia; and Robert W. Selig, Denver.

including Jack Kaufman, Robert Miles, and Asa Jarvis, Miles circuit; Hal Lyman, manager, Neth's Clinton; Louis Sher, co-owner, Bexley; Bernard Ginley, manager, Southern; Frank Marzetti, owner, Linden and Indianola; Milton Yassenoff, general manager, Academy circuit; Lou Holleb, manager, In-Town Auto; Harold Schwartz, Schwartz-Yassenoff drive-ins; Robert Wile, secretary, Independent Theatre Owners of Ohio; Edward McGlone, RKO city manager; Robert Horton, manager, RKO Grand; Robert Sokol, manager, Loew's Broad; Walter Kessler, manager, Loew's Ohio; and Fred Oestreicher, Loew's publicity manager. . . . Clyde Moore, theatre editor, Ohio State Journal; Norman Nadel, theatre editor, Columbus Citizen, and Joe R. Mills, theatre editor, Columbus Star, accepted invitations to attend a screening of Paramount's "The Desperate Hours" in Chicago. . . . Junior admission of 35 cents at the Linden and Indianola neighborhoods, in operation for several months, has been a success, said owner Frank Marzetti. Junior patrons must present cards showing that they are high school students.

Cleveland

Cleveland exhibitors, both indoor and outdoor, report a sudden drop in theatre attendance since Labor Day. . . . Max Mink, manager, RKO Palace, was named exhibitor chairman for the Audience Awards Poll. Assisting him will be Leonard Greenberger, Community Circuit, and Louis Horwitz, Washington Circuit. Although no circuit commitments were announced, it appeared that a majority of the houses in the territory will participate. Dan Rosenthal is distributor chairman. . . . Lou Ratener closed his Magic City, Montrose, and SkyView drive-ins for the season, and will be off to the Virgin Islands for the winter. . . . Margaret Svegel, longtime head booker, Republic, became the mother of her third child, a daughter named Marjorie Lou. . . . A. R. Ulmer changed his mind about the future of the Park, North Canton, O. After stating that he planned to discontinue its operation, he re-opened it. . . . Also re-opened are the Ross, Rossford, O., and the Attica, Attica, O., both closed for the summer.

Bill Weiss, one time associate of Meyer Fisher, Fisher Film Exchange, which has been out of operation for more than 10 years, is planning an industry comeback. He plans to open an office to handle both theatrical and TV films. . . . "I Am A Camera," controversial codeless film, distributed locally through Imperial Pictures, opened in the Lower Mall for an extended downtown run. . . . Funeral services were held for Samuel H. Stecker, 74, partner of Meyer Fine and Abe Kramer, Associated Theatres. He died suddenly of a heart attack recently. Surviving are his wife, Natalie; a son, James; and a daughter, Mrs. Lita Kohn. . . . Variety Club now has placed 400 paper match box containers in stragetic places all over town for contributions to the Cerebral Palsy Foundation School, which it sponsors.

Denver

Thomas Vilnave, 67, in the industry for 40 years, died at his home in Buffalo, Wyo. Starting in the business in Casper, Wyo., where he owned a theatre, he moved later to Buffalo where he operated the Bison. He is survived by his wife, Katherine. . . . Variety Tent 37 has changed the opening of the clubrooms from Oct. 1 to somewhere between Oct. 15 and Nov. 1. . . . The Oberfelder Concert Ticket Agency has leased the Denver for six nights this winter for six concerts. The municipal auditorium is undergoing repairs. . . . Phil Conway, publicity man, Buena Vista, has been moved to Cleveland in the same capacity. . . . Jim Ricketts, Paramount branch manager, went to New York to spend a week at the home office.

Jacksonville

Conducting a final meeting here of the Motion Picture Exhibitors of Florida before the annual convention at the Roosevelt Hotel Nov. 6-8, were president Jerry Gold and LaMar Sarra, legislative chairman. Other officers and directors attending were Horace Denning, Mark DuPree, Mark Chartrand, Hugh Martin, Jimmy Biddle, Bob Daugherty, Ken Barfield, Joe Lipsom, Ignatio Carbonell, Maurice Hensler, and Louis Gold. . . . Ralph Puckhaber, manager, Florida, Miami, has won a trip to Disneyland as first prize in the FST candy and popcorn sales contest. . . . Arv Rothschild, National Theatre Enterprises, provided local Negroes with their first closed circuit TV event when the Roosevelt was included in the Marciano-Moore hookup. . . . Jack Rigg, popular film salesman and booker, has opened his own buying and booking office. . . . The Florida has captured the state premiere of 20th-Fox's "The Tall Men." . . . A group of local newspaper, TV, and radio personalities have been invited by Leonard Allen, Paramount exploiteer, to a screening of "The Desperate Hours" in Washington.

Jerry Lewis, while in Miami Beach, Fla., prior to the recent opening of Paramount's "You're Never Too Young," Florida State Theatres' Paramount, Sheridan, and Coral, visited the Miami office of FST, where he is seen with the staff.

Milwaukee

Ben Marcus, Marcus Theatres, hosted a pre-opening party at his new Starlite Out-Door for members of the industry. A buffet dinner was served in the concession building. Robert Klein is the manager. . . . Don Julke, manager, Retlaw, Fond du Lac, Wis., reports that he is having success with bottle-cap matinees. . . . Dale Zamzow, exploitation man, Ogden and Rainbow Theatres, who paints the background for his theatre displays, uses a sketch of himself on his letterhead, with no other information. . . . The polio ban has been lifted for the neighborhood theatres in Oshkosh, Wis. . . . Bob Mellin, formerly manager, Marion, Marion, Wis., is now salesman, Screen Guild. . . . Sam Miller, Rialto, Gladstone, Mich., informs us that the Delft Circuit will handle the buying and booking for his theatres. . . . Funeral services were held recently for Albert Berg, former operator, Burleigh. He was 92, and retired from the industry in 1924.

Minneapolis

Gil Swenberger, general manager, Berger Amusement Company, won the Northwest Variety Club golf tournament with a low gross of 73, dethroning Don O'Neill, booker, Minnesota Amusement Company. . . . Radio City, Minneapolis, and the Paramount, St. Paul, sold out completely for the Marciano-Moore fight several days in advance of the closed-circuit telecast. . . . Freeman Parsons, operator, Main Street, is building a 350-car drive-in at Sauk Centre, Minn., for a spring opening. . . . Fred and Lloyd Schnee, operators of two conventional houses, Litchfield, Minn., are building a 300-car drive-in there to be opened in the spring. . . . Three Roman Catholic priests directed a picketing demonstration at the Highway 51, Plover, Wis., protesting the showing of "Street Corner," which

Slow Claughton Suit Reaches Settlement

MIAMI, FLA.—The four-year-old, $9,450,000 Federal Court suit against six major movie companies brought by Mrs. Lillian Claughton and her late husband, E. N. Claughton, was dismissed by Federal Judge George W. Whitehurst, who ordered both parties to share costs of the long litigation. Attorneys for the Claughtons and the studios filed stipulations to dismiss, reporting an amicable out-of-court settlement had been reached.

The suit was filed in December, 1951, and the first trial ended with a hung jury, October, 1954, after six weeks of argument. A new trial had been set for Nov. 7. The Claughtons charged under the Sherman and Clayton anti-trust acts that the film distributors conspired to keep them from obtaining first-run films. They named as defendents Paramount, Warners, 20th-Fox, U-I, Columbia, and United Artists.

the clergymen declared "promotes, rather than prevents, juvenile delinquency."

The Belgrade, Minn., Commercial Club is building a $35,000 theatre, after deciding that it isn't good for a small town to be without one. Now under construction, it will be operated under lease by Kenneth Thompson and will open Nov. 1. . . . Exhibitors and film company representatives held a meeting to get the wheels rolling for areas to participate in the Audience Award Poll. . . . Joe Hawk, former shipper, Independent Film Service, is now salesman, Republic. . . . William C. Winters, salesman, RKO, for 32 years, died of a heart attack at Sioux Falls, S. D. He covered northern Minnesota and part of South Dakota. . . . Eph Rosen, assistant branch manager, MGM, is recuperating at home after an appendectomy. . . . Bill Soper, Northwest Theatre Service, and his family have returned to California.

New Haven

Allied Artists arranged to have Meg Myles in New Haven and Hartford in person to publicize "The Phenix City Story," which opened at the Allyn, Hartford, and Paramount, New Haven, at the same time. . . . "Guys And Dolls" was given an extra boost when the five "Goldwyn Girls" were in. . . . Lou Brown, Loew Poli publicity director, assisted in the MGM girls' visit. . . . Latest indications are that the State Highway department is planning to come through Meadow Street with a cutoff. . . . The Strand, Seymour, Conn., is still closed because of flood damage. . . . Dave Magliari is managing the East Haven Capitol, shifted from the Summit Drive-In, Branford, Conn. . . . Walter Silverman, Columbia branch manager, is back in his office after a visit to the Will Rogers Hospital. . . . The Capitol, Ansonia, Conn., will reopen in October. . . . Frank McWeeney, Pine Drive-In., Waterbury, Conn., was elected a member of the board of directors, East End Community Club, Waterbury.

HARTFORD, CONN., NEWS—Morris Keppner, partner, Burnside Theatre Corporation and General Theatres, Inc., and Mrs. Keppner were hosted at an open house celebration by their children, marking their 25th wedding anniversary. The party was held at the Keppner home in West Hartford. Numerous trade figures attended. . . . Anthony DiLorenzo, son of the late Anthony DiLorenzo, pioneer Hartford theatre operator, is engaged to Miss Colette M. Schauss, Hartford. An Oct. 1 wedding is planned. . . . Mrs. John L. Calvocoressci, wife of the Menschell-Calvocoressci Theatres partner, has been named historian, Whiting Lane School Parent-Teachers Association, West Hartford. . . . Joseph Carroll has been named concession manager, Meadows Drive-In, succeeding Henry Prado, resigned. . . . Sal Adorno, Sr., general manager, M and D Theatres, Middletown, Conn., and Mrs. Adorno will mark their 55th wedding anniversary in November. . . . A personality revue at the Bushnell Memorial was held by theatremen headed by Lou Cohen, Loew's Poli, and Jack Sanson, Stanley Warner Strand, with proceeds earmarked for Connecticut flood relief. Others participating included Ray McNamara, Allyn; Harold Cummings, Meadows Drive-In; Joe Bronstein, East Hartford Drive-In; Barney Tarantul and Morris Keppner, Burnside Theatre Corporation; Joe Giobbi, Crown Management; Paul W. Amadeo, Turnpike Theatre Corporation; Fred R. Greenway, Loew's Poli Palace; Al Corey, Loew's Poli; and Rube Lewis, IATSE.

Ed Linder, manager, Gopher, Minneapolis, has resigned this post to become associated with Victor Orsinger and Frank Boucher, Washington, D. C., in the Orbo Corporation, which plans to develop an eastern circuit of Class "A" theatres, with headquarters at the Milo, Rockville, Md., now being remodeled and enlarged.

Surprise Party Given As Linder Goes East

MINNEAPOLIS—A surprise farewell party was given recently to Ed and Bunny Linder at the Anglessey Restaurant. Linder, former manager, downtown Gopher, resigned to take over as general manager and part owner of a new circuit, the ORBO Corporation, being formed in Maryland, Washington, D. C., southern Pennsylvania, and northern Virginia. One hundred and nineteen friends in show business, newspapers, TV, and radio attended the affair.

Committee members were Norm Levinson, MGM press representative; James Eshelman, manager, Strand-Tower Theatres, St. Paul; Robert Karatz, part owner, Gopher; Sam Saposnik, assistant manager, Gopher; and Betty Hendricks, cashier, Gopher. Vern Huntsinger, former house manager, Cinerama, has replaced Linder at the Gopher.

New Orleans

Mary Miles Daughters, "Miss Texas," after spending a few days here to plug U-I's "To Hell And Back," at the Joy, left for New York. . . . Richard Walsh, New York president, IATSE, was in to attend the testimonial dinner at the Roosevelt Hotel for two officials of Theatrical Local 39, Robert J. Murphy and James Dempsey. . . . J. E. Adams purchased the Dixie Drive-In, Columbia, Miss., from Frank Corbett. Adams and associate Herbert Rushton also own and operate the East Forest Drive-In, Petal, Miss. . . . Two motion pictures made their New Orleans premiere at a total of 15 theatres simultaneously over a weekend, UA's "Desert Sands" and Columbia's "The Night Holds Terror." Theatre owners said that the mass premieres were designed to bring first-run movies to neighborhoods and drive-ins, and that public response will determine future policy.

The Rivoli Drive-In, Vicksburg, Miss., where marauders caused an estimated loss of about $20,000 of projection equipment, toilet facilities, and other property, plus the removal of 100 speakers or more, as reported by lessee and manager W. A. Porter, reopened after replacements were flown in from New Orleans and Chicago. . . . John D'Antonio, who resigned as manager, Ann, Baton Rouge, La., has rejoined the Pittman organization. He now manages the Rex in that city.

Among the film folk who gathered at the summer home of Gaston J. Dureau at Pass Christian, Miss., for the annual weekend Gulf Coast outing were Mr. and Mrs. William Richardson, Atlanta, Mr. and Mrs. J. T. Howell, and Mr. and Mrs. F. F. Goodrow. . . Louise and Olin Evans, operating drive-ins in Florala and Evergreen, Ala., have leased the Clayton, Clayton, Ala., a McLendon unit. . . . Sid Havener, Exhibitors' Co-Operative Service, advised that Southern Amusement Company closed the Bailey, Tallulah, La., for an indefinite period, and that the reopening date of the Round-Up, Lake Charles, La., has again been postponed. It is now slated for Oct. 1. . . . Paul Wood, Escambia Drive-In, Century, Fla., is following the trend of dusk to dawn shows. The program of the most recent one consisted of eight features and four two reel comedies supplied by F. F. Goodrow exchange. . . . Andy Bevelo, representative, Exhibitors' Co-operative Service, Lake Charles, La., reported that they acquired the Billy Fox Johnson Theatres to handle the buying and booking for the Joy Drive-In, Alexandria, La.; indoor Fox and Fox Drive-In, Bunkie, La.; Fox, LeCompte, La.; Fox, Marksville, La.; and the Fox, Pollock, La. . . . Annabel and Harry Thomas have reopened the Dome, Hattisburg, Miss., which was closed during the summer. . . . S. Riggs closed the Beach Drive-In, Fairhope, Ala.

Giddens and Rester Theatres donated the use and facilities of their Downtown, Mobile, Ala., to the Mobile Public Library for a two-hour theatre party for Children's Reading Club, a city-wide organization. The program consisted of showing

Regent manager Richard Josephs, right, Paterson, N. J., recently held a benefit performance for victims of the devastating floods of last month. Admission was canned food, an impressive haul of which Josephs and his associates are seen inspecting. A predominently juvenile audience jammed the theatre.

N.Y. Film Festival Planned For 1956

New York—An international film festival "bigger and more impressive" than any held elsewhere in the world is now being planned for New York next year, Mayor Robert F. Wagner revealed last week at a Waldorf Astoria luncheon honoring the Convention and Visitors Bureau.

The Summer Festival held in the last few months, aimed at attracting visitors from out of town, was proof of the city's ability to offer the best in entertainment, the Mayor said, noting that 25 new films were premiered in the period, compared with five the year before.

Stanley Warner executive vice-president Samuel Rosen, a member of the Convention and Visitors Bureau, attended with many other industry leaders, including Sol Schwartz, RKO Theatres president; Eugene Picker, vice-president, Loew's Theatres; Max Fellerman, Lopert Films; Harry Goldberg, Stanley Warner publicity head; Robert Shapiro, Paramount managing director; Irving Evans, Radio City Music Hall vice-president; H. L. Smith, Columbia; and Jack Payton, Warner Theatres.

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cartoons and playing games. . . . Milton Dorriety is the new manager, Joy Drive-In, Milton, Fla., a Fred T. McLendon unit. Dorriety was formerly projectionist at the circuit's Milton indoor and, more recently, manager of the company's Ga-Ana, Georgina, Ala. . . . W. L. Foster has reopened the Rex, Prichard, Ala., after a brief closing by A. W. McCraw. Arthur Barnett will handle the buying and booking.

Ruth Toubman, secretary, Southeastern Theatre Equipment Company, and a member of WOMPI, became a naturalized American citizen. . . . New seats and air-conditioning are being installed in M. A. Connett's recently acquired Strand, Kosciusko, Miss., which he will operate on a full schedule. The Pix, which he took over also recently, will operate four days a week. . . . Lloyd Ledbetter, executive vice-president and chairman of the board, IATSE Local 589, Vicksburg, Miss., has offered his services to the police there to bring marauders to justice who recently battered the projection equipment in the Rivoli Drive-In, in addition to taking 100 or more speakers. . . . A poster displayed in the lobby of the Saenger announces the complete sell-out of seats for the Rocky Marciano-Archie Moore heavyweight championship fight. The Saenger has a seating capacity of about 3,000.

Frank Olah, owner, Star, Albany, La., and associate owner, Skyvue Drive-In, New Orleans, won first and second place awards in the Manchac Bass Rodeo, an annual Labor Day event. Olah brought in the haul fishing from an outboard motor boat. . . . Among the first nighters at the opening of Louis Adolph's new Venice, Venice, La., were William Cobb, Ralph Reid, and Fred Goodrow. Reid is handling the buying and booking.

New York

The Paramount exchange took second place in the Barney Balaban sales drive. . . . Mrs. Estelle Kulick, wife of Sidney S. Kulick, Bell Films, is recuperating at Beth David Hospital from a recent operation. . . . Business Education Films announces the availability of their 1955-56 catalog, listing more than 190 titles of rental motion pictures. . . . Managers of two Walter Reade theatres received cash awards for the fifth and final week of the "Jack Harris Drive," it was announced last week by Walter Reade, Jr., president of the circuit. Mike Dorso, Community, Kingston, N. Y., won first and the main weekly cash award, and Bob Hynes, Strand, Plainfield, N. J., took second place. Managers of all of the nearly forty Reade theatres have participated in the drive, which concluded Sept. 7. The grand prize of $1,000 will be awarded at a managers meeting at Mayfair House, Oakhurst, N. J., on Sept. 29. . . . William J. Quinn has purchased the Rome, Pleasantville, N. Y., the Cameo, Brewster, N. Y., and the Amenia, Amenia, N. Y., from the St. Cloud Theatre Circuit, Washington, N. J. These theatres will be operated under the name of the William J. Quinn Theatres, Inc. Quinn and his wife will personally book and operate the theatres.

Philadelphia

John P. Bethell, 70, area sales representative, Radio Corporation of America, in the motion picture field, died last week in Hahnemann Hospital. . . . Frank Kovaletz, manager, Paramount, Wilkes-Barre, Pa., was named to the executive staff of the Concession Division, Disneyland, Anaheim, Cal. His Paramount successor has not been disclosed. . . . Ted Vanett and George Beatty, Goldman circuit, went to New York to confer with MGM execu-

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LOmbard 3-3944, 3-3945

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(Opposite National Screen Service)

And you can help us serve you! Please make certain your film is checked every day before 12 Noon.

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Theatre Installations and Maintenance

tives on the forthcoming opening of Samuel Goldwyn's "Guys And Dolls" at the Randolph here. Ed Gallner, MGM local press representative, joined them. . . . Screen Guild's saturation area opening of "Sins Of Pompeii" was the talk of the local industry. They were selling it on circus lines, with large newspaper ads, radio, and TV coverage.

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Mr. Theatre Manager:

Please make certain you check your shows no later than 10:00 A. M. on Saturdays, Sundays and holidays.

As you know, the exchanges' shipping rooms close at noon on these days.

Don't wait until it's too late — help us prevent any missouts!

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LO 4-3450
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Fabian's Paul Glase Dies; Published Necrology Pamphlet

READING, PA.—Paul Glase, 71, city manager, Fabian Theatres here for the past 25 years, died on Sept. 22 of liver cancer. He had been associated with Harry Schad, Warner Brothers, and Ben Amsterdam. He was known for his yearly pamphlet on necrology in the industry, had served in various capacities over the years, and was very well liked by all who knew him. He is survived by his wife, a son, who is a prominent attorney in Reading, a daughter, and a brother.

Acme Investigations have established local offices in the Commercial Trust Building. They are, reportedly, experts in checking up on theaters to see that standards and policies set up are maintained. . . . The Variety Club, Tent 13 golf tourney and dinner dance promised to be a big success on Sept. 30 at Philmont Country Club.

READING, PA., NEWS—The Rajah has been leased for a public affair Nov. 3 by the Reading Roundtable, National Conference of Christians and Jews, at which Jackie Robinson will be a principal speaker. . . .. A food fair cooking school was held in the Rajah after a big advertising campaign, in which full page space was freely used.

St. Louis

Special services in observance of Rosh Hashonah caused a postponement of the Variety Club's party for its new members. . . . John Dugan, Buena Vista, is a patient at the John Cochran United States Veterans Hospital. . . . All tickets for the telecast of the Marciano-Moore championship bout at Loew's State were sold, Frank Henson, manager, announced. . . . Guy D. Haskins, owner, Autovue Drive-In, Malden, Mo., is hospitalized at Memphis. . . . The Air Park Drive-In, Highland, Ill., will close at the end of September, Robert L. Costilow, owner, stated. . . . The new Montefiore Temple was dedicated recently at Cairo, Ill., by Mr. and Mrs. Herschel Eichhorn, Mounds, Ill., two of the most ardent workers for this religious project. Eichhorn operates the 51 Drive-In, Cairo, and the Roxy, Mounds. . . . The FCC cancelled the premit it issued to the Ozark Television Corporation, Festus, Mo., to operate a TV station on Channel 14. . . . The Veterans Administration plans to erect a motion picture theatre for the Veterans Hospital, Danville, Ill. Such theatres usually cost from $750,000 to as much as $1,600,000. . . . Employes of Columbia already are planning for their Christmas Party at the Claridge Hotel Dec. 10.

A number of interesting prizes are planned in connection with participation in the Audience Awards Poll. All exhibitors are being urged to participate to the utmost in the effort. . . . The officers and directors of MITO endorsed the United Fund of Greater St. Louis and urged that all of the theatres in the area cooperate in the publicity campaign for the worthy charities movement. The campaign will not include any collections from theatre audiences, just use of trailers and other material to advertise it. . . . Tom Bridge, former Dallas branch manager, Paramount, succeeded A. M. Kane as southwestern division manager. St. Louis is in his territory. . . . Red Skelton was here on a whistle stop tour exploiting his new TV series. He visited the St. Louis Shriners Hospital for Crippled Children and St. Louis Children's Hospital.

The Quincy Drive-In, West Qunicy, Mo., operated under lease by Mayor Ray Parker, Brentwood, Mo., was closed because highway construction in the vicinity made it difficult for the patrons to attend. . . . Lester R. Kropp, president, Missouri-Illinois Theatre Owners, and Bess Schulter, general chairman, for the 37th annual meeting of MITO, to be held at the Chase Hotel, Nov. 21-22, have announced the membership of the various committees that will function for the event. John Meinardi, Louis Ansell, and L. J. Williams will serve as co-chairmen. . . . Mrs. Aretus Franklin Burt, founder and honorary president, Better Films Council of Greater St. Louis, was the principal speaker at a Council meeting in the Scruggs-Vandervoort-Barney's downtown store. Mrs. Norton John Eversoll, president, presided. A meeting of the board of directors was held later at the Mark Twain Hotel.

San Antonio

Ben Cooper will represent Herbert J. Yates, president, Republic, in festivities to select "Miss Tall Texas." Among the prizes the winner will receive is a Hollywood screen test. . . . The Highland Park, formerly operating on weekends when

Northwest Industryites Attend "Hours" Debut

SEATTLE—Northwest newspaper, radio, and television personnel from Portland, Seattle, and Vancouver, B.C., were flown to Los Angeles to attend Paramount's press preview of William Wyler's "The Desperate Hours."

In addition to the preview, they were entertained at a dinner hosted by Don Hartman, Paramount executive producer. The visitors were also treated to a buffet supper hosted by Wyler.

Guests from Seattle included John Vorhees, Seattle P.I.; Bill Corcoran, KING-TV; Peggy Carpenter, KTNT; and Keith Jackson, KOMO-TV. In addition to four Canadians, representatives from Portland attending included Arnold Marks, Journal; Phylis Lauritz and Herbert Larson, Oregonian; and Jeanne Brendler, KPTV. The group was accompanied by Walter Hoffman, Paramount northwest publicity director.

Audie Murphy, star, U-I's "To Hell And Back," recently visited Portland for the annual reunion of the Third Division Society in which he served. The visit was tied in with a special invitational screenng of the film with Governor Patterson and other civic and military dignitaries participating. Murphy is seen here with some of the local exhibitors. From left to right are Jesse Jones; Tom Walsh, general manager, J. J. Parker Theatres; his son, Tom; Murphy; Mr. and Mrs. Andrew Anderson, United Theatres; Mr. and Mrs. Jack Partin; and Mr. and Mrs. William Roisum.

owned by Southern Theatres Company, is now open all week. It has been taken over by Bordertown Theatres, Inc. . . . San Pedro Outdoor Theatres Corporation is named defendant in a $20,000 damage suit filed here in District Court. The plaintiff, suing on behalf of her son, Daniel, is Mrs. Liddie M. Howell. She alleges he suffered serious injuries and a fractured leg while playing on a hand operated merry-go-round at the San Pedro Outdoor.

The purchase of all of the Class A stock of Rowley United Theatres, Inc., from members of the Rowley family by the United Artists Theatre Circuit, Inc., was announced. Rowley Theatres owns and operates about 150 theatres and drive-ins in Texas, Oklahoma, and Arkansas. United Artists owned 50 per cent of the Rowley stock prior to the transaction. Members of the Rowley family received common stock in United Theatres in return for their stock. . . . Mike Miluck will premiere the first in a series of Texas Ranger shorts here. Filmed at the Mayan Ranch, Bandera, Tex., the casts feature Phil Medlin, sheriff of Seguin, Tex., Spud Goodale, Armida, Rex Ross, Emilio Caceras, and Curley Williams. Miluck has announced that he will shoot 25 more in the series to be released for TV stations. There are plans for additional films for regular theatre distribution. One series will be shot in Spanish language and another in English. . . . H. Ford Taylor has sold his Ford and an uncompleted drive-in at Rankin, Tex., to L. D. Sipes and Vernon Black. Work is to go ahead on completion of the drive-in by the new owners, it was announced. . . . A new 850-car capacity drive-in is nearing completion at Port Lavaca, Tex.

The deluxe Tidwell Drive-In, Houston, has been opened by H. D. Griffith and H. N. Mitchamore and Associates. Griffith will be manager. Mamie Griffith is cashier and assistant manager. Other key personnel includes Mary Simpson, concession manager; Dorothy Romoser, concession assistant manager; Red Leamons, kitchen chief; Tommy Oliver, boothman; A. L. Williams, policeman; Skipper Williams, ticket-taker, and Ada Ruth Hall, candy girl. . . . The Joy, Roscoe, Tex., is scheduled to be reopened in the near future, according to Mr. and Mrs. Joy Weatherhogg, owners and operators. . . . John Boosey, assistant manager, Shepherd, has announced the arrival of his first child, a son, John Jr.

Washington

BALTIMORE, MD., NEWS—The Pennington will open under new management on Sept. 29 with an Oldtime Nickleodeon Movie Show, which is part of the film library of the new owner of the house, who is Robert Marhenke. He plans to offer a two-and-a-half hour show, all silent, with Nickleodeon music. The admission, in keeping with the "period," will be 10 cents. The owner believes that with crowds at ten-cent admissions, and doing his own projection, he can operate at a substantial profit. Some of his features star George Sidney, Larry Semon, and the original Our Gang.

Milton Schwaber, owner, Schwaber Theatres, was among those who went to Washington for the testimonial dinner to Phil Isaacs, Paramount. Wilbur Brizendine and Howard Wagonheim, Schwaber executives, also attended. . . . Variety Club called a general meeting for Oct. 4, which will include initiation of new members and dinner on the house. The club, according to chief barker Jack Whittle, has established a $40,000 trust fund for a Variety Club Children's Clinic. It is being arranged by Frank H Durkee, Sr., head, Durkee Enterprises, and chairman, welfare committee. . . . Oscar Coblenz, Jr., owner, Alpha, Catonsville, Md., is entering Wilmer Institute, Johns Hopkins Hospital, for eye surgery.

Things Are Tough

A report is current about a buying and booking service whose proprietor apparently found it difficult to live in the manner to which he was accustomed, so he booked advertising reels into his customer's theatres. The fact that he pocketed the revenue from the advertising agency might have gone unnoticed, but it seems he got too greedy and also billed the theatres for the advertising reels at their regular short subject prices.

The matter came to a head when one of the customers inadvertently complained to the distributor about the "free" ads.

Lame excuse: Christmas presents must be given to exchange personnel, and this was his means of raising their cost.

Seattle

The new Evergreen house in Eugene, Ore., whose name was changed from the Rex to the Fox, recently re-opened with new equipment and decorating. Those attending included William Thedford, Evergreen head; Pat Paterson, accounting department; John Beall, purchasing agent; R. H. McCullough and Walter Bantau, Fox West Coast, Los Angeles; and Harry Plunkett, branch manager, National Theatre Supply. . . . The W. D. Gross Coliseum Theatres, at Skagway and Sitka, Wash., recently opened.

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Now . . .

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IN-CAR
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WITH NEW LONG LIFE FEATURES
THAT WILL GIVE MAXIMUM
RESULTS AT LOWEST UPKEEP

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★ LONG LIFE OFF AND ON SWITCH
★ EFFICIENT HEAT SHUT-OFF SWITCH
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★ UNDERWRITERS' APPROVED

AT LAST . . .
A QUALITY HEATER
FOR TROUBLE-FREE
LONG TIME SERVICE

ELMER H. BRIENT & SONS, INC.
925 NEW JERSEY AVE., N.W.
WASHINGTON, D. C.

The International Scene . . . .

Canada

Famous Players Posts Switched In Shakeup

TORONTO—Succeeding Frank Gow as supervisor, Famous Players theatres in British Columbia, is Maynard Joiner. Gow, retiring because of his health, will remain with the company as a consultant and in charge of the company's many real estate holdings, said J. J. Fitzgibbons, president.

Joiner was formerly district manager for downtown Vancouver and Victoria houses and is a 25-Year-Club member who has been a theatre musician and a manager.

In 1911, Gow built the Broadway, Vancouver, and in 1920, became a Famous Players partner. He moved into the post he now vacates when the late Larry Bearg came to head office as western division manager.

Jack McCausland, who was in charge of purchasing, engineering, and maintenance, is now a district manager in charge of Vancouver suburban houses and those known as up-country theatres. McCausland's assistant, Douglas Gow, son of Frank, succeeds him.

Canadian Comment

Manitoba and Saskatchewan exhibitors are elated at announcements of the impending establishment of a country-wide theatre delivery service to their economic benefit. The Film Express will operate a truck fleet from the Winnipeg film exchange along major provincial highways to pick up and deliver films and advertising from theatre premises along the route. As the exhibitor requires, carbons and tickets will also be delivered at no extra charge. Incorporated under the name of Paragon Theatre Services, Ltd., the film express is a subsidiary of Paragon Theatres Co., Ltd., whose officers are Joe Harris and Hugh Vassos. Trucking and railroad association representatives took an active interest and participated in the hearings. Letters from circuit and independent exhibitors of both provinces were filed with the respective boards to prove the service was desired by exhibition for other reasons besides economic. Exhibitors who have always deplored their excessive express charges because of their distance from Winnipeg will finally receive relief through the reduced flat monthly rates being charged by Paragon. J. Ferguson, Famous Players western supervisor, wrote in his letter, "We are pleased to hear that finally something concrete is being done about film delivery service in western Canada." Equal support came from Odeon-Morton Theatres general manager H. W. Hurwitz. Ben Sommers was appointed to manage the new firm.

Luis E. Perez, president, Distributors Lepa, C.A., Venezuela, who is celebrating his 20th anniversary as distributor of Republic pictures in that country, recently visited with Republic president Herbert J. Yates. The young lady is his daughter.

COMING TO NEW YORK?

Stay at this modern 25-story hotel. All rooms outside exposure. Large, beautifully furnished rooms with kitchenette, private bath, from $5.50 daily. Two room suites from $8.50

SPECIAL MONTHLY RATES!

Air-conditioning & television available

Hotel BEACON

Broadway at 75th St., New York
Oscar Wintrab, Managing Director

Plans are being formulated for a two-week air-tour of Canada for about 15 Hollywood representatives. Plans were revealed by Taylor Mills, Motion Picture Association of America's Canadian co-operation project representative, when he was recently in Ottawa to attend a meeting with the government interdepartmental committee. The tour would enable producers, directors, script writers and others to acquire knowledge of Canada, said Mills in his announcement, even if it were only cursory study. Mills revealed that one of his functions was to enable Canadian producers to place their pictures in the American market.

The motion picture field in Canada is being strengthened through interest by audio-visual departments, film and photographic sections, and tourist and publicity bodies of Provincial Governments. The growth of the field has expanded so much since World War II, reorganization is going on in various provincial bodies. Indicative of the size of one office is that of the Audio-Visual Branch of the Ontario Department of Education under the direction of J. W. Grimmon, which has 10,000 copies of films in a library worth $750,000. These were used for 164,000 shows by teachers for 8,600,000 pupils. Ontario, which offers courses in visual aid teaching in Toronto during the summer, has a current budget of $80,000. Although many of the departments obtain their material from Government and private commercial firms, some are doing their own photographic work.

CINE CHATTER: The Motion Picture Theatres Association of Ontario are in receipt of letters from charitable organizations which have sponsored trailers in theatres. The letters acknowledge a debt of gratitude to the theatres for their co-operation in showing the clips. . . . Herman Taylor has succeeded Gerald Mooney as manager, Uptown, Toronto. . . . Roxy, Hamilton, will be operated by Odeon Theatres (Canada) Ltd., as the Odeon Hyland. The theatre will be closed, reopening with JARO's "Above Us The Waves." The theatre was sold by National Theatres, Ltd., to Ganord, Ltd., who have leased it to Odeon on a long-term deal. . . . An appeal against the acquital of a Saskatoon theatre operator on a charge of operating a lottery in connection with Foto-Nite is to be entered by the Saskatchewan Attorney-General. Case involved Vince Pasternak, manager, Victor. Dismissal was based on a ruling that under the Foto-Nite arrangement there was no exchange of legal property. . . . A summer visit to Hollywood by Toronto radio station CHUM entertainment editor Phil Stone resulted in a long series of programs about people met.

British Films Ignored Here, Davis Charges

LONDON—Hints of retaliation against American film companies were voiced last week by John Davis, top J. Arthur Rank lieutenant, in elaborating on the annual stockholders report of the organization, which showed a sharp decline in revenue from U. S. sources. Davis asserted that he made a careful survey of certain American industry leaders visiting in London recently, who voiced the opinion that more British pictures should be played in the United States. His analysis, Davis said, showed that this is lip service only.

The Rank executive said that the problem lies not with theatre patrons abroad but with the exhibitors who refuse to show British product. He declined, however, to enlarge on an implication that certain circuits are chiefly to blame, but made it clear that without a fair share of the American market, Rank could not operate profitably without government assistance which, it was evident, indicated pressure for a revision of the Quota Act and the Eady Plan. Revenue from overseas, the financial statement said, dropped from 418,787 pounds sterling in the preceding fiscal year to 72,915 in the one just ended.

Regarding operations in Latin America, the report revealed that Rank will open distribution offices there in the principal cities, with the objective of increasing income through aggressive management. Concerning the plan announced a year ago to acquire American theatres to exhibit Rank product, Davis said the project must await freer convertibility of sterling before it can be put into operation. Altogether, the Rank organizations had a healthy fiscal year.

STUDIO SURVEY

The Editor Speaks

It's big news in the industry when a picture costing less than $75,000 begins to show boxoffice strength which indicates a million dollar-plus domestic take. This is the happy prospect for the current Columbia release, "The Night Holds Terror," the tremendous sleeper written, produced, directed, and edited by Andrew and Virginia Stone. A terrific job of film making—on a shoestring!

Paul Manning

This shocker-suspense yarn packs a real wallop, and is a prime example to the plush and padded producers of this town of what can be done minus that oozing bankroll and top names. Armed instead with a solid story, a great cast of completely unknown but talented young players, a lot of guts, and picture know-how, the Stones (bless them) have come through with a real winner.

A strong showcase for new talent, this should encourage the majors to give better breaks to new players. Take that other smash hit, "Marty," with Ernest Borgnine. It took a lot of guts and supreme faith in the story itself to put Borgnine in the title role. But Harold Hecht and Burt Lancaster, the producers, had it, and it paid off!

This editor is of the opinion that even in the case of MGM's top rolling hit, "The Blackboard Jungle," the studio could have had itself a brand new star overnight by putting a new face in the leading role, so ably played by Glenn Ford. Some stories have that solid strength and the power to make a star. Top execs who can recognize this quality in a script, and then have the guts to follow through will hit the jackpot, big!

Summing up, our thanks to the Stones, Hecht-Lancaster, and a few others for that occasional shot in the arm—and swell entertainment!

Paul Manning

STUDIO SURVEY appears every fourth Wednesday as a regular **MOTION PICTURE EXHIBITOR** department. The section is devoted exclusively to the arts, people, creative ability, and physical properties which make up the production side of the motion picture industry. Edited from the west coast, all information relating to editorial contents should be directed to Paul Manning, 9628 Cresta Drive, Los Angeles 35, California. For other information, address MOTION PICTURE EXHIBITOR, published weekly by Jay Emanuel Publications, Inc. Publishing offices: 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. New York office: 229 West 42nd Street, New York 36. Representatives may be found in every film center.

STUDIO SURVEY

Paul Manning, editorial director

Vol. 8, No. 10 September 28, 1955

Motion Picture Exhibitor Laurel Awards Nominations

PARAMOUNT'S

"THE DESPERATE HOURS"

starring

HUMPHREY BOGART and FREDRIC MARCH

and co-starring

ARTHUR KENNEDY, MARTHA SCOTT, DEWEY MARTIN, GIG YOUNG, MARY MURPHY

Produced and directed by William Wyler.
Screenplay by Joseph Hayes from his novel and play.
A VistaVision production.

WARNERS'

"BLOOD ALLEY"

starring

JOHN WAYNE and LAUREN BACALL

with

PAUL FIX, JOY KIM, BERRY KROGER, MIKE MAZURKI, ANITA EKBERG, HENRY NAKAMURA, W. T. CHANG, GEORGE CHAN

A Batjac Production.
Directed by William A. Wellman.
Screenplay by A. S. Fleischman from his novel of the same name.
A CinemaScope production. Color by WarnerColor.

COLUMBIA'S

"MY SISTER EILEEN"

starring

JANET LEIGH, JACK LEMMON, and BETTY GARRETT

with

ROBERT FOSSE, KURT KASZNAR, RICHARD YORK, LUCY MARLOW, TOMMY RALL, BARBARA BROWN, HORACE McMAHON, HENRY SLATE, HAL MARCH

Produced by Fred Kohlmar. Directed by Richard Quine.
Screenplay by Blake Edwards and Richard Quine. Based on the play by Joseph Fields and Jerome Chodorov. Adapted from stories by Ruth McKenney.
Music and lyrics by Jule Styne and Leo Robin.
Musical numbers and dances by Robert Fosse.
A CinemaScope production. Color by Technicolor.

Director Otto Preminger is seen giving instructions to star Gary Cooper, Charles Bickford, and others appearing in a scene from the forthcoming "The Court Martial of Billy Mitchell," being filmed in the Senate office building, Washington. The film is a Warners production.

Admiring their MOTION PICTURE EXHIBITOR Laurel Awards are Preminger, for direction, "Carmen Jones"; Dorothy Dandridge, a Top Ten New Star; and Gary Cooper, Top Male Star. Paul Manning, MPE Hollywood editor, center, made the presentations.

Preminger, right, directs a scene, explaining the details to Ralph Bellamy and Cooper.

Preminger, James Daly, Cooper, and Bellamy enjoy a few minutes of relaxation.

Preminger Likes To Be Different

The recipient of two special LAUREL AWARDS continues his unconventional career as a successful independent producer-director.

OTTO PREMINGER, twice a special LAUREL AWARD winner for "new and daring types of motion picture entertainment" and named by MOTION PICTURE EXHIBITOR a "trail blazer for the future," is not resting on his Laurels.

FAR FROM LAPSING into more conventional fare than his highly-successful "The Moon Is Blue" and "Carmen Jones," Preminger has set his mind and eye on even newer and more daring projects. First of them is "The Man With The Golden Arm," co-starring Frank Sinatra, Eleanor Parker, and Kim Novak, a United Artists release which Preminger is preparing to roll around the time of this printing.

THIS NEWEST Preminger picture is based on Nelson Algren's eloquent National Book Award novel of the same title, and as scripted by Walter Newman, it is close to the style and theme of Algren's much-praised story of a Chicago drug addict. That such a subject is contrary to the Production Code has not stayed Preminger from proceeding on schedule, nor diminished his conviction that his finished film will be accepted for a Code seal.

"IT'S A public service to make such a film," he says. "Considering the danger that exists and the increase in the number of narcotics users, particularly among youth, I believe the picture will be granted an exception."

BY NOW Preminger is acknowledged to be a skillful campaigner in the censorship field, and his confidence in the new picture is supported by the quality of the script, said to be one of the most potent scenarios of recent years, and the drawing power of the colorful Sinatra-Parker-Novak combination, backed by such able featured players as Robert Strauss, Arnold Stang, and John Conte.

NEXT ON PREMINGER'S agenda will be "Bonjour Tristesse," international best-selling noval by Francoise Sagan, which led the New York Times book list for 13 weeks. Otto plans to produce and direct it as a play on Broadway this winter and as a film in southern France next summer, for MGM release, with S. N. Behrman writing both the dramatization and screen play.

THIRD OF the active properties on the slate is "The Wheel," with Mahatma Ghandi's life and beliefs as its theme, to be filmed in India with official sanction of Prime Minister Nehru and the Indian government for Columbia release.

FOR 10 YEARS, from 1941 to 1951, Preminger was under contract to 20th-Fox, and since "Laura," he has been recognized as a foremost producer-director. His 12 features under the 20th-Fox pact demonstrated his versatility, but it is as an independent, with free choice of vehicles and surrounded by hand-picked artists and technicians, that he has shown his ability to score solid hits with off-beat, unorthodox themes.

IT WAS IN 1951, when he anticipated that so-called mass production of films would become impractical both artistically and financially, that Preminger incorporated his Carlyle Productions company and set himself up as an independent.

AFTER "THE MOON IS BLUE" and "Carmen Jones," there is hardly a major company that would not welcome the opportunity to distribute or back a Preminger film, as evidenced by the line-up of UA, MGM, and Columbia for his next three efforts. Meantime, he recently completed directing "The Court-Martial of Billy Mitchell," starring Gary Cooper, for producer Milton Sperling at Warners.

WHATEVER HIS releasing affiliations, and no matter what further properties may be announced for filming under the Preminger-Carlyle banner, it's a certainty that Otto Preminger will continue to be a "trail blazer for the future."

Jeff Chandler, Proof Of U-I's Star Development System

Rugged star's meteoric rise from little-known radio performer to top boxoffice personality exemplifies the careful training and promotional efforts that keep theatre coffers filled.

Universal-International's long established policy of signing young players and carefully developing them into big name stars has proven to be one of Hollywood's best star-development programs.

Quite a few of today's top stars are products of U-I's School of Motion Picture Drama, one of the outstanding of these being Jeff Chandler.

Chandler was a little known radio actor six years ago when U-I was searching for someone to play an important role in "Sword In The Desert." Jeff was among those tested, got the role, and also a long term contract. Then the big build-up started. Jeff was enrolled in the studio school to learn screen acting technique. He was given a series of carefully selected roles at his own studio and also loaned to 20th-Fox for the important role of the Indian chief, Cochise, in "Broken Arrow."

With each succeeding picture, Jeff's star glowed a little brighter. Exhibitors and the public began to take notice of him. A few years ago he was selected as one of Hollywood's most promising newcomers in Motion Picture Exhibitor's annual Laurel Awards poll. That exhibitors were right in picking him was attested to by the fact that this year he was chosen as one of the industry's 10 top boxoffice stars.

Standing 6 feet 4 inches in height and having premature iron-gray hair, Chandler's rugged appearance belies his quiet, soft spoken manner. He is far from the matinee idol type and yet he is the idol of thousands of the fair sex, ranging all the way from teen-agers to grandmothers. He also is a man's star, his fans being equally divided between the sexes.

If anyone ever wanted proof that movie stars don't just fall out of the skies, Jeff can supply that. He became a star because he set that as his goal way back in his high school days in New York. And while, after finishing school, he had to take other jobs in order to earn a living, he never lost sight of his goal. The money he earned was spent on dramatic lessons until he had learned enough about acting to get a job with a Long Island stock company. Within a year he had advanced from small parts to leading roles.

In the summer of 1941, Chandler and an actor friend, Bill Bryan, decided to open their own stock company in Elgin, Ill. Although their venture was a definite success, they abandoned it, and both enlisted immediately after the Japanese attack on Pearl Harbor.

After receiving his discharge from the Army on Dec. 6, 1945, Jeff decided to tackle Hollywood. He had saved about $3,000. He spent about $1,000 on clothes and lived on the rest for the six months it took him to get his first job, a small part in a radio show. For the next three years Jeff concentrated on radio, getting his big break in the summer of 1948 when he was chosen for the role of Eve Arden's boy friend on "Our Miss Brooks."

Less than a year later he had signed his U-I contract and was launched on his movie career. Having a driving ambition, Jeff wasn't satisfied just to be a film star. Last year, with his position on the screen solidly established, he decided to branch out and signed a recording contract with Decca Records. His first record was an instant hit, as was his second. Then, last May, he decided to branch out still further and made his debut as a night club entertainer for a fabulous salary at Las Vegas' swanky Riviera Hotel.

Within the last year Jeff has headed the casts of some of U-I's most important films. He teamed with Jane Russell in "Foxfire" and followed this by teaming with Joan Crawford in the current boxoffice hit, "Female On The Beach." However, he really reached the top when he was chosen to star in "Away All Boats," the biggest and most expensive picture ever made by U-I. And he is now heading the cast of another high budget production, "Pillars Of The Sky," most of which is being filmed in its natural locale in Oregon.

Chandler is currently one of Universal-International's brightest stars, but his story is one that is being repeated with variations again and again at that progressive lot. Names such as Rock Hudson, Tony Curtis, Piper Laurie, Mamie Van Doren, and a host of others are currently capturing the fancy of the nation's moviegoers. All of them are results of careful training at the well-known U-I school for actors. There, important fundamentals are drilled into hopeful actors and starlets.

This care, coupled with excellent promotional work bringing new names into the public eye, assures U-I that the ever changing fancy of theatre patrons will not catch them napping.

Chandler is certainly one of U-I's biggest assets, but watch these other youngsters grow in cinematic stature. There is no corner on the talent market.

Jeff Chandler lifts Joan Crawford to carry her from a boat landing in a scene from U-I's "Female On The Beach." Between scenes, the stars relax and soak up a little sun. Chandler, an accomplished sketch artist, demonstrates his ability.

Meet Irving H. Levin

"In exploiting, promoting, and advertising a motion picture the exhibitor must sell. It is not enough to tell." This is the credo under which Irving H. Levin, 34 year old president, Filmakers Releasing Organization, has successfully released five Filmakers pictures. "Unlimited showmanship and smart merchandising at the local level which 'makes 'em want to see' is imperative to profit making in this business," says Levin.

Too many exhibitors spend their time and budgets on announcements and rely on the distributor to do his selling. This is okay where the picture is a blockbuster and has a ready-made audience. Pictures like "Guys And Dolls" and "Ten Commandments" fall in this category. But in most instances, the exhibitor is not handed a block-buster.

The smart exhibitor will know that each engagement should have its own special campaign, aimed directly at the potential movie patrons living within the area of the theatre. Smart distribution, on the other hand, calls for unlimited co-operative selling, backing the exhibitor with dollars.

A fine example of Filmakers Releasing Organization methods of helping the exhibitor help himself is the campaign for "Mad At The World." A giant press book was prepared informing the exhibitor of the availability of TV trailers, radio transcriptions, tabloid heralds, trailers, 28 sizes of varied-approach ads, eight teaser ads, a full line of posters and accessories. This picture was backed by trade ads pointing out the timely element of the story, which was based on juvenile delinquency. The exhibitor was given suggestions on how to tie this timely subject to the local news.

Wherever the exhibitor made use of these tools and built his own local campaign to fit his own community he benefited. The ultimate gross was in direct proportion to the extent in which the exhibitor went out to sell.

Warners Absorbs Cartoon Unit

Hollywood—Moves for the voluntary dissolution of Warner Brothers Cartoons, Inc., were reported in a notice to Warners stockholders, creditors, and claimants, to the effect that the company has elected to wind up its affairs. The dissolution is a step in the absorption of the organization by the parent company.

GOOD THINGS TO COME FROM HOLLYWOOD . . .

Paramount's "The Desperate Hours"

Sheer edge-of-your-seat suspense screenfare is "The Desperate Hours." This William Wyler production for Paramount holds you in an inescapable iron grip, and there will doubtless be many filmgoers who will feel that they are actually living the terrible experience themselves.

Top acting honors must go to that magnificant player, Fredric March, March, who has never turned in a poor performance, handles this difficult role with such understanding that it must surely win for him a nomination in the coming Oscar race. Humphrey Bogart is well suited for his hard-bitten role and lends the proper menace to the film. Martha Scott, Mary Murphy, Dewey Martin, Gig Young, and Arthur Kennedy all turn in excellent supporting roles.

"The Desperate Hours" actually cannot be termed escapest "entertainment," for it's subject matter is one of deep suspense and terrifying drama. As such it registers a big score by its daring and dynamic properties. The sensitive talents of producer-director William Wyler keep the action tense and the interest at high pitch all the gripping way!

A fine change of pace from the general run of today's light hearted film fare, "The Desperate Hours" will hit hard in most situations. The success of the Broadway play of the same name should help greatly in plugging the picture.

A new release well worth waiting for is Paramount's "The Desperate Hours." Above are a few scenes from the tense drama. Fredric March and Humphrey Bogart attempt to strike a bargain; March traps Robert Middleton into releasing his revolver. Dewey Martin, March, and Martha Scott attempt to resolve the dilemma. William Wyler, bottom right, produced and directed.

AA In TOA Trade Show

New York—Plans were announced recently by Morey Goldstein, vice-president and general sales manager, for Allied Artists participation in the TOA Trade Show being held in Los Angeles from Oct. 6-9.

Goldstein advised that Allied executives planned a rotating schedule of attendance at the show so that key men will be on hand at all times to meet and greet TOA delegates. Serving as a background for their booth space will be promotional pieces.

Fall Line Up Hailed

New York—The 52nd in the series of COMPO ads in Editor and Publisher, which appeared last week, informed newspaper editors that "from even a quick glance at the list of motion pictures now coming up it is pretty obvious that the hottest entertainment story this fall will be found in your local theatre.

"Apparently all of the movie producers," the ad says, "had the same idea—to turn out, for the movie theatres, exceptional films that would make the new 1955-56 season outstanding in cinema history."

MOTION PICTURE EXHIBITOR SERVISECTION

The Check-Up of all features and shorts for a 12-month period

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SECTION 2
Vol. 54, No. 22

SEPTEMBER 28, 1955

Allied Artists

(1954-55 releases from 5501)

ANNAPOLIS STORY, AN—D—John Derek, Diana Lynn, Kevin McCarthy—Colorful service film has the angles—81m.—see April 6 issue—(Technicolor) (5513)

BETRAYED WOMEN—MD—Tom Drake, Beverly Michaels, Carole Mathews—For the lower half—70m.—see Aug. 10 issue—Leg.: B. (5524)

BIG COMBO, THE—MD—Cornel Wilde, Richard Conte, Jean Wallace—Interesting meller has names and angles—89m.—see Feb. 23 issue —Leg. B. (5508)

BOB MATHIAS STORY, THE—BID—Bob Mathias, Melba Mathias, Ann Doran—Satisfactory sports yarn for the duallers—80m.—see Nov. 3 issue (5502)

BOWERY TO BAGDAD—C—Lee Gorcey, Huntz Hall, Bernard Gorcey—Okeh series entry—64m.—see Nov. 17 issue—Leg.: B—(1.85-1). (5421)

CASE OF THE RED MONKEY — MYMD — Richard Conte, Rona Anderson, Russell Napier—Satisfactory programmer—73½m.—see June 15 issue—(English-made). (5521)

CRY VENGEANCE—MD—Mark Stevens, Martha Hyer, Skip Homier—Okeh programmer—83m.—see Dec. 1 issue—Leg.: B. (5504)

DIAL RED O—MD—Bill Elliott, Keith Larsen, Helene Stanley—Okeh lower half entry—62m.—see March 23 issue. (5509)

FINGER MAN—MD—Frank Lovejoy, Forrest Tucker, Peggie Castle—Satisfactory program entry—82m.—see Aug. 10 issue—Leg.: B. (5519)

HIGH SOCIETY—C—Leo Gorcey, Huntz Hall, Amanda Blake—Average Bowery Boys entry—61m.—see April 6 issue. (5514)

KILLER LEOPARD—AD—Johnny Sheffield, Beverly Garland, Donald Murphy—Routine series offering—70m.—see Nov. 3 issue—(1.85-1). (5412)

LAS VEGAS SHAKEDOWN—MD—Dennis O'Keefe, Coleen Gray, Charles Winninger—Satisfactory programmer—79m.—see June 15 issue—Leg.: B. (5516)

LORD OF THE JUNGLE—MD—Johnny Sheffield, Wayne Morris, Nancy Hale—Average series entry—69m.—see Sept. 21 issue. (5518)

MURDER IS MY BEAT—MY—Paul Langton, Barbara Payton, Robert Shayne—For the lower half—77m.—see Feb. 23 issue—Leg.:. B. (5510)

NIGHT FREIGHT—MD—Forrest Tucker, Barbara Britton Keith Larsen—Average programmer—80m.—(1.85-1). (5526)

PHENIX CITY STORY, THE—DOC—John McInitre, Richard Kiley, Kathryn Grant, Edward Andrews—Highly engrassing and exploitable thriller—100m., or 87½m. without prologue—see July 27 issue—Leg.: B—(1.85-1). (5525)

PORT OF HELL—MD—Wayne Morris, Dane Clark, Carole Mathews—Okeh programmer for the duallers—80m. —see Dec. 15 issue. (5505)

SEVEN ANGRY MEN—MD—Raymond Massey, Debra Paget, Jeffrey Hunter—Names and angles will help well-made entry—90m.—see March 23 issue. (5511)

SHOTGUN—OD—Sterling Hayden, Yvonne DeCarlo, Zachary Scott—Satisfactory programmer for the action spots—81m.—see April 6 issue—(Technicolor)—Leg.: B. (5515)

SKABENGA—DOC—Jungle Documentary—Excellent African wild life film—60m.—see Aug. 10 issue—(Eastman Color). (5517)

SPY CHASERS—C—Bowery Boys, Lisa Davis—Average series entry—61m.—see July 13 issue. (5522)

TARGET EARTH—SFD—Richard Denning, Virginia Grey, Richard Reeves—Okeh programmer for the duallers—75m.—see Jan. 12 issue—Leg.: B. (5503)

TONIGHT'S THE NIGHT—C—David Niven, Barry Fitzgerald, Yvonne DeCarlo—Good Irish comedy for the class and art spots—88m.—see Feb. 23 issue—(Made in Ireland)—(Technicolor). (5506)

TREASURE OF RUBY HILL—W—Zachary Scott, Carole Matthews, Barton MacLane—Okeh western for the lower half—71m.—see Feb. 9 issue. (5507)

WICHITA—W—Joel McCrea, Vera Miles, Lloyd Bridges —Well-made, interesting western—81m.—see July 13 issue—(Print by Technicolor)—(CinemaScope) . (5520)

TO BE REVIEWED OR IN PRODUCTION

BIG TIP OFF, THE—Richard Conte, Constance Smith, Bruce Bennett. (5512)

BOBBY WARE IS MISSING—Neville Brand, Arthur Franz,. Walter Reed.

BODY SNATCHERS, THE—Kevin McCarthy, Dana Wynter, Carolyn Jones. (5527)

CACULATED RISK—Bill Elliott, Beverly Garland, Tom Drake.

DIG THAT URANIUM—Bowery Boys, Mary Bethe Hughes.

FRIENDLY PERSUASION, THE—Gary Cooper, Dorothy McGuire, Marjorie Main—(Eastman Color).

GUN POINT—Fred MacMurray, Dorothy Malone, Walter Brennan, Skippy Homeier—(Technicolor)—(CinemaScope). (5531)

JAIL BUSTERS—Leo Gorcey, Huntz Hall.

SHACK OUT ON 101—Terry Moore, Frank Lovejoy, Keenan Wynn.

SON OF SLADE—John Ericson, Mari Blanchard, Neville Brand. (5528)

THUNDERSTORM—Linda Christian, Carlos Thompson—(Made in Spain).

TIME SLIP—Gene Nelson, Faith Domergue.

TOUGHEST MAN ALIVE—Dane Clark, Lita Milan, Myrna Dell.

WARRIORS, THE—Errol Flynn, Janne Dru, Peter Finch—85m.—(Technicolor)—(CinemaScope)—(Made in England). (5523)

WORLD WITHOUT END—Hugh Marlowe, Nancy Gates, Rod Taylor—(CinemaScope).

Astor

MASTER PLAN, THE—MYMD—Wayne Morris, Tilda Thamar, Norman Wooland—Okeh programmer for duallers—77m.—see Feb. 23 issue—(English-made).

SLEEPING TIGER, THE—D—Dirk Bogarde, Alexis Smith, Alexander Knox—Interesting import for the duallers —89m.—see Oct. 20 issue—(English-made).

Buena Vista

(Walt Disney)

AFRICAN LION, THE—DOC—Highly interesting documentary—73m.—see Aug. 24 issue—(Technicolor).

DAVY CROCKETT, KING OF THE WILD FRONTIER—OD —Fess Parker, Buddy Ebsen—Headed for higher returns—95m.—see June 1 issue—(Technicolor).

LADY AND THE TRAMP—CAR—Highly entertaining Disney cartoon feature—75m.—see May 4 issue—(Technicolor)—(CinemaScope).

20,000 LEAGUES UNDER THE SEA—MD—Kirk Douglas, James Mason, Paul Lukas, Peter Lorre—High rating Disney feature—122m.—see Dec. 29 issue—(Technicolor)—(CinemaScope).

VANISHING PRAIRIE, THE—DOC—High rating documentary—75m.—see Aug. 11 issue—(Print by Technicolor).

Columbia

(1954-55 releases from 701)

AFFAIRS OF MESSALINA, THE—HISD—Memo Benassi, Maria Felix, Georges Marchal—Import will find slow going—106m.—see Nov. 3 issue—Leg.: B—(Italian-made)—(Dubbed in English). (723)

APACHE AMBUSH—MD—Bill Williams, Tex Ritter, Adele August—For the lower half—68m.—see Sept. 7 issue. (804)

BAMBOO PRISON, THE—MD—Robert Francis, Dianne Foster, Brian Keith—Routine programmer—80m.—see Dec. 15 issue. (731)

BLACK KNIGHT, THE—COS—MD—Alan Ladd, Patricia Medina, Andre Morell—Period meller with Ladd has the angles—85m.—see Nov. 3 issue—(Technicolor)—(Made in England) (719)

BRING YOUR SMILE ALONG—MU—Frankie Laine, Keefe Brasselle, Constance Towers—Entertaining programmer—83m.—see Sept. 7 issue—(Technicolor). (803)

CANNIBAL ATTACK—MD—Johnny Weissmuller, Judy Walsh, David Bruce—For the lower half—69m.—see Nov. 17 issue. (718)

CELL 2455, DEATH ROW—MD—William Campbell, Kathryn Grant, Marian Carr—Prison meller for lower half —77m.—see April 6 issue. (739)

CHICAGO SYNDICATE—MD—Dennis O'Keefe, Abbe Lane, Zavier Cugat—Satisfactory program entry—86m.—see June 29 issue—Leg.: B. (747)

CREATURE WITH THE ATOM BRAIN—MD—Richard Denning, Angela Stevens, S. John Launer—Okeh programmer—70m.—see June 29 issue. (746)

DETECTIVE, THE—D—Alec Guinness, Joan Greenwood, Peter Finch—Well-made import has the Guinness name to help—91m.—see Oct. 20 issue—(English-made). (734)

DEVIL GODDESS—MD—Johnny Weissmuller, Angela Stevens, Selmer Jackson—Mediocre entry for the action spots—70m.—see Sept. 7 issue. (805)

END OF THE AFFAIR, THE—D—Deborah Kerr, Van Johnson, John Mills—Fair romantic drama—106m.—see April 20 issue—(Made in England). (724)

FIRE OVER AFRICA—MD—Maureen O'Hara, Macdonald Carey, Binnie Barnes—Moderate programmer—84m.—see Oct. 6 issue—(Technicolor)—(Made in Tangier) —(1.85-1). (716)

FOOTSTEPS IN THE FOG—D—Stewart Granger, Jean Simmons, Bill Travers—Average programmer—90m.—see Sept. 7 issue—(Technicolor)—(Made in England). (802)

5 AGAINST THE HOUSE—MD—Guy Madison, Kim Novak, Brian Keith—Interesting meller—84m.—see May 18 issue—Leg.: B. (742)

GUN THAT WON THE WEST, THE—W—Dennis Morgan, Richard Denning, Paula Raymond—Satisfactory action programmer—71m.—see Sept. 7 issue—(Technicolor). (809)

IT CAME FROM BENEATH THE SEA—MD—Kenneth Tobey, Faith Domergue, Donald Curtis—Exploitation entry has angles—80m.—see June 29 issue. (732)

JUNGLE MOON MEN—MD—Johnny Weissmuller, Jean Byron, Bill Henry—For the lower half—70m.—see April 6 issue. (744)

LONG GRAY LINE, THE—BID—Tyrone Power, Maureen O'Hara, Robert Francis—High rating entry—138m.—see Feb. 9 issue—(Technicolor)—(CinemaScope). (736)

MAN FROM LARAMIE, THE—W—James Stewart, Arthur Kennedy, Cathy O'Donnell—High rating western—104m.—see Sept. 7 issue—(Technicolor)—(CinemaScope). (801)

MASTERSON OF KANSAS—W—George Montgomery, Nancy Gates, James Griffith—Okeh program western —73m.—see Dec. 1 issue—(Technicolor). (729)

MISS GRANT TAKES RICHMOND—F—Lucille Ball, William Holden Janis Carter—Reissue has names to sell—87m.—see Oct. 6 issue. (722)

MY SISTER EILEEN—MUC—Janet Leigh, Betty Garrett, Jack Lemmon, Robert Fosse—Highly amusing entry—108m.—see Sept. 21 issue—Leg.: B—(Technicolor)—(CinemaScope).

NEW ORLEANS UNCENSORED—MD—Arthur Franz, Beverley Garland, Helene Stanton—Okeh programmer—76m.—see Feb 23 issue (730)

NIGHT HOLDS TERROR, THE—MD—Jack Kelly, Hildy Parks, Vince Edwards—Well-made, suspensful entry 86m.—see Sept. 7 issue—Leg.: B. (807)

PETTY GIRL, THE—CMU—Robert Cummings, Joan Caulfield, Elsa Lanchester—Reissue should do okeh—87m. —see June 15 issue. (745)

PHFFFT—C—Judy Holliday, Jack Lemmon, Jack Carson, Kim Novak—Entertaining comedy has names to help —91m.—see Nov. 3 issue—Leg.: B. (715)

PIRATES OF TRIPOLI—MD—Paul Henreid, Patricia Medina, Paul Newland—For the duallers—78m.—see Feb. 9 issue—(Technicolor). (706)

PRIZE OF GOLD, A—MD—Richard Widmark, Mai Zetterling, Nigel Patrick—Interesting meller—98m.—see May 18 issue—Leg: B—(Color by Technicolor)—(Made in England and Germany). (738)

RETURN OF OCTOBER—C—Glen Ford, Terry Moore, Dame May Whitty—Names may help reissue—89m.—see April 6 issue. (733)

SEMINOLE UPRISING—MD—George Montgobery, Karin Booth, William Fawcett—Average lower half entry 74m.—see May 4 issue—(Technicolor). (743)

SPECIAL DELIVERY—CD—Joseph Cotton, Eva Bartok, Niall MacGinnis—Okeh program entry—86m.—see Sept. 7 issue—(Made in Germany).

TEN WANTED MEN—W—Randolph Scott, Alfonso Bedoya, Donna Martell—Western has action and angles —80m.—see Feb. 9 issue—Leg.: B—(Technicolor). (725)

THEY ALL KISSED THE BRIDE—C—Joan Crawford, Melvyn Douglas, Roland Young—Reissue has names to sell—86m.—see June 15 issue. (741)

THEY RODE WEST—W—Robert Francis, Donna Reed, May Wynn—Standard western—84m.—see Oct. 20 issue—(Technicolor). (717)

KEY

Leg. is the symbol for the Catholic Legion of Decency ratings included in cases where the pictures are classified as either objectionable in part (B) or condemned (C). Films without a Legion of Decency rating are either found unobjectionable or unclassified by the Legion.

Abbreviations following titles indicate type of picture.

AD—Adventure drama
ACD—Action drama
BID—Biographical drama
BIDMU—Biographical drama with music
BUR—Burlesque
C—Comedy
CAR—Cartoon feature
CD—Comedy drama
CDMU—Comedy drama musical
CMU—Comedy musical
COMP—Compilation
COSMD—Costume melodrama
D—Drama
DMU—Dramatic musical
DOC—Documentary
ED—Educational feature
F—Farce
FAN—Fantasy
FANMU—Fantasy musical
HISD—Historical drama
MD—Melodrama
MUC—Musical comedy
MU—Musical
MUW—Musical western
MY—Mystery
MYC—Mystery comedy
MYD—Mystery drama
MYMD—Mystery melodrama
NOV—Novelty
OPC—Operatic comedy
OPD—Operatic drama
OD—Outdoor drama
OMD—Outdoor melodrama
ROMC—Romantic comedy
ROMCMU—Romantic comedy musical
ROMD—Romantic drama
SAT—Satire
SFD—Science fiction drama
TRAV—Travelogue
W—Western

THREE FOR THE SHOW—MUC—Betty Grable, Jack Lemmon, Marge and Gower Champion—Entry has same angles—91m.—see March 9 issue—(Technicolor)—(CinemaScope)—Leg.: B. (737)

TIGHT SPOT—MD—Ginger Rogers, Edward G. Robinson, Brian Keith—Interesting meller with names to help—97m.—see April 6 issue. (728)

VIOLENT MEN, THE—WMD—Glenn Ford, Barbara Stanwyck, Edward G. Robinson—Well-made actlan yarn—96m.—see Dec. 29 issue—(Technicolor)—(CinemaScope). (735)

WOMEN'S PRISON—MD—Ida Lupino, Jan Sterling, Cleo Moore—Explaitable prison yarn—80m.—see Feb. 9 issue—Leg.: B. (726)

WYOMING RENEGADES—W—Phil Carey, Gene Evans, Martha Hyer—Average western for the duallers—73m.—see March 9 Issue—(Technicolor). (727)

TO BE REVIEWED OR IN PRODUCTION

BATTLE STATIONS—John Lund, William Bendix, Keefe Brasselle.

BIG SHOCK, THE—Frank Lovejoy, Mari Blanchard, Richard Dennino.

BLACKJACK KETCHUM, DESPERADO—Howard Duff, Victor Jory, Margaret Fields.

COUNT THREE AND PRAY—Van Heflin, Joanne Woodward, Phil Cary — 102m. — (Technicolor) — (Cinnema-Scope).

DUEL ON THE MISSISSIPPI—Lex Barker, Patricia Medina, Worren Stevens—72m.—(Technicolor).

EDDY DUCHIN STORY, THE—Tyrone Power, Jomes Whitmore, Kim Novak (Technicolor)—(CinemaScope).

44 SOHO EQUARE—Faith Domergue, Lee Patterson—(English-made).

GAMMA PEOPLE—Paul Douglas, Patricia Medina.

HOUSTON STORY, THE—Gene Barry, Edward Arnold, Barbara Hale.

INSIDE DETROIT—Pat O'Brien, Dennis O'Keefe, Margaret Field.

INVASION OF THE FLYING SAUCERS—Hugh Marlowe, Joon Taylor, Donald Curtis.

JOE MACBETH—Paul Douglas, Ruth Roman—(English-made).

JUBAL TROOP—Glenn Ford, Aldo Ray, Ernest Borgnine—(Technicolor)—(CinemaScope).

LAST FRONTIER—Anne Bancroft, Victor Mature, Guy Modison—(Technicolor)—(CinemaScope).

MY GUN COMMANDS—Randolph Scott, Angela Lansbury, Jean Parker.

1984—Edmond O'Brien, Jan Sterling, Michael Redgrave —(English-made).

PICNIC—William Holden, Rosalind Russell, Kim Novak—(Technicolor)—(CinemaScope).

PRISONER, THE—Alec Guinness, Jack Hawkins, Jeanette Stark—(Made In England).

QUEEN BEE—Joan Crawford, Barry Sullivan, John Ireland.

SAFARI—Victor Mature, Janet Leigh.

STORM CENTER—Bette Davis, Kim Hunter, Brian Keith.

SURVIVORS TWO—Jose Ferrer, Trevor Howard, Victor Madden—(Technicolor)—(CinemaScope)—(Made in Portugal).

TAMBOURINE—Jane Russell, Cornell Wilde—(Technicolor) —(CinemaScope).

TEEN AGE CRIME WAVE—Tommy Cook, Frank Griffin, Molly McCart—Leg.: B.

THE WAY WE ARE—Joan Crawford, Cliff Robertson, Vera Miles.

THREE STRIPES IN THE SUN—Aldo Ray, Mitsuko Kimura, Phil Carey—(Made in Japan).

DCA

(Distributors Corporation Of America)

ANIMAL FARM—CAR.—Produced and directed by John Halas and Joy Batchelor—Cartaan feature excellent for art spots—73m.—(Technicolor)—(English-made)—(De Rochemont).

HUNTERS OF THE DEEP—DOC—Produced by Tam Gries; narrated by Dan O'Herlihy—64m.—see Jan. 26 issue —(Color).

I AM A CAMERA—CD—Julie Harris, Laurence Harvey, Shelly Winters—Uneven filmization of play will have same appeal far art hauses and saphisticated audiences—98m.—see Aug. 10 issue—Leg.: C—(English-made).

LONG JOHN SILVER—AD—Robert Newton, Connie Gilchrist, Kit Taylor—Pirate yarn is well-made and has angles far selling—109m.—see Feb. 9 issue—(Deluxe color)—(CinemaScope)—(Made In Australia).

STRANGER'S HAND, THE—MD—Richard Basehart, Trevor Howard, Alida Valli—Interesting suspense meller—86m.—see Feb. 23 Issue—(Filmed in Italy).

Filmakers

CRASHOUT—MD—William Bendix, Beverly Michaels, Arthur Kennedy—Prison-break meller sustains interest —90m.—see March 23 issue

MAD AT THE WORLD—MD—Frank Lovejoy, Keefe Brasselle, Cathy O'Donnell—Okeh exploitation entry—71m.—see June 15 issue.

TO BE REVIEWED OR IN PRODUCTION

BATTLE HELL—Wendell Corey, Mickey Rooney—(Super-Scope).

IFE

(All films are Italian-made)

AIDA—OPD—Sophia Loren, Lois Maxwell, Luciano Della Marra—Fine entry for opera lavers and the art and specialty spots—95m.—see Oct. 20 issue—(Ferraniacolor)—(English narration).

BREAD, LOVE, AND DREAMS—C—Vittorio DeSica, Gina Lollobrigida, Marisa Merlini—One of the better Italian films—90m.—see Oct. 20 Issue—(English titles)

GREEN MAGIC—DOC—Gaad documentary—Produced by Leonardo Bonzi on his South American expedition—85m.—see May 4 issue—(Ferraniacolor)—(Filmed In South America)—(English narration).

LOVE IN THE CITY—COMP—Produced by Cesare Zavattini, Ricardo Ghione and Marco Ferreri—Highly explaitable and novel entry for art spots—90m.—see April 20 issue—(Italian-made)—(English titles and narration)—Leg.: "B."

MADEMOISELLE GOBETTE—F—Silvana Pampanini, Aroldo Tieri, Luiga Pavese—Okeh impart far art and specialty spots—78m.—see Feb. 23 issue—(English titles) —Leg.: C.

MADDELENA—D—Marta Toren, Gino Cervi, Charles Vanel —For art and specialty houses—90m.—see Sept. 7 issue—Leg.: B—(Itolian-made)—(English titles).

THEODORA, SLAVE EMPRESS—MD—Gianna Maria Canale, George Marchal, Renate Baldini—Spectacle has the angles—88m.—see Dec. 1 Issue—Leg.: B—(Italian-made)—(English dialogue)—(PatheColor).

TOO YOUNG FOR LOVE—D—Marina Vlady, Michel Beck, Fernand Gravet—Gaod import far the art spats—88m.—see April 6 issue—Leg.: B—(Italian-French made)—(Dubbed in English).

WAYWARD WIFE, THE—D—Gina Lollobrigida, Gabriele Ferzetti, Alda Mangini—Interesting drama with Lollobrigida name to help—91m.—see April 20 Issue—Italian-made)—(Dubbed in English)—Leg.: "B."

TO BE REVIEWED OR IN PRODUCTION

CITY STANDS TRIAL, A—Silvana Pampanini, Amedeo Nazzari, Eduardo Cianelli—(Dubbed In English)—Leg.: B.

NEAPOLITAN CAROUSEL—Sophia Loren, Marjorie Tallchief, Yvette Chauvire—(Pathe Color).

HUSBAND FOR ANNA, A—Silvana Pampanini, Massimo Girotti, Amedeo Nazzari—(Dubbed In English)—(105m.).

OUTLAW GIRL—Silvana Mangano, Amedeo Nazzari—(Dubbed in English)—Leg.: B.

VOICE OF SILENCE—Rossana Podesta, Cosetta Greco, Alda Fabrizi—(Dubbed In English).

Lippert

(1954-55 releases from 5401)

(Numerals in brackets indicate maximum aspect ratio in which features can be projected)

AIR STRIKE—MD—Richard Denning, Gloria Jean, Don Haggerty—Fair lawer half entry—67m.—see Sept. 7 issue.

BLACK PIRATES, THE—MD—Anthony Dexter, Martha Roth, Lon Chaney—Far the lower half—74m.—see March 9 issue—(Ansco Color)—(Made in El Salvador). (5407)

DEADLY GAME—MD—Lloyd Bridges, Simone Silva, Finlay Currie—For the lower half—63m.—see Jan. 12 issue (Made in Spain and England). (5402)

KING DINOSAUR—MD—Bill Bryant, Wanda Curtis, Douglas Henderson—Fair lawer half entry—59m.—see Aug. 10 issue. (5418)

LONESOME TRAIL, THE—W—Wayne Morris, John Agar, Margia Dean—Lawer half filler—73m.—see Sept. 7 issue. (5416)

RACE FOR LIFE, A—MD—Richard Conte, Mari Aldon, George Coulouris—For the programmers—68m.—see Jan. 26 issue—(English-mode). (5403)

SIEGE, THE—MD—Aurora Bautista, Fernando Rey, Virgilie Teixeira—For the lower half—63m.—see Dec. 15 issue—(Spanish-made)—(Dubbed in English). (5323)

SILENT RAIDERS, THE—MD—Richard Bartlett, Earle Lyon, Jeannette Bordeaux—Far the lower half—65m.—see Dec. 15 issue—(English-made). (5404)

SILVER STAR, THE—W—Edgar Buchanan, Marie Windsor, Lon Chaney, Earl Lyon—Fair western—75m.—see April 6 issue. (5411)

SIMBA—MD—Dirk Bogarde, Donald Sinden, Virginia McKenna—High rating thriller—98½m.—see Sept. 21 issue—(English-made)—(Filmed partly in Africa). (5421)

THEY WERE SO YOUNG—MD—Scott Brady, Johanna Matz, Raymond Burr—Explaitatlan entry can be sold—78m. —see Feb. 9 issue—(Filmed in Germany)—Leg.: B. (5406)

UNHOLY FOUR, THE—D—Paulette Goddard, William Sylvester, Patrick Holt—Rautine programmer far the lower half—80m.—see Oct. 20 issue—(English-made). (5401)

TO BE REVIEWED OR IN PRODUCTION

GLASS TOMB, THE—John Ireland, Honor Blackman—(English-made). (5409)

PHANTOM OF THE JUNGLE—Jon Hall, Anne Gwynne, Ray Montgomery. (5414)

THUNDER OVER SANGOLAND—Jon Hall, Marjorie Lord. (5415)

Metro

(1954-55 releases from 501)

ANCHORS AWEIGH—CMU—Frank Sinatra, Kathryn Grayson, Gene Kelly—Reissue has names to sell—139m. —see Feb. 9 issue—(Technicolor). (520)

ASPHALT JUNGLE, THE—MD—Sterling Hayden, Louis Calhern, Jean Hagen—Reissue has the names and angles —112m.—see Dec. 29 issue—(1.75-1)—(Reissue). (514)

ATHENA—CMU—Jane Powell, Debbie Reynolds, Edmund Purdom, Vic Damone—Names should help this offbeat comedy musical—96m.—see Nov. 17 issue—(Eastman Color)—(Print by Technicolor)—(1.75-1). (507)

BAD DAY AT BLACK ROCK—D—Spencer Tracy, Robert Ryan, Anne Francis—Well-made drama has the names—81m.—see Dec. 15 issue—(Eastman color)—(CinemaScope). (515)

BAR SINISTER, THE—CD—Jeff Richards, Jarma Lewis, Edmund Gwenn—Amusing entry af dogs and people —88m.—see Sept. 7 issue—(Eastman Color)—(CinemaScope). (603)

BATTLEGROUND—D—Van Johnson, John Hodiak, Ricardo Montalban—Warld War II reissue has nemes ta help —117m.—see Dec. 29 issue—(1.33-1)—(Reissue). (513)

BEAU BRUMMELL—D—Stewart Granger, Elizabeth Taylor, Peter Ustinov—Names should help interesting period entry—111m.—see Oct. 20 Issue—(Eastman Color)—(Print by Technicolor)—(Made in England)—(1.75-1). (504)

BEDEVILLED—D—Anne Baxter, Steve Forrest, Robert Christopher—Slaw moving drama will need plenty of help —85m.—see April 20 issue—(Made in France)—(Eastman color)—(CinemaScope). (523)

BLACKBOARD JUNGLE—D—Glenn Ford, Anne Francis, Louis Calhern—High rating entry an juvenile delinquency—101m.—see March 9 issue. Leg.: B. (521)

CAMILLE—D—Greta Garbo, Robert Taylor, Lionel Barrymore—Gaod reissue far art hauses or regulatian spots—110m.—see May 4 issue. (524)

COBWEB, THE—D—Richard Widmark, Laureen Bacall, Charles Boyer, Lillian Gish—Highly interesting entry about a mentol sanitarium, its patients and its persannel — 124m. — see June 15 issue — (Eastman Color)—(CinemaScope). (531)

CREST OF THE WAVE—D—Gene Kelly, Jeff Richards, John Justin—Maderate programmer—90m.—see Nov. 17 issue—(Made In England)—(1.75-1). (511)

DEEP IN MY HEART—BIOMU—Jose Ferrer, Merle Oberon, Helen Traubel—High rating—132m.—see Dec. 1 Issue —Leg.: B—(Eastman Color)—(Print by Technicolor)—(1.75-1). (512)

DR. JEKYLL AND MR. HYDE—MD—Spencer Tracy, Ingrid Bergman, Lana Turner—Names should help reissue of familiar stary—127m.—see Oct. 6 Issue. (506)

GLASS SLIPPER, THE—FANMU—Leslie Caron, Michael Wilding, Keenan Wynn—Entertaining entry—94m.—see Feb. 23 issue—(Eastman Color). (522)

GREEN FIRE—MD—Stewart Granger, Grace Kelly, Paul Douglas—Interesting meller has the angles—100m.—see Dec. 29 Issue—(Eastman Color)—(Made in South America)—(CinemaScope). (516)

HIT THE DECK—MUC—Jane Powell, Tony Martin, Debbie Reynolds—Entertaining musical entry — 112m. — see March 9 issue—Leg.: B—(Eastman Color)—(CinemaScope). (519)

INTERRUPTED MELODY—BIDMU—Glenn Ford, Eleanor Parker, Roger Moore—Well made entry has angles —106m.—see April 6 issue—(Eastman Color)—(CinemaScope). (529)

IT'S ALWAYS FAIR WEATHER—MU—Gene Kelly, Dan Dailey, Cyd Charisse, Michael Kidd—High rating musical—102m.—see Sept. 7 issue—(Eastman Color) —(CinemaScope).

JUPITER'S DARLING — CDMU — Esther Williams, Howard Keel, Marge and Gower Champion — Entertaining entry has the angles—96m.—see Jan. 26 issue—(Eastman color)—(CinemaScope). (518)

KING'S THIEF, THE—MD—Ann Blyth, Edmund Purdom, David Niven, George Sanders—Periad piece for program has names ta assist—78m.—see July 27 issue—(Eastman Color)—(CinemaScope). (532)

LAST TIME I SAW PARIS, THE—D—Elizabeth Taylor, Van Johnson, Donna Reed—Well made drama has names ta make the difference—116m.—see Nov. 17 Issue—(Technicolor)—(1.75-1). (510)

LOVE ME OR LEAVE ME—BIDMU—Doris Day, James Cagney, Cameron Mitchell—High rating musical should hit the better money—122m.—see June 1 issue—Leg: B—(Eastman Color)—(CinemaScope). (527)

MANY RIVERS TO CROSS—ODCD—Robert Taylor, Eleanor Parker, Victor McLaglen—Offbeat outdoor shaw has names and amusing angles—92m.—see Feb. 9 Issue—Leg.: B—(Eastman Color)—(Cinemascope). (517)

MARAUDERS, THE—OMD—Dan Duryea, Jeff Richards, Keenan Wynn, Jarma Lewis—Good programmer—81m.—see April 20 issue—Leg.: B—(Eastman color)—(Print by Technicolor). (526)

MOONFLEET—MD—Stewart Granger, Viveca Lindfors, George Sanders, Joan Greenwood—Interesting meller with angles to help—89m.—see May 18 issue—Leg.: B—(Eastman Color)—(CinemaScope). (528)

PRODIGAL, THE—MD—Lana Turner, Edmund Purdom, Louis Calhern—Highly interesting and entertaining entry—114m.—see April 16 issue—Leg.: B—(Eastman color)—(CinemaScope). (525)

SCARLET COAT, THE—HISD—Cornel Wilde, Michael Wilding, George Sonders, Anne Francis—Interesting meller an American Revolution—101m.—see June 29 issue—(Eastman Color)—(CinemaScope).

TARZAN ESCAPES—AD—Johnny Weissmuller, Maureen O'Sullivan—Tarzan reissue is adequate far the action houses—89m.—see Nov. 3 issue. (509)

TARZAN THE APE MAN—AD—Johnny Weissmuller, Neil Hamilton, Maureen O'Sullivan—Reissue will depend on name draw—102m.—see Sept. 7 issue—Leg.: B. (508)

TRIAL—D—Glenn Ford, Dorothy McGuire, Arthur Kennedy, Koty Jurado—High rating, powerful dramatic fare—105m.—see Sept. 7 issue. (604)

WIZARD OF OZ, THE—FANMU—Judy Garland, Frank Morgan, Ray Bolger, Bert Lahr—Shauld click as reissue—101m.—see June 29 issue—(Technicolor). (530)

WOMAN'S FACE, A—MD—Joan Crawford, Melvyn Douglas, Conrad Veidt—Reissue shauld benefit from names—106m.—see Oct. 6 issue—Leg.: B (505)

TO BE REVIEWED OR IN PRODUCTION

BOHWANI JUNCTION—Ava Gardner, Stewart Granger, William Travers—(Color)—(CinemaScope)—(Made in Pakistan and England).

DIANE—Lana Turner, Pedro Armendariz—(Eastman Color) —(CinemaScope).

FEARFUL DECISION—Glenn Ford, Donna Reed, Juano Hernandez.

FORBIDDEN PLANET—Walter Pidgeon, Anne Francis, Leslie Nielson—(Color)—(CinemaScope).

FOREVER, DARLING—Lucille Ball, Desi Arnaz, James Mason, Louis Calhern—(Eastman Color)—(CinemaScope).

GABY—Leslie Caron, John Kerr—(Color)—(CinemaScope).

GUYS AND DOLLS—Marlon Brando, Jean Simmons, Frank Sinatra—(Eastman Color)—(CinemaScope)—(Goldwyn).
I'LL CRY TOMORROW—Susan Hayward, Richard Conte, Eddie Albert.
INVITATION TO THE DANCE—Gene Kelly, Igor Youskevitch, Claire Sombert, Tamara Toumanova—94m.—(Technicolor)—(Made in England).
KISMET—Howard Keel, Ann Blyth, Vic Damone—(Eastman Color)—(CinemaScope).
LAST HUNT, THE—Robert Taylor, Stewart Granger, Anne Bancroft—(Eastman Color)—(CinemaScope).
LUST FOR LIFE—Kirk Douglas, Anthony Quinn, Pamela Brown—(AnscoColor)—(CinemaScope).
MEET ME IN LAS VEGAS—Dan Dailey, Cyd Charisse, Paul Henreid—(Eastman Color)—(CinemaScope).
QUENTIN DURWARD—Robert Taylor, Kay Kendall, Robert Morley—(Eastman Color)—(CinemaScope)—(Made in England).
SVENGALI—Hildegarde Neff, Donald Wolfit, Terence Morgan—82m.—(Eastman Color)—(English-made)—(1.75-1).
SWAN, THE—Grace Kelly, Louis Jourdan, Alec Guinness—(Color)—(CinemaScope).
TENDER TRAP, THE—Frank Sinatra, Debbie Reynolds, David Wayne—(Eastman Color)—(CinemaScope).
TRIBUTE TO A BAD MAN—James Cagney, Irene Pappas, Robert Francis—(Eastman Color)—(CinemaScope).

Paramount

(1954-55 releases from 5400;
1955-56 releases from 3500)

BRIDGES AT TOKO-RI, THE—D—William Holden, Grace Kelly, Frederic March, Mickey Rooney—Well-made, interesting entry—103m.—see Jan. 12 issue—(Technicolor). (5405)
CONQUEST OF SPACE—SFD—Walter Brooke, Eric Fleming, Joan Shawlee—Space thriller will please science-fiction fans and the younger set—80m.—see April 20 issue—(Technicolor)—Leg.: "B." (5407)
COUNTRY GIRL, THE—D—Bing Crosby, Grace Kelly, William Holden—High rating drama—104m.—see Dec. 15 issue. (5409)
DESPERATE HOURS, THE—D—Humphrey Bogart, Fredric March, Martha Scott—High rating suspense entry—112m.—see Sept. 21 issue—(VistaVision).
FAR HORIZONS, THE—MD—Fred MacMurray, Charlton Heston, Donna Reed—Interesting programmer—108m.—see June 1 issue—(Technicolor)—(VistaVision). (5412)
GIRL RUSH, THE—MUC—Rosalind Russel, Fernondo Lamas, Eddie Albert, Gloria De Haven—Moderately entertaining musical—85m.—see Sept. 7 issue—Leg.: B—(Technicolor)—(VistaVision). (5501)
HELL'S ISLAND—MD—John Payne, Mary Murphy, Francis L. Sullivan—Fair programmer—84m.—see May 18 issue—Leg.: B—(Technicolor)—(VistaVision). (5411)
MAMBO — MD — Silvana Mangano, Vittorio Gassman, Shelley Winters—Meller has angles to sell—94m.—see April 6 issue—(Made in Italy)—Leg.: B. (5406)
REAP THE WILD WIND—MD—Ray Milland, John Wayne, Paulette Goddard—Reissue of DeMille spectacle has the names ta help—122m.—see Oct. 20 Issue—(Technicolor). (R-5403)
RUN FOR COVER—OD—James Cagney, Viveca Lindfors, John Derek—Interesting outdoor drama has names to sell—93m.—see April 6 issue—(Technicolor)—(VistaVision). (5410)
SEVEN LITTLE FOYS, THE—CMU—Bob Hope, Milly Vitale, George Tobias—Top Hope entry headed for higher grosses — 95m. — see June 15 issue — (Technicolor)—(VistaVision). (5413)
STRATEGIC AIR COMMAND—MD—James Stewart, June Allyson, Frank Lovejoy—Well made yarn of present-day air force—114m.—see April 6 issue—(Technicolor)—(VistaVision). (5425)
THREE RING CIRCUS—C—Dean Martin, Jerry Lewis, Joanne Dru, Zsa Zsa Gabor—Team draw will make the difference—104m.—see Nov. 3 issue—(Technicolor)—(VistaVision)—(PS). (5404)
TO CATCH A THIEF—MYC—Cary Grant, Grace Kelly, Jessie Royce Landis—High rating entertainment—106m.—see Sept. 7 issue—(Technicolor)—(VistaVision)—(Made in France). (5502)
ULYSSES—MD—Kirk Douglas, Slyvana Mangana, Anthony Quinn—Filmization of epic work has angles for regulation as well as art and specialty spots—104m.—see Sept. 7 issue—(Print by Technicolor)—(Made in Italy)—(English-dubbed). (5503)
WE'RE NO ANGELS—C—Humphrey Bogart, Aldo Ray, Joan Bennett, Basil Rathbone—Highly amusing comedy—105m.—see June 29 issue—(Technicolor)—(VistaVisan). (5414)
YOU'RE NEVER TOO YOUNG—C—Dean Martin, Jerry Lewis, Diana Lynn, Nina Foch—Better Martin and Lewis comedy—102m.—see Sept. 7 issue—(Color by Technicolar)—(VistaVision). (5515)

TO BE REVIEWED OR IN PRODUCTION

ANYTHING GOES—Bing Crosby, Jeanamire, Donald O'Connor—(Technicolor)—(VistaVision).
ARTISTS AND MODELS—Dean Martin, Jerry Lewis, Shirley MacLaine—(Technicolor)—(VistaVision).
BIRDS AND THE BEES, THE—George Gobel, Mitzi Gaynor, David Niven—(Technicolor)—(VistaVision).
COURT JESTER, THE—Danny Kaye, Glynis Johns, Basil Rathbone—(Technicolor)—(VistaVision)—(PS).
LUCY GALLANT—Jane Wyman, Charlton Heston, Claire Trevor—(Technicolor)—(VistaVision)—(PS).
MAN WHO KNEW TOO MUCH, THE—James Stewart, Doris Day, Chris Olson—(Technicolor)—(VistaVision)—(Made in Morocco).
PROUD AND THE PROFANE, THE—William Holden, Deborah Kerr, Dewey Martin, Thelma Ritter—(VistaVision).
MOUNTAIN, THE—Robert Wagner, Spencer Tracy, Claire Trevor—(Technicolor)—(VistaVision)—(Made in France).
ROSE TATTOO, THE—Burt Lancaster, Anna Magnani, Marisa Pavan—(VistaVision).
TEN COMMANDMENTS, THE—Charlton Heston, Yul Brynner, Anne Baxter—(Technicolor)—(VistaVision)—(Made in Egypt)—(PS).
TOO LATE, MY LOVE—Carol Ohmart, Tom Tryon, Jody Lawrence, Elaine Stritch—(VistaVision).
TROUBLE WITH HARRY, THE—Edmund Gwenn, Shirley MacLaine, John Forsythe—(Technicolor)—(VistaVision)—(PS).
VAGABOND KING, THE—Kathryn Grayson, William Prince, Rita Moreno—(Technicolor)—(VistaVision).
WAR AND PEACE—Audrey Hepburn, Henry Fonda, Mel Ferrer—(Technicolor)—(VistaVision)—(Made in Italy).
THAT CERTAIN FEELING—Bob Hope, George Sanders, Eva Marie Saint, Pearl Bailey—(Technicolor)—(VistaVision).

RKO

(1954-55 releases from 501)

AFRICA ADVENTURE—DOC—Robert C. Ruark—Okeh documentary—64m.—see Oct. 6 issue. (502)
AMERICANO, THE—OMD—Glenn Ford, Frank Lovejoy, Ursula Theiss—Satisfactory outdaor actian meller—85m.—see Jan. 12 issue—(Technicolor)—(Filmed in Brazil)—Leg.: B. (509)
BERLIN EXPRESS—MD—Merle Oberon, Robert Ryan, Paul Lukas—Names should help reissue—86m.—see April 20 issue. (574)
BIG STREET, THE—CD—Henry Fonda, Lucille Ball, Agnes Moorehead—Names should help reissue—88m.—see June 15 issue. (577)
BRINGING UP BABY—C—Katharine Hepburn, Cary Grant, Charlie Ruggles—Reissue has names ta help—102m.—see May 18 issue. (575)
CATTLE QUEEN OF MONTANA—W—Barbara Stanwyck, Ronald Reagan, Gene Evans—Western has names ta help—88m.—see Dec. 1 issue—(Technicolor). (505)
ESCAPE TO BURMA—MD—Barbara Stanwyck, Robert Ryan, David Farrar—Average programmer has names to help—87m.—see April 20 issue—(Technicolor)—(SuperScope). (512)
HANSEL AND GRETEL—NOV—Voices af Anna Russell, Mildred Dunnock, Frank Rogier—Puppet entry is packed with selling angles—75m.—see Oct. 6 issue—(Technicolor). (508)
I REMEMBER MAMA—CD—Irene Dunne, Barbara Bel Geddes, Phillip Dorn—Reissue should click—119m.—see May 18 issue. (576)
INFORMER, THE—MD—Victor McLaglen, Heather Angel, Preston Foster—Reissue af film classic should da okeh—92m.—see April 20 issue. (573)
PASSION—MD—Cornel Wilde, Yvonne De Carlo, Raymond Burr—Average pragrammer—84m.—see Oct. 20 issue—(Print by Technicolor) (503)
PEARL OF THE SOUTH PACIFIC—AD—Dennis Morgan, Virginia Mayo, David Farrar—Okeh programmer—86m.—see July 13 issue—(Technicolor)—(SuperScope). (515)
QUEST FOR THE LOST CITY—DOC—Dana and Ginger Lamb—Interesting Documentary—60m.—see Jan. 12 ssue—(Color)—(Made in Guatemala). (510)
RAGE AT DAWN—W—Randolph Scott, Forrest Tucker, Mala Powers—Better than average western—87m.—see March 23 issue—(Technicolor). (511)
SON OF SINBAD—CD—Dale Robertson, Sally Forrest, Lili St. Cyr, Vincent Price—Entry has angles and femmes—88m.—see July 27 issue—Leg.: C—(Technicolor)—(SuperScope)—(1.75-1). (513)
TARZAN'S HIDDEN JUNGLE—MD—Gordon Scott, Vera Miles, Peter Van Eyck—Average series entry—73m.—see March 9 issue. (507)
THIS IS MY LOVE—D—Linda Darnell, Rick Jason, Dan Duryea—Moderate programmer—91m.—see Oct. 6 issue—Leg.: B—(Pathe Color). (504)
UNDERWATER—MD—Jane Russell, Gilbert Raland, Richard Egan—Interesting, well-made melodrama—99m.—see Jan. 26 issue—(Technicolor)—(SuperScope). (506)
WAKAMBA—OD—Edgar M. Queeny African Documentary—Off beat entry for the art spots and for the lower half in regular houses—65m.—see July 27 issue—(Technicolor). (514)

TO BE REVIEWED OR IN PRODUCTION

ALISON—Terry Moore, Robert Beatty, William Sylvester—(English-made).
BENGAZI—Richard Conte, Victor McLaglen, Mala Powers—79m.—(Superscope). (516)
BOY AND THE BULL, THE—Michel Ray, Fermin Rivera, Rodolpho Hayes—(Technicolor)—(CinemaScope).
BRAVE ONE, THE—Michel Ray, Joi Lansing—(Technicolor)—(CinemaScope).
CONQUEROR, THE—John Wayne, Susan Hayward, Pedro Armendariz—(Technicolor)—(CinemaScope).
GLORY—Margaret O'Brien, Walter Brennan, Charlotte Greenwood—(Technicolor)—(Superscope).
JET PILOT—John Wayne, Janet Leigh, J. C. Flippen—119m.—(Technicolor)—(CinemaScope).
SLIGHTLY SCARLET—John Payne, Rhonda Fleming, Arlene Dahl—(Technicolor)—(Superscope).
TENNESSEE'S PARTNER—Rhonda Fleming, John Payne, Ronald Reagan—(Technicolor)—(Superscope). (602)
TEXAS LADY—Claudette Colbert, Barry Sullivan—(Technicolor)—(Superscope).
TREASURE OF PANCHO VILLA, THE—Rory Calhoun, Shelley Winters, Gilbert Roland — (Technicolor) — (Superscope)—(Mexican made).
WAY OUT, THE—Gene Nelson, Mona Freeman—(Made in England).

Republic

(1954-55 releases from 5400)

AFRICAN MANHUNT—MD—Myron Healey, Karen Booth, John Kellogg—For the lower half—65m.—see April 20 issue. (5430)
ATOMIC KID, THE—C—Mickey Rooney, Robert Strauss, Elaine Davis—Okeh for the duallers—86m.—see Dec. 15 issue—(1.85-1). (5314)
CAROLINA CANNONBALL—C—Judy Canova, Andy Clyde, Ross Elliott—Fair programmer—74m.—see Jan. 26 issue. (5326)
CITY OF SHADOWS — MD — Victor McLaglen, Kathleen Crowley, Anthony Caruse—For the lower half—69m.—see June 29 Issue. (5436)
DAY TO REMEMBER, A—C—Joan Rice, Donald Sindon, Odile Versois, Stanley Holloway—Interesting art house affering—72m.—see May 18 issue—(English-made)—(Rank). (5433)
DIVIDED HEART, THE — D — Cornell Borchers, Yvonne Mitchell, Armin Dahlen, Alexander Knox—Well made entry for art and specialty spots—89m.—see Aug. 24 issue—(English-made). (5408)
DOCTOR IN THE HOUSE—C—Dirk Bogarde, Muriel Pavlow, Kenneth More—Light hearted import shauld have wide appeal—92m.—see March 9 issue—(English-made)—(Technicolor). (5401)
DON JUAN'S NIGHT OF LOVE—MD—Raf Vallone, Silvana Pampanini, Michele Philippe—Uneven import with some selling angles—71m.—see June 29 issue—(Italian-made)—(Dubbed in English). (5435)
DOUBLE JEOJARDY—MD—Rod Cameron, Gale Robbins, Allison Hayes, Jack Kelly—For the lower half—70m.—see July 27 issue. (5437)
ETERNAL SEA, THE—BIOD—Sterling Hayden, Alexis Smith, Dean Jagger—Good service film—103m—see April 20 issue. (5405)
HELL'S OUTPOST—MD—Rod Cameron, Joan Leslie, John Russell—Okeh programmer—90m.—see Dec. 29 issue—Leg.: B. (5315)
I COVER THE UNDERWORLD—MD—Sean McClory, Joanne Jordan, Ray Middleton—Far the lower half—70m.—see May 4 issue. (5434)
LAST COMMAND, THE—OD—Sterling Hayden, Anna Maria Alberghetti, Richard Carlson—Well-made and interesting oudoor drama—110m.—see Aug. 10 issue—(Trucolor). (5407)
LAY THAT RIFLE DOWN—C—Judy Canova, Robert Lowery—Fair programmer—71m.—see Sept. 7 issue. (5438)
MAN ALONE, A—OD—Ray Milland, Mary Murphy, Ward Bond—Above average western drama—96m.—see Sept. 21 issue—(Trucolor).
ROAD TO DENVER, THE—W—John Payne, Mona Freeman, Lee J. Cobb—Okey western—90m.—see June 29 issue—(Truecolor). (5406)
SANTA FE PASSAGE—OD—John Payne, Faith Domergue, Read Cameron—Okey frontiersmen vs. Indians entry—90m.—see May 18 issue—(Trucolor). (5404)
SHE WOLF, THE—D—Kerima, Ettore Manni, Moy Britt—Goad impart for the art, specialty, and exploitation spots—91m.—see Oct. 20 issue—Leg.: B—(Italian-made)—(Dubbed in English).
SQUARE RING, THE—D—Jack Warner, Robert Beatty, Bernadette O'Farrell—Okeh programmer—73m.—see Feb. 9 issue—(Made in England). (5432)
TIMBERJACK — OMD — Sterling Hayden, Vera Ralstan, David Brian—Colorful autdoar meller will fit Inta action spots—93m.—see Feb. 9 issue—(Trucolor). (5402)
TROUBLE IN STORE — F — Norman Wisdom, Margaret Rutherford, Moira Lister—Very funny import—85m.—see Jan. 26 issue—(English-made). (5431)
TROUBLE IN THE GLEN—CD—Margaret Lockwood, Orson Welles, Forrest Tucker, Victor McLaglen—Scottish comedy-drama will need plenty of selling—91m.—see Dec. 1 issue—(Trucolor by Consolidated)—(Made in Scotland)—(1.85-1).
YELLOWNECK—MD—Lin McCarthy, Stephen Caurtleigh, Bill Mason—Okeh for the lawer half—83m.—see March 23 issue—(Trucolor). (5403)

TO BE REVIEWED OR IN PRODUCTION

COME NEXT SPRING—Steve Cochran, Ann Sheridan, Sonny Tufts—(Trucolor).
CROSS CHANNEL—Wayne Morris, Yvonne Furneaux.
FIGHTING CHANCE—Rod Cameron, Julie London, Ben Cooper.
FLAME OF THE ISLAND—Yvonne De Carlo, Zachary Scott, Howard Duff—(Trucolor).
GREEN BUDDHA, THE—Wayne Morris, Mary Germaine.
HEADLINE HUNTERS—Rod Cameron, Julie Bishop.
JAGUAR—Sabu, Chiquita, Barton MacLane.
MAGIC FIRE—Yvonne De Carlo, Carlos Thompson, Rita Gam—(Trucolor)—(Made in Germany).
MAVERICK QUEEN, THE—Barbara Stanwyck, Barry Sullivan, Scott Brady, Mary Murphy—(Trucolor)—(Cinepanoramic).
MYSTERY OF THE BLACK JUNGLE—Lex Barker, Jane Maxwell.
NO MAN'S WOMAN—Marie Windsor, John Archer, Patrick Knowles.
SECRET VENTURE—Kent Taylor, Jane Hylton—(Made in England)—68m.
STRANGER AT MY DOOR—Macdonald Carey, Patricia Medina, Skip Homeier.
TANGABUKU—Documentary—(Made in Africa)—(Catlow).
TRACK THE MAN DOWN—Kent Taylar, Petula Clark.
TREACHERY—Marie Windsor, Jil Jarmyn, John Archer.
TWINKLE IN GOD'S EYE—Mickey Rooney, Coleen Grey, Hugh O'Brian.
VANISHING AMERICAN, THE—Scott Brady, Audrey Totter, Forrest Tucker.

20th Century-Fox

(1954 releases from 401;
1955 releases from 501)

ADVENTURES OF HAJJI BABA, THE—MD—John Derek, Elaine Stewart, Thomas Gomez—Arabian Nights-type entertainment has the angles—94m.—see Oct. 20 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (424)
ADVENTURES OF SADIE, THE—C—Joan Collins, George Cole, Kenneth More, Hermione Gingold—Satisfactory British camedy for the art spots—88m.—see June 1 issue—Leg.: B—(Eastman Color)—English-made). (508)
ANGELA—MD—Dennis O'Keefe, Mara Lane, Rossane Brazzi—Okey programmer—81m.—see May 11 issue—Leg.: B—(Filmed in Italy). (511)
BELLE STARR'S DAUGHTER—W—George Montgomery, Rod Cameron, Ruth Roman—Western reissue should do okeh—86m.—see Feb. 9 issue—(Reissue). (541)

BLACK 13—MD—Peter Reynolds, Rana Andersan, Patric Barr—For the lower half—75m.—see Nov. 17 Issue—(English-made). (428)

BLACK WIDOW—MY—Ginger Rogers, Van Heflin, Gene Tierney, George Raft, Peggy Ann Garner—Goad mystery—95m.—see Nov. 3 issue—(Color by DeLuxe)—(CinemaScope). (423)

BROKEN LANCE—MD—Spencer Tracy, Robert Wagner, Jean Peters, Richard Widmark—Well-made melodrama—96m.—see July 28 issue—(Color by DeLuxe)—(CinemaScope). (419)

CARMEN JONES—DMU—Dorothy Dandridge, Harry Belafonte, Olga James—Depends on the Individual situation—105m.—see Oct. 20 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (422)

DADDY LONG LEGS—MUC—Fred Astaire, Leslie Caron, Terry Moore, Thelma Ritter—Entertaining entry headed for higher grosses—126m.—see May 11 issue—(Color by De Luxe)—(CinemaScope). (515)

DAKOTA LIL—W—George Montgomery, Marie Windsor, Rod Cameron—Reissue has the angles—88m.—see Feb. 9 issue—(Reissue). (542)

DESIREE—D—Marlon Brando, Jean Simmons, Merle Oberon—Impressive picturization af best seller—110m.—see Nov. 17 issue—(Color by DeLuxe)—(CinemaScope). (425)

DEVIL'S HARBOR—MD—Richard Arlen, Greta Gynt, Donald Houston—For the duallers—71m.—see Dec. 29 issue—(English-made). (429)

HOUSE OF BAMBOO—MD—Robert Ryan, Robert Stock, Shirley Yamaguchi, Cameron Mitchell—Highly Interesting meller—102m.—see July 13 issue—(Color by DeLuxe)—(CinemaScope)—(Filmed in Japan). (516)

HOW TO BE VERY, VERY POPULAR—F—Betty Grable, Sheree North, Robert Cummings, Charles Coburn—Farce has angles for the selling—89m.—see July 27 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (518)

LEFT HAND OF GOD, THE—D—Humphrey Bogart, Gene Tierney, Lee J. Cobb, Agnes Moorehead—Interesting entry has angles to sell—87m.—see Sept. 7 issue—(Color by DeLuxe)—(CinemaScope). (520)

LIFE IN THE BALANCE, A—MD—Ricardo Montalban, Anne Bancroft, Lee Marvin—Satisfactory programmer—74m.—see Jan. 26 issue—(Made in Mexico). (506)

LIVING SWAMP, THE—DOC—Nature in the Okefenokee Swamp—Satisfactory featurette—33m.—see July 27 issue—(Color by DeLuxe)—(CinemaScope) (512)

LOVE IS A MANY SPLENDORED THING—D—William Holden, Jennifer Jones, Torin Thatcher—Well-made romantic drama for better returns—102m.—see Aug. 24 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Filmed in Hong Kong). (521)

MAGNIFICENT MATADOR, THE—D—Maureen O'Hara, Anthony Quinn, Thomas Gomez—Entry has angles—94m.—see June 1 issue—Leg.: B—(Eastman Color)—(CinemaScope). (513)

MAN CALLED PETER, A—BID—Richard Todd, Jean Peters, Marjorie Rambeau—Highly inspirational film will need selling—119m.—see April 9 issue—(Color by DeLuxe)—(CinemaScope). (509)

OTHER WOMAN, THE—D—Hugo Haas, Cleo Moore, Lance Fuller—Okeh programmer for the duallers—81m.—see Jan. 12 issue. (430)

OUTLAW'S DAUGHTER, THE—W—Jim Davis, Kelly Ryan, Bill Williams—For the lower half—75m.—see Dec. 1 issue—(Color). (427)

PRINCE OF PLAYERS—BID—Richard Burton, Maggie McNamara, John Derek—Quality drama calls for special handling—102m.—see Jan. 12 issue—(Color)—(CinemaScope). (502)

RACERS, THE—MD—Kirk Douglas, Bella Darvl, Gilbert Roland—Entertaining entry—95m.—see Feb. 9 issue—(Color by De Luxe)—(CinemaScope)—Leg.: B. (505)

RAID, THE—MD—Van Heflin, Anne Bancroft, Richard Boone—Okeh Civil War actian meller—83m.—see July 28 issue—(Technicolor). (408)

SEVEN CITIES OF GOLD—MD—Richard Egan, Anthony Quinn, Michael Rennie, Rita Moreno—Well made, interesting adventure yarn—103m.—see Sept. 21 issue—(Color by DeLuxe)—(CinemaScope). (522)

SEVEN YEAR ITCH, THE—C—Marilyn Monroe, Tom Ewell, Evelyn Keyes—Highly amusing comedy should do better business—105m.—see June 15 issue—Leg.: B—(Color by De Luxe)—(CinemaScope). (517)

SOLDIER OF FORTUNE—MD—Clark Gable, Susan Hayward, Michael Rennie—Adventure yarn has high potential—96m.—see June 1 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Made in Hong Kong).(514)

THAT LADY—MD—Olivia DeHavilland, Gilbert Roland, Francoise Rosey, Dennis Price—Castume meller will need plenty of push—100m.—see June 1 issue—(Print by Technicolor)—(CinemaScope)—(Made in Spain). (504)

THERE'S NO BUSINESS LIKE SHOW BUSINESS—MU—Ethel Merman, Donald O'Connor, Marilyn Monroe, Dan Dailey, Johnnie Ray, Mitzi Gaynor—Calarful musical is headed for better grasses—117m.—see Dec. 15 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (426)

TWELVE O'CLOCK HIGH — MD — Gregory Peck, Hugh Marlowe, Gary Merrill—The Peck name should help war reissue—131½m.—see Jan. 12 issue. (540)

UNTAMED—AD—Tyrone Power, Susan Hayward, Richard Egan—Colorful entry has names and angles—111m.—see March 9 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (507)

VIOLENT SATURDAY—MD—Victor Mature, Richard Egan, Virginia Leith—Gangster entry has names and punch—90m.—see April 20 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (510)

VIRGIN QUEEN, THE—HISD—Bette Davis, Richard Todd, Joan Collins, Jay Robinson—Highly interesting entry—92m.—see Aug. 10 issue—(Color by DeLuxe)—(CinemaScope). (519)

WHITE FEATHER — OMD — Robert Wagner, John Lund, Debra Paget—Well-made Indian yarn—102m.—see Feb. 23 issue—(Print by Technicolor)—(CinemaScope). (503)

WOMAN'S WORLD — CD — Clifton Webb, June Allyson, Van Heflin, Lauren Bacall, Fred MacMurray, Arlene Dahl, Cornel Wilde—Headed far the better maney—94m.—see Oct. 6 issue—(Print by Technicalor)—(CinemaScope). (421)

TO BE REVIEWED OR IN PRODUCTION

BOTTOM OF THE BOTTLE—Van Johnson, Joseph Cotton, Margaret Hayes—(Color)—(CinemaScope).

CAROUSEL—Gordon MacRae, Shirley Jones, Cameron Mitchell—(Color)—(CinemaScope).

DEEP BLUE SEA, THE—Vivien Leigh, Kenneth More—99m.—Leg.: B—(Color by DeLuxe)—(CinemaScope). (527)

GIRL IN THE RED VELVET SWING, THE—Ray Milland, Joan Collins, Farley Granger—(Color by DeLuxe)—(CinemaScope). (524)

GOOD MORNING MISS DOVE—Jennifer Jones, Robert Stack. (528)

KING AND I, THE—Deborah Kerr, Yul Brynner, Dorothy Dandridge—(CinemaScope).

LIEUTENANT WORE SKIRTS, THE—Tom Ewell, Sheree North, Rita Moreno—(Color)—(CinemaScope).

LOVER BOY—Gerard Philipe, Valerie Hobson, Joan Greenwood—85m.—Leg.: B. (526)

OASIS—Michele Morgan, Cornell Borchers—(CinemaScope)—(Made in Europe).

ON THE THRESHOLD OF SPACE—Guy Madison, Virginia Leith—(Color)—(CinemaScope).

RAINS OF RANCHIPUR—Lena Turner, Fred MacMurray, Michael Rennie, Eugenie Leontovich—(Color)—(CinemaScope).

TALL MEN, THE—Clark Gable, Jane Russell, Robert Ryan—122m.—(Color by DeLuxe)—(CinemaScope). (523)

VIEW FROM POMPEY'S HEAD, THE—Richard Egan, Dana Wynter, Cameron Mitchell—(Color by DeLuxe)—(CinemaScope). (525)

United Artists

BAREFOOT CONTESSA, THE—D—Humphrey Bogart, Ava Gardner, Edmond O'Brien—High rating—128m.—see Oct. 6 issue—Leg.: B—(Technicolor)—(Made in Italy)—(Figaro)—(1.75:1).

BATTLE TAXI—MD—Sterling Hayden, Arthur Franz, Marshall Thompson—Okeh programmer—82m.—see Jan. 12 issue—(Tors-Arthur)—(1.75-1).

BEACHCOMBER, THE—CD—Glynis Johns, Robert Newton, Donald Sinden—Amusing Import for art and specialty spots—82m.—see Jan. 26 Issue—(Technicolor)—(English-made)—(Rank)—(1.66 to 1).

BIG BLUFF, THE—D—John Bromfiled, Martha Vickers, Robert Hutton—Routine lower half entry—70m.—see July 27 issue—Leg.: B—(Wilder).

BIG HOUSE U. S. A.—MD—Broderick Crawford, Ralph Meeker, Randy Farr—Okeh programmer—82m.—see March 23 issue—Leg.: B—(Schenck).

BIG KNIFE, THE—D—Jack Palance, Ida Lupino, Wendell Corey, Shelley Winters—Powerful, absorbing drama about Hollywood will command wide attention—111m.—see Sept. 21 issue—Leg.: B—(Aldrich).

BLACK TUESDAY—MD—Edward G. Robinson, Peter Graves, Jean Parker—Okeh programmer—80m.—see Dec. 29 issue—Leg.: B—(Goldstein)—(1.85-1).

BREAK TO FREEDOM—D—Anthony Steel, Jack Warner, Robert Beatty—Okeh entry for the art spots—88m.—see July 27 issue—(English-made)—(Angel)—(1.66-1).

BULLET FOR JOEY, A—MD—Edward G. Robinson, George Raft, Audrey Totter—Okeh programmer—85m.—see April 9 issue—(Bischoff-Diamond)—(1.85-1).

CANYON CROSSROADS—MD—Richard Basehart, Phyllis Kirk, Stephen Elliot—Okeh programmer—83m.—see March 23 issue—(Joyce-Werker)—(1.75-1).

DESERT SANDS—MD—Ralph Meeker, J. Carrol Naish, John Smith—Okeh programmer—87m.—see Aug. 24 Issue—(Technicolor)—(SuperScope)—(Bel-Air).

DIAMOND WIZARD, THE—MD—Dennis O'Keefe, Margaret Sheridan, Philip Friend—Routine programmer will fit inta the duallers—83m.—see July 28 Issue—(English-made)—(Pallos)—(1 66-1).

GENTLEMEN MARRY BRUNETTES—MUC—Jane Russell, Jeanne Crain, Alan Young, Scott Brady—Musical has curves and angles—97m.—see Sept. 21 issue—(Technicolor) — (CinemaScope) — (Made in Europe) — (Sale-Waterfield).

GOLDEN MISTRESS, THE—MD—John Agar, Rosemarie Bowe, Abner Biberman—Okeh programmer far the lawer half—82m.—see Nov. 4 issue—Leg.: B—(Print by Technicolor—(Made In Haiti)—(Kay-Rybnick)—(1.66-1).

GOOD DIE YOUNG, THE—D—Laurence Harvey, Gloria Grahame, Richard Basehart—Interesting drama—100m.—see Jan. 26 Issue—(English-made)—(Remus). .

HIGH AND DRY—C—Paul Douglas, Alex Mackenzie, James Copeland—Pleasant well-made comedy for the art spots—93m.—see Sept. 22 issue—(English-made)—(Rank).

KENTUCKIAN, THE—MD—Burt Lancaster, Dianne Foster, Dianna Lynn, John McIntire—Interesting melodrama—104m.—see July 27 issue—Leg.: B—(Print by Technicolor)—(CinemaScope)—(Hecht-Lancaster).

KISS ME DEADLY—MYMD—Ralph Meeker, Maxine Cooper, Paul Stewart—Mickey Spillane entry has angles—105m.—see May 4 issue—Leg.: B—(Parklane).

LAWLESS RIDER, THE—W—Johnny Carpenter, Rose Bascom, Frankie Darro—Weak western far the lower half—62m.—see Nov. 3 issue—(Royal West)—(1.85-1).

MALTA STORY—HISMD—Alec Guiness, Jack Hawkins, Muriel Pavlow—High rating far the art and specialty houses—98mh.—see July 28 Issue—(English-made)—(Rank)—(1.66-1)

MAN WHO LOVED REDHEADS, THE—ROMC—Moira Shearer, John Justin, Roland Culver—For the art and specialty spots—89m.—see July 27 issue—Leg.: B—(Eastman Color)—(Print by Technicilor)—(Lopert).

MARTY—D—Ernest Borgnine, Betsy Blair, Esther Minciotti High rating heartwarming drama—89m.—See April 6 issue—(Hecht-Lancaster).

NAKED STREET, THE—MD—Farley Granger, Anthony Quinn, Anne Bancroft—Satisfactary pragram entry—84m.—see Aug. 24 issue—(Small).

NIGHT OF THE HUNTER, THE—D—Robert Mitchum, Shelley Winters, Lillian Gish—Entry based an best-selling book needs selling—93m.—see July 27 issue—Leg.: B—(Gregory)—(1.85-1).

NOT AS A STRANGER—D—Olivia de Haviland, Robert Mitchum, Frank Sinatra, Gloria Grahame—Highly touted filmization of popular best-seller should wind up in the better money—135m.—see June 29 Issue—Leg.: B—(Kramer).

OPERATION MANHUNT—MD—Harry Townes, Irja Jensen, Jacques Aubuchon—Satisfactary pragrammer far the lawer half—77m.—see Nov. 3 Issue—(Filmed In Canada)—(MPTV)—(1.66-1).

OTHELLO—D—Orson Welles, Susanne Cloutier, Michael MacLiammoire—Shakespeare work for the art and speciality houses—92m.—see June 15 issue—(Made in Italy)—(Welles).

PURPLE PLAIN, THE—MD—Gregory Peck, Win Min Than, Bernard Lee—Well made interesting entry—100m.—see April 6 issue—(Filmed in Burma)—(Technicolor)—(Bryan).

ROBBER'S ROOST—W—George Montgomery, Richard Boone, Sylvia Findlay—Okeh western—82m.—see May 18 issue—Leg.: B—(Eastman Color)—(Goldstein-Jacks).

ROMEO AND JULIET—D—Laurence Harvey, Susan Shentall, Flora Robson—High rating classical drama—140m.—see Dec. 29 Issue—(Technicolor)—(1.66-1)—(Filmed In England and Italy)—(Rank).

SABAKA—MD—Boris Karloff, Nino Marcel, Victor Jory, June Foray—For the lower half ar art spats—74m.—see Feb. 9 Issue—(Technicolor)—(Made In India)—(Ferrin)—(1.75-1).

SEA SHALL NOT HAVE THEM, THE—MD—Michael Redgrave, Dirk Bogarde, Nigel Patrick—Fair entry for the art and specialty spots—91m.—(English-made)—(1-66-1)—(Angel).

SHADOW OF THE EAGLE—MD—Richard Greene, Valentina Cortesa, Binnie Barnes—Mediocre lower half entry—93m.—see Sept. 7 issue—(Made in England and Italy)—(Valiant).

SNOW CREATURE—MD—Paul Langton, Leslie Denison, Teru Shimada—For the lower half—70m.—see Nov. 17 issue—(Wilder)—(1.85-1).

STEEL CAGE, THE—COMP—Paul Kelly, Maureen O'Sullivan, Walter Slezak—For the lawer half—80m.—see [illegible] 3 issue—(Phoenix).

STRANGER ON HORSEBACK—OMD—Joel McCrea, Miroslava, Kevin McCarthy—Good program enrty—66m.—see March 9 issue—(1.85-1)—(Ansco Color)—(Goldstein).

SUMMERTIME—ROMD—Katherine Hepburn, Rossano Brazzi, Isa Miranda—Stage play filmization has angles—99m. — see June 15 issue — Leg.: B — (Eastman Color)—(Print by Technicolor)—(Made in Italy)—(Lopert).

TIGER AND THE FLAME, THE—MD—Mehtab, Sohrab Modi, Mubarak—Interesting meller for the art spots—97m.—see May 18 issue—(Technicolor)—(Indian-made)—(Modi).

TOP OF THE WORLD—MD—Frank Lovejoy, Evelyn Keyes, Dale Robertson—Fair programmer—90m.—see May 4 issue—Leg.: B—(Baird-Foster).

TWIST OF FATE—MD—Ginger Rogers, Rerbert Lom, Stanley Baker—Interesting melodrama has star draw to help—89m.—see Nov. 3 Issue—Leg.: B—(Made In France)—(Setton)—(1.85-1).

VERA CRUZ—OMD—Gary Cooper, Burt Lancaster, Denise Darcel—Actian packed meller has much ta affer—94m.—see Jan. 12 issue (SuperScope)—(Technicolor)—(Made in Mexico)—Leg.: B—(Hecht-Lancaster).

VICTORY AT SEA—DOC—Well-made documentary—97m.—see June 2 Issue—(Salomon).

WHITE ORCHID, THE—MD—William Lundigan, Peggie Castle, Armando Silvestre—Okeh far the duallers—81m.—see Dec. 15 issue—(Color)—(LeBorg)—1.85-1).

YOU KNOW WHAT SAILORS ARE—C—Akim Tamiroff, Donald Sinden, Sarah Lawson—Zany import for the lower half—89m.—see Nov. 17 issue—(Technicolar)—(English-made)—(Rank)—(1.66-1).

TO BE REVIEWED OR IN PRODUCTION

ALEXANDER THE GREAT—Richard Burton, Fredric March, Claire Bloom, Danielle Darrieux—(Technicolor)—(CinemaScope)—(Rossen).

BEAST OF HOLLOW MOUNTAIN, THE—Guy Madison, Patricia Medina, Carlos Rivas—(Eastman Color)—(CinemaScope)—(Made in Mexico)—(Nassour).

COMANCHE—Dana Andrews, Nestor Paiva—(Eastman Color)—(CinemaScope)—(Made in Mexico)—(Kruger).

FOREIGN INTRIGUE—Robert Mitchum, Genevieve Page (Eastman Color)—(Made in France)—(Reynolds).

FORT YUMA—Peter Graves, Joan Vohs, John Hudson—(Technicolor)—(Bel-Air).

INDIAN FIGHTER, THE—Kirk Douglas, Walter Matthau, Elsa Martinelli—(Color)—(CinemaScope)—(Bryna).

KILLER'S KISS—Frank Silvera, Jamie Smith—(Kubrick-Bousel).

KISS BEFORE DYING, A—Robert Wagner, Jeffrey Hunter, Virginia Leith — (Eastman Color) — (CinemaScope) — (Crown).

LAST MAN IN THE WAGON MOUND, THE—Clark Gable—(Russ-Field).

LET'S MAKE UP—Errol Flynn, Anna Neagle, David Farrar—(Eastman Color)—(Wilcox).

MAN WITH THE GOLDEN ARM, THE—Frank Sinatra, Eleanor Parker, Kim Novak—(Carlyle).

WHILE THE CITY SLEEPS—Dana Andrews, Rhonda Fleming, Ida Lupino, George Sanders—(Friedlob).

RICHARD III—Laurence Olivier, John Gielgud, Ralph Richardson, Claire Bloom—(Technicolor)—(VistaVision)—(Made in England)—(Lopert).

RUN FOR THE SUN—Richard Widmark, Leo Genn—(Russ-Field).

STAR OF INDIA—Cornel Wilde, Jean Wallace—(Technicolor)—(Stross).

STORM FEAR—Cornel Wilde, Dan Duryea, Jean Wallace—(Theodora).

THREE BAD SISTERS—John Bronfield, Marla English, Kathleen Hughes, Sara Shane—(Bel-Air).

TOP GUN—Sterling Hayden, Karin Booth, William Bishop—(Small).

TRAPEZE—Burt Lancaster, Gina Lollobrigida, Tony Curits—(Made in France)—(Hecht-Lancaster).

TROUBLESHOOTER, THE—Robert Mitchum, Jan Sterling—(Goldwyn, Jr.).

Universal-International

(1954-55 releases from 501)

ABBOTT AND COSTELLO MEET THE KEYSTONE KOPS—C—Bud Abbott, Lou Costello, Lynn Bari—Satisfactory Abbott and Costello entry—79m.—see Jan. 26 issue. (513)

ABBOTT AND COSTELLO MEET THE MUMMY—F—Bud Abbott, Lou Costello, Marie Windsor—For the juveniles and A and C fans—79m.—see May 4 issue. (526)

AIN'T MISBEHAVIN'—CMU—Rory Calhoun, Piper Laurie, Jack Carson—Fair programmer—81½m.—see June 1 issue—Leg.: B—(Technicolor). (529)

BENGAL BRIGADE—Rock Hudson, Arlene Dahl, Ursula Theiss—Okeh programmer—87m.—see Nov. 3 Issue—(Technicolor). (501)

CAPTAIN LIGHTFOOT—MD—Rock Hudson, Barbara Rush, Jeff Morrow—Interesting costume meller—91½m.—see Feb. 23 issue—(Print by Technicolor)—(CinemaScope)—(Made in Ireland) (514)

CHIEF CRAZY HORSE—OMD—Victor Mature, Susan Ball, John Lund—Satisfactory Indian vs. cavalry action entry—86m.—see Feb. 23 issue—(Print by Technicolor)—(CinemaScope) (517)

CULT OF THE COBRA—MD—Faith Domergue, Richard Long, Marshall Thompson—Satisfactory horror shaw for the program—82m.—see March 23 issue. (536)

DESTRY—OMD—Audie Murphy, Mari Blanchard, Lyle Bettger—Remake has the angles for exploitation—95m.—see Dec. 15 issue—(Technicolor)—Leg.: B (508)

FAR COUNTRY, THE—MD—James Stewart, Ruth Roman, Corinne Calvet—Good outdoor action entry has angles—97m.—see Jan. 26 issue—(Technicolor). (511)

FEMALE ON THE BEACH—D—Joan Crawford, Jeff Chandler, Jan Sterling—Good suspense drama—97m.—see July 27 issue—Leg.: B. (536)

FOUR GUNS TO THE BORDER—OD—Rory Calhoun, Colleen Miller, George Nader—Okeh programmer—82½m.—see Sept. 22 issue—Leg.: B—(Technicolor). (502)

FOXFIRE—D—Jane Russell, Jeff Chandler, Dan Duryea—Interesting drama—91½m.—see June 15 issue—Leg.: B—(Technicolor). (528)

FRANCIS IN THE NAVY—F—Donald O'Connor, Martha Hyer, Jim Backus—Average series entry—80m.—see July 13 issue. (534)

KISS OF FIRE—MD—Jack Palance, Barbara Rush, Rex Reason, Martha Hyer—Satisfactory programmer—87m.—see Sept. 7 issue—(Technicolor). (538)

LAND OF FURY—MD—Jack Hawkins, Glynis Johns, Noel Purcell—Okeh programmer or art house entry—82m.—see March 9 issue (Print by Technicolor)—(Filmed in New Zealand)—(Rank) (509)

LOOTERS, THE—MD—Roray Calhoun, Julie Adams, Ray Danton—Good programmer—87m.—see April 20 issue. (524)

MA AND PA KETTLE AT WAIKIKI—C—Marjorie Main, Percy Kilbride, Lori Nelson—Okeh series entry—79m.—see March 9 issue. (519)

MAN FROM BITTER RIDGE, THE—W—Lex Barker, Mara Corday, Stephen McNally—Okeh western—80m.—see April 20 issue—(Eastman color). (525)

MAN WITHOUT A STAR—OMD—Kirk Douglas, Jeanne Crain, Claire Trevor—Off-beat outdoor action entry has the angles—89m.—see March 9 issue—(Technicolor). (520)

NAKED DAWN, THE—D—Arthur Kennedy, Eugene Iglesias, Betta St. John—Can be slotted either in art spots or on lower half in regulation outlets—82m.—see July 27 issue—Leg.: B—(Print by Technicolor)—(Made in Mexico). (537)

ONE DESIRE—D—Anne Baxter, Rock Hudson, Julie Adams—Drama will have most appeal for women—94m.—see July 13 issue—(Technicolor). (532)

PRIVATE WAR OF MAJOR BENSON, THE—CD—Charlton Heston, Julie Adams, William Demerest—High rating comedy drama has wide family appeal—105m.—see July 13 issue—(Technicolor). (533)

PURPLE MASK, THE—MD—Tony Curtis, Coleen Miller, Gene Barry — Satisfactory programmer — 82m. — see June 15 issue—(Technicolor)—(CinemaScope). (530)

REVENGE OF THE CREATURE—MD—John Agar, Lori Nelson, John Bromfield—Meller has angles, especiall in 3-D—82m.—see March 23 issue. (3-D; 521); (2-D; 522).

RICOCHET ROMANCE—C—Marjorie Main, Chill Wills, Pedro Gonzales-Gonzales—For the lower half—80m.—see Nov. 3 issue—(1.85-1). (504)

SHRIKE, THE—D—Jose Ferrer, June Allyson, Kendall Clark—Psychological drama has angles—88m.—see May 18 issue. (535)

SIGN OF THE PAGAN—MD—Jeff Chandler, Jack Palance, Ludmilla Tcherina—Well-made adventure story should ride into the better money—92m.—see Nov. 17 issue—(Technicolor). (CinemaScope—505)—(regular—506)

SIX BRIDGES TO CROSS—MD—Tony Curtis, Julie Adams, George Nader—Okeh action meller—96m.—see Jan. 26 issue—Leg.: B. (512)

SMOKE SIGNAL—MD—Dana Andrews, Piper Laurie, Rex Reason—Okeh program meller—88m.—see Feb. 9 Issue—(Technicolor). (516)

SO THIS IS PARIS—MUC—Tony Curtis, Gloria De Haven, Gene Nelson, Corinne Calvert—Entertaining musical has names to help—96m.—see Nov. 17 issue—Leg.: B—(Technicolor). (507)

THIS ISLAND EARTH—SFD—Jeff Morrow, Faith Domergue, Rex Reason—Good programmer—87m.—see April 6 issue—(Technicolor). (527)

TO HELL AND BACK—BID—Audie Murphy, Marshall Thompson, Charles Drake—Well-made war film should have wide appeal—106m.—see July 27 issue—(Print by Technicolor)—(CinemaScope). (539, CinemaScope)—(540, Standard)

WEST OF ZANZIBAR—MD—Anthony Steel, Sheila Sim, Edric Connor—Import is okeh programmer—84m.—see Dec. 15 issue—(English made in Africa)—(Technicolor). (503)

YELLOW MOUNTAIN, THE—MD—Lex Barker, Mala Powers, Howard Duff—Average programmer for the duallers—78m.—see Dec. 1 issue—(Technicolor)—(2-1). (510)

TO BE REVIEWED OR IN PRODUCTION

ALL THAT HEAVEN ALLOWS—Jane Wyman, Rock Hudson, Colleen Miller—(Technicolor).

AWAY ALL BOATS—Jeff Chandler, George Nader, Julie Adams—(Technicolor)—(VistaVision)—(Made in the Virgin Islands).

BACKLASH—Richard Widmark, Donna Reed—(Technicolor).

BENNY GOODMAN STORY, THE—Steve Allen, Gene Krupa, Donna Reed—(Technicolor).

CONGO CROSSING—Virginia Mayo, George Nader—(Technicolor).

CREATURE WALKS AMONG US, THE—Jeff Morrow, Rex Reason, Leigh Snowden.

GUN SHY—Jock Mahoney, Martha Hyer, Lyle Bettger.

DAY OF FURY, A—Dale Robertson, Jock Mahoney.

GIRL IN THE CAGE, THE—William Campbell, Kathleen Case, Keenan Wynn.

KETTLES IN THE OZARKS, THE—Marjorie Main, Arthur Hunnicut, Una Merkel.

LADY GODIVA—Maureen O'Hara, George Nader, Rex Reason—(Print by Technicolor).

NEVER SAY GOODBYE—Rock Hudson, Cornell Borchers, George Sanders—(Technicolor).

PILLARS OF THE SKY—Jeff Chandler, Dorothy Malone, Ward Bond—(Technicolor)—(CinemaScope).

RAWHIDE YEARS, THE—Tony Curtis, Colleen Miller, Arthur Kennedy—(Technicolor).

RED SUNDOWN—Rory Calhoun, Martha Hyer, Dean Jagger.

SECOND GREATEST SEX, THE—Jeanne Crain, George Nader, Bert Lahr—Leg.: B—(Technicolor)—(CinemaScope).

SPOILERS, THE—Jeff Chandler, Rory Calhoun, Anne Baxter—(Technicolor).

SQUARE JUNGLE, THE—Tony Curtis, Pat Crowley, Ernest Borgnine.

TARANTULA—John Agar, Mara Corday, Leo G. Carroll.

THERE'S ALWAYS TOMORROW—Barbara Stanwyck, Fred MacMurray, Joan Bennett.

WORLD IN MY CORNER—Audie Murphy, Barbara Rush, Jeff Morrow.

Warners

(1954-55 releases from 401)

BATTLE CRY—MD—Van Heflin, Aldo Ray, Mona Freeman High rating Marine yarn—148m.—see Feb. 9 issue—WarnerColor)—(CinemaScope). (411)

BIG SLEEP, THE—MYMD—Hupmphrey Bogart, Lauren Bacall, Martha Vickers—Reissues has names—114m.—see Dec. 1 issue. (407)

BLOOD ALLEY—MD—John Wayne, Lauren Bacall, Paul Fix—Adventure yarn has angles to sell—115m.—see Sept. 21 issue—Leg.: B—(WarnerColor)—(CinemaScope). (502)

DAM BUSTERS, THE—MD—Richard Todd, Michael Redgrave, Ursula Jeans—Highly interesting war entry—102m.—see June 29 issue—(English-made). (420)

DRUM BEAT—MD—Alan Ladd, Audrey Dalton, Marisa Pavan—Ladd draw will make the difference—107m.—see Nov. 17 issue—(WarnerColor)—(CinemaScope). (404)

EAST OF EDEN—D—Julie Harris, James Dean, Raymond Massey—High rating drama—115m.—see Feb. 23 issue—(WarnerColor)—(Print by Technicolor)—(CinemaScope. (414)

ILLEGAL—D—Edward G. Robinson, Nina Foch, Hugh Marlowe—Programmer has the angles—88m.—see Sept. 7 issue. (503)

JUMP INTO HELL—ACD—Jack Sernas, Kurt Kasznar, Arnold Moss—Rugged war entry should do okeh in action spots as programmer—93m.—see April 6 issue. (410)

LAND OF THE PHARAOHS—HISD—Jack Hawkins, Joan Collins, Dewey Martin, Luisa Boni—Highly interesting entry — 105m. — see June 29 issue — Leg.: B—(WarnerColor) — (Print by Technicolor) — (CinemaScope)—(English-made)—(Filmed in Egypt and Italy). (419)

McCONNELL STORY, THE—BID—Alan Ladd, June Allyson, James Whitmore—Names will help average service biography — 107m. — see Sept. 7 issue — (WarnerColor)—(CinemaScope). (501)

MISTER ROBERTS—C—Henry Fonda, James Cagney, Jack Lemmon—High rating—123m.—see June 1 issue—Leg.: B—(WarnerColor)—(CinemaScope). (418)

NEW YORK CONFIDENTIAL—MD—Broderick Crawford, Richard Conte, Marilyn Maxwell—Okeh program entry—87m.—see Feb. 23 issue—Leg.: B. (413)

PETE KELLY'S BLUES—DMU—Jack Webb, Janet Leigh, Edmond O'Brien—Highly entertaining jazz age melodrama—95m.—see Aug. 10 issue—Leg.: B—WarnerColor)—(Print by Technicolor)—(CinemaScope). (421)

SARATOGA TRUNK—CD—Gary Cooper, Ingrid Bergman, John Warburton—Names should help reissue—135m.—see Dec. 1 issue. (406)

SEA CHASE, THE—MD—John Wayne, Lana Turner, Tab Hunter—Interesting meller has names and entertainment angles—118m.—see May 18 issue—Leg.: B—(WarnerColor)—(CinemaScope). (416)

SILVER CHALICE, THE—MD—Virginia Mayo, Pier Angeli, Jack Palance—Highly interesting entry—137m.—see Dec. 29 issue—(WarnerColor)—(CinemaScope). (408).

STAR IS BORN, A—DMU—Judy Garland, James Mason, Jack Carson—High rating—154m.—see Oct. 6 issue—Leg.: B—(Technicolor)—(CinemaScope). (403)

STRANGE LADY IN TOWN—MD—Greer Garson, Dana Andrews, Cameron Mitchell—Entertaining entry needs sales push—112m.—see Apr. 20 issue—(WarnerColor)—(CinemaScope). (415)

TALL MAN RIDING—W—Randolph Scott, Dorothy Malone, Peggie Castle—Okey western—83m.—see May 18 issue—(WarnerColor). (417)

TRACK OF THE CAT—D—Robert Mitchum, Teresa Wright, Diana Lynn—Unusual dramatic fare should benefit from the star draw—102m.—see Nov. 17 issue—Leg.: B—(WarnerColor)—(CinemaScope). (405)

UNCHAINED—MD—Elroy Hirsch, Barbara Hale, Chester Morris—Well made programmer—75m.—see Feb. 9 issue. (412)

YOUNG AT HEART—ROMD—Doris Day, Frank Sinatra, Gig Young—Entertaining entry headed for better returns—117m.—see Dec. 29 issue—(Technicolor)—(1.85-1). (409)

TO BE REVIEWED OR IN PRODUCTION

ANIMAL WORLD, THE—Irwin Allen nature documentary—(Technicolor).

COURT MARTIAL OF BILLY MITCHELL, THE—Gary Cooper, Ralph Bellamy—(Technicolor)—(CinemaScope).

DARKEST HOUR, THE—Alan Ladd, Joanne Dru, Edward G. Robinson—(WarnerColor)—(CinemaScope).

GIANT—Elizabeth Taylor, Rock Hudson, James Dean—(WarnerColor).

GOODBYE, MY LADY—Walter Brennan, Brandon de Wilde, Phil Harris.

HELEN OF TROY—Rosanna Podesta, Jacques Sernas, Sir Cedric Hardwicke — (WarnerColor) — (CinemaScope)—(Made in Italy).

I DIED A THOUSAND TIMES—Shelley Winters, Jack Palance—(WarnerColor)—(CinemaScope).

MIRACLE IN THE RAIN—Van Johnson, Jane Wyman.

MOBY DICK—Gregory Peck, Leo Genn, Richard Basehart—(Technicolor)—(CinemaScope)—(Made in Wales).

OLD MAN AND THE SEA, THE—Spencer Tracy—(WarnerColor)—(CinemaScope)—(Made in Cuba).

REBEL WITHOUT A CAUSE—James Dean, Natalie Wood—(WarnerColor)—(CinemaScope).

RIVER CHANGES, THE—Rosanna Rory, Harold Marish—(Made in Germany).

SEARCHERS, THE—John Wayne, Jeffrey Hunter, Vera Miles—(Color)—(VistaVision).

SERENADE—Mario Lanza, Joan Fontaine, Vincent Price—(WarnerColor)—(Made in Mexico).

SINCERELY YOURS—Liberace, Joanne Dru, Dorothy Malone—(WarnerColor).

SPIRIT OF ST. LOUIS, THE—James Stewart—(Warner Color)—(CinemaScope)—(Made in France).

TARGET ZERO—Richard Conte, Peggy Castle.

Miscellaneous

(Distributors' addresses will be furnished on request)

BLONDE PICK-UP, THE—Exploitation film for the duallers—57m.—see April 6 issue—(Globe Roadshows).

BREVITIES OF 1955—BUR—Fair Negro burlesque entry—52m.—see Aug. 10 issue—(Union).

BURLESQUE FOLLIES—BUR—Satisfactory for burlesque spots—57m.—see June 29 issue—(Exclusive).

CINERAMA HOLIDAY—NOV—Betty and John Marsh; Beatrice and Fred Troller—Highly attractive second Cinerama novelty—119m.—see Feb. 23 issue (Technicolor)—(Cinerama)—(Stanley-Warner Cinerama).

DAY OF TRIUMPH—RD—Lee J. Cobb, Joanne Dru, James Griffith—Well made religious drama with special or limited appeal—110m.—see Dec. 29 Issue—(Eastman Color)—(Schaefer).

DEATH TIDE—MD—For the lower half—69m.—see March 23 issue—(Beverly).

DESPERATE WOMEN, THE—MD—Abortion racket film can be exploited—67m.—see Dec. 29 issue—(Newman).

FAST AND THE FURIOUS, THE—MD—John Ireland, Dorothy Malone, Bruce Carlisle—For action spots and duallers—72m.—see Dec. 1 Issue—(American Releasing Corp.).

FIVE GUNS WEST—W—John Lund, Dorothy Malone, Touch Connors—Better than average western—78m.—see May 4 issue—(PatheColor)—(American Releasing Corp.).

GANGBUSTERS—MD—Okeh for the programmers—78m.—see Jan. 26 issue—Leg.: B—(Visual Drama).

JAIL BAIT—MD—For the lower half—70m.—see Jan. 12 issue—(Howco).

LIFE AT STAKE, A—MD—Angela Lansbury, Keith Andes, Douglass Dumbrille—For the lower half—78m.—see Aug. 24—issue—(Gibraltar).

MAMBO BURLESK—BUR—Satisfactory for burlesque spots—52m.—see June 1 issue—(Mishkin).

MAU MAU—DOC—Well-made documentary with angles—53m.—see July 27 issue—(Color)—(Filmed in Kenya)—(Brenner).

MURDER IN VILLA CAPRI—MD—Mediocore lower half filler—68m.—see June 15 issue—(Screen Guild).

NAKED AMAZON—DOC—Interesting documentary—70m.—see June 29 issue—Leg.: B—(Times).

NAUGHTY NEW ORLEANS—MUC—Satisfactory entry for spots that can play it—63m.—see May 18 issue—(Eastman color)—(Union).

OPEN SECRET—MD—John Ireland, Jane Randolph—For the lower half—67m.—see June 15 issue—(Marathon).

OUTLAW TREASURE—W—Mediocre western—67m.—see July 27 issue—(American Releasing).

ROCK 'N' ROLL REVUE—MU—Duke Ellington and his Band, Nat "King" Cole, Leonard Darnell, Dinah Washington—Names will help this in Negro spots—70m.—see Oct. 5. issue—(Kaleidoscopic WonderColor)—(Studio).

STRIPS AROUND THE WORLD—BUR—Satisfactory for burlesque spots—55m.—see July 27 issue—(Mishkin).

TEASERAMA—BUR—Okeh exploitation burlesque entry—69m.—see Jan. 26 issue—(Eastman color)—(Beautiful).

THIS IS YOUR ARMY—DOC—Produced by Movietonews and U. S. Army—Interesting decoumentary on U. S. army—55m.—see Dec. 29 Issue—(Technicolor)—(released by various distributors in exchange areas as a public service).

WEDDING NIGHT FROLICS—BUR—Lili St. Cyr—Fair burlesque entry—66m.—Partly in color—(Union).

English Films

APPOINTMENT IN LONDON—MD—Dirk Bogarde—Fair entry of British Air Force—96m.—see June 29 issue—(English-made)—(Associated Artists).

BELLES OF ST. TRINIAN'S, THE—C—Alstair Sim—Okeh import for art and specialty spots—90m.—see Feb. 9 issue—Leg.: B—(English-made)—(Associated Artists).

CHANCE MEETING—D—Odile Versois—Interesting programmer for English spots—94m.—see May 18 issue—(English-made)—(Pacemaker).

COURT MARTIAL—D—David Niven, Margaret Leighton—Well made and highly interesting item for the art and specialty spots—101m.—see Aug. 10 issue—Leg.: B—(Kingsley International).

DEVIL GIRL FROM MARS—SFD—Science-fiction import for the lower half—77m.—April 6 issue—(English-made)—(Sporton).

EDGE OF DIVORCE—D—Valerie Hobson—Dreary domestic drama for the art houses—83m.—see July 28 issue—(English-made)—(Kingsley International).

EIGHT O'CLOCK WALK—MD—Richard Attenborough—For the art and specialty houses—87m.—see June 15 issue—(English-made)—(Associated Artists).

FOR BETTER, FOR WORSE—C—Dirk Bogarde—Lightweight entry for art spots—75m.—see Jan. 26 issue—(English-(made)—(Eastman color)—(Stratford).

FRONT PAGE STORY—MD—Jack Hawkins—Fair meller for the art spots—95m.—see May 18 issue (English made)—(Associated Artists).

FUSS OVER FEATHERS—CD—Cute import for art spots—84m.—see Jan. 26 issue—(English-made)—(Associated Artists).

GREEN SCARF, THE—MYD—Michael Redgrove—Interesting entry for art and specialty spots—96m.—see Jan. 26 issue—(English-made)—(Associated Artists).

HEART OF THE MATTER, THE—D—Trevor Howard—For the art and class spots—100m.—see Dec. 1 issue—(Made in Africa and England)—(Associated Artists).

INSPECTOR CALLS, AN—D—Alastair Sim—Okeh entry for the art and class spots—80m.—see Dec. 29 issue—(English-made)—(Associated Artists).

INTRUDER, THE—MD—Jack Hawkins—Mildly interesting import—84m.—see Feb. 23 issue—(English-made)—(Associated Artists).

JOHN WESLEY—BID—Fair biography for the religious and art spots—77m.—see Apr. 21 issue—(Eastman Color)—(English-made)—(Methodist Church-Rank).

MIDNIGHT EPISODE—MYC—Stanley Holloway—Entertaining entry for the art spots—78m.—see June 1 issue—(English-made)—(Fine Arts).

PROFILE—MYMD—Import for the lower half or art spots—65m.—see Dec. 29 issue—(English-made)—(American Feature Attractions).

RUNAWAY BUS, THE—CMD—Fairly amusing import for the art houses—78m.—see Nov. 17 issue—(English-made)—(Kramer-Hyams).

SCOTCH ON THE ROCKS—C—Comedy import for the art and specialty spots—77m.—see July 28 issue—(English-made)—(Kingsley-International).

TECKMAN MYSTERY, THE—MY—Margaret Leighton—Interesting programmer—90m.—see Sept. 7 issue—(English-made)—(Associated Artists).

THREE CASES OF MURDER—MD—Off beat three part melodrama for art spots—99m.—see May 18 issue—(English-made)—(Associated Artists).

TO PARIS WITH LOVE—C—Alec Guinness, Odile Versois—Guinness draw makes this an art house natural with possibilities elsewhere—78m.—see May 18 issue—(Technicolor)—(English-made)—(Continental).

Foreign-Made

(Distributors' addresses will be furnished on request)

ANNA CROSS, THE—D—Okeh Soviet entry for the art spots—84m.—see Nov. 17 issue—(Sovcolor)—(Russian-made)—(English titles)—(Artkino).

ASCENT TO HEAVEN—CD—Okeh import for the art houses—75m.—see July 28 issue—(Mexican-made)—(English titles)—(Closs-Mohme).

BED, THE—CD—Richard Todd, Jeanne Moreau, Martine Carol—Well made and highly exploitable import for the art spots—101m.—see Aug. 10 issue—Leg.: C—(English titles)—(Getz-Kingsley).

COMPANIONS OF THE NIGHT—D—Adequate entry for the art houses—94m.—see Dec. 29 issue—(French-made)—(English titles)—(Arlan).

CRIMSON FLOWER, THE—CAR—Satisfactory for the art and Russian spots—44m.—see July 28 issue—(Russian-made)—(English dialogue)—(Sovcolor)—(Artkino).

DESPERATE DECISION—D—Fair import for the art houses—84m.—see Dec. 1 issue—(Made in France and Ireland)—(English dialogue)—(Times).

DEVOTION—Fair import for art spots and those that play Russian—101m.—see Sept. 7 issue—(Sovcolor)—(Russian-made)—(English titles).

FOUR WAYS OUT—MD—Gina Lollobrigida—For the art houses—77m.—see Nov. 17 issue—(Italian-made)—(Dubbed in English)—(Carroll).

GAME OF LOVE, THE—D—One of the better imports—108m.—see Feb. 9 issue—(French-made)—(English titles)—Leg.: C—(Times).

GATE OF HELL—D—Machiko Kyo—Outstanding entry for the art spots—89m.—See April 20 issue—(Japanese made)—(English titles)—(Eastman color)—(Harrison).

GRAN VARIETA—CDMU—Vittorio De Sica—Okeh import for art spots—102m.—see June 1 issue—(Italian-made)—(English titles)—(Color)—(Continental).

GREAT ADVENTURE, THE—OD—Excellent import for the art spots—75m.—see June 15 issue—(Swedish-made) (English narration)—(De Rochemont).

HALF A CENTURY OF SONGS—MU—Silvana Pompanini, —Strictly for Italian audiences—95m.—see Nov. 17 issue—(Ferraniacolor)—(Italian-made)—(English titles) (Continental).

HAMIDO—MD—Import has selling angles and novelty—122m.—see June 1 issue—(Egyptian-made)—(English title)—(Gould).

HEARTBREAK RIDGE—DOC—Well-made Korean war documentary for art spots—86m.—see May 18 issue—(French made)—(English titles and narration)—(Eastman color)—(Stereophonic sound and Perspectoscope)—(Tudor).

HIROSHIMA—DOC—Quality import for the art spots—85m.—see June 15 issue—(Japanese-made)—(English titles)—(Continental).

HOLIDAY FOR HENRIETTA—C—Amusing import—103m.—see Feb. 23 issue—(French-made)—(English titles)—Leg.: B—(Ardee).

ILLICIT INTERLUDE—D—Moderate love story for the art houses—90m.—see Nov. 17 issue—Leg.: C—(Swedish-made)—(English titles)—(Hakim).

IMMORTAL CITY, THE—DOC—78m.—see March 9 issue—(Technicolor) — (Italian-Made) — (BuenaVista through various franchise holders).

IMPOSTER, THE—MD—Okeh Oriental import for the art houses—89m.—see April 6 issue—(Japanese-made)—(English titles)—(Brandon).

KING OF THE CORAL SEA—MD—Chips Rafferty—Good programmer—87m.—see July 27 issue—(Filmed in Australia)—(Realart).

MERRY-GO-ROUND—CD—Fair import for art spots and German language houses—100m.—see April 20 issue—(German made)—(English titles)—(Casino).

NAKED HEART, THE—D—Michele Morgan, Kieron Moore, Francoise Rosay—Okeh for the art spots—96m.—see March 9 issue—(Filmed in Canada)—(Associated Artists).

NO WAY BACK—MD—Good import for the art spots—87m.—see June 15 issue—(German-made)—(English titles)—(Fine Arts).

ONE SUMMER OF HAPPINESS—D—Import can be exploited especially by art houses—93m.—see Dec. 29 issue—Leg.: C—(Swedish-made)—(English titles)—(Times).

PARIS INCIDENT—CD—Fine import for the art and class spots — 90m. — see July 28 issue — (French-made) — (English titles)—(Davis).

PRINCESS CINDERELLA—FAN—Should appeal most to juvenile audiences—72m.—see April 6 issue—(Italian-made)—(Dubbed in English)—(Carroll).

SHEEP HAS FIVE LEGS, THE—CD—Fernandel—Highly amusing art house import—95m.—see Aug. 24 issue—(French-made)—(English titles)—(United Motion Picture Organization).

SIDE STREET STORY—D—Toto—Good Italian import for the art spots—84m.—see July 28 issue—(Italian-made)—(English titles)—(Burstyn).

SKANDERBEG—HISD—Historical action drama for Russian spots—95m.—see July, 28 issue—(Russian-made)—(English titles)—(Sovcolor)—(Artkino).

THIS MAN IS DANGEROUS—MD—Edward Constantine—Import for program—81m.—see Aug. 24 issue—Leg.: B—(French-made)—(Dubbed in English)—(Fortune).

TRUE AND THE FALSE, THE—D—Signe Hasso—Satisfactory import for art spots—79m.—see Jan. 26 issue.

TRUE FRIENDS—CD—Routine Soviet import—99m.—see Dec. (Swedish-made)—(English dialogue)—(Helene Davis). 29 issue—Made in U.S.S.R.)—(English titles)—(Sovcolor—(Artkino).

WAGES OF FEAR, THE—MD—Superior import for the art spots—106m.—see Feb. 23 issue—(French-made)—(English titles)—(International Affiliates).

The Shorts Parade

(Ratings: E—Excellent; G—Good; F—Fair; B—Bad. Complete listings of the rest of the 1954-55 shorts product will be found on pages 4028, 4029, and 4030 of The Pink Section, another regular service of MOTION PICTURE EXHIBITOR. The number opposite each series designates the total announced by the company.—Ed.)

Columbia

Two Reel

COMEDIES

ALL-STAR (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8411	(Sept. 15)	One Spooky Night (Clyde)	F	16m.	4035

ASSORTED FAVORITE REPRINTS (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8421	(Sept. 8)	Honeymoon Blues (Hugh Herbert)	F	17m.	4035

COMEDY FAVORITE RE-RELEASES (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8431	(Oct. 13)	Pardon My Lamp Chop (Schilling & Lane)			

SERIALS (3) (1954-55)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7120	(Nov. 11)	Riding With Buffalo Bill	F	15ep.	3880
7140	(Feb. 24)	Black Arrow (reissue)	F	15ep.	3933
7160	(June 9)	Adventures of Captain			

(1955-56)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8120	(Sept. 22)	The Sea Hound (reissue)	G	15ep.	4036

THE THREE STOOGES (8)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8401	(Sept. 1)	Wham-Bam-Slam	F	16m.	4036

CANDID MICROPHONES (6) (1954-55)

(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7551	(Sept. 23)	Series 1, No. 1	E	10m.	3843
7552	(Dec. 2)	Series 1, No. 2	E	10½m.	3894
7553	(Jan. 13)	Series 1, No. 3	G	10½m.	3900
7554	(Mar. 3)	Series 2, No. 1	E	9m.	3934
7555	(June 2)	Series 2, No. 2	E	11m.	3995

(1955-56)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8551	(Sept. 15)	Series 2, No. 3	G	10½m.	

COLOR FAVORITES (15) (1954-55)

(Technicolor)
(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7601	(Sept. 2)	Imagination	E	8m.	3842
7602	(Oct. 7)	Red Riding Hood Rides Again	G	7m.	3857
7603	(Nov. 4)	AHunting We Won't Go	G	7½m.	3866
7604	(Nov. 25)	Gifts From the Air	G	7m.	3888
7605	(Dec. 9)	Mysto Fox	F	7m.	3888
7606	(Jan. 6)	Polar Playmates	F	7m.	3900
7607	(Feb. 3)	Catnipped	G	7½m.	3919
7608	(Feb. 17)	Unsure Runts	F	7½m.	3933
7609	(Mar. 10)	River Ribber	G	6m.	3947
7610	(Apr. 7)	Treasure Jest	G	6½m.	3955
7611	(Apr. 21)	Picnic Panic	F	6m.	3966
7612	(May 12)	Mother Hubba-Hubba Hubbard	F	6m.	3982
7613	(June 2)	Kukunuts	G	6½m.	3982
7614	(June 23)	Scary Craws	F	8m.	3995
7615	(July 14)	Little Rover	F	7m.	4036

(1955-56)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8601	(Sept. 1)	Tooth Or Consequences	B	6m.	4036

MR. MAGOO (4)

(Technicolor)

SCREEN SNAPSHOTS (19) (1954-55)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7851	(Sept. 23)	Hollywood Movies March On	G	10m.	3843
7852	(Oct. 21)	Hollywood Stars On Parade	F	9½m.	3874
7353	(Nov. 18)	Hollywood Cowboy Stars	F	10½m.	3947
7854	(Dec. 16)	Hollywood Like	F	10m.	3909
7855	(Jan. 20)	Pennies From Hollywood	F	10m.	3919
7856	(Feb. 24)	Hollywood Shower Of Stars	F	9m.	3934
7857	(Mar. 24)	Hollywood Fathers	F	10m.	3959
7858	(May 5)	Hollywood Plays Golf	F	9m.	3995
7859	(June 16)	Hollywood Beauty	F	9m.	4003
7860	(July 14)	Hollywood Mothers			

(1955-56)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8851	(Sept. 22)	Hollywood Bronc Busters	G	9m.	

THRILLS OF MUSIC (6)

(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8951	(Sept. 22)	Louis Prima and Orch.	F	10m.	

UPA ASSORTED CARTOONS (4)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8501	(Sept. 8)	Christopher Crumpet's Playmate	E	7m.	4036

WORLD OF SPORTS (10) (1954-55)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7801	(Sept. 16)	Argentine Athletics	G	10m.	3874
7802	(Oct. 14)	Hunting Thrills	F	9m.	3874
7803	(Nov. 11)	Skiing The Andes	F	10m.	3909
7804	(Dec. 23)	Rasslin' Redskin	G	10m.	3909
7805	(Jan. 13)	Flying Mallets	F	10m.	3926
7806	(Feb. 17)	Aquatic Stars	F	9m.	3934
7807	(Mar. 17)	Fishing Paradise	F	9m.	3967
7808	(Apr. 28)	Barking Champs	G	9m.	3967
7809	(June 2)	Sun Play	G	9m.	3995
7810	(May 12)	Danish Gym-Dandies	G	9m.	

(1955-56)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8801	(Sept. 29)	Stable Stakes			

MGM

TWO REEL SPECIAL

One Reel

CARTOONS (16)

CINEMASCOPE CARTOONS (6)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
C-731	(Sept. 9)	Tom And Cherie (T-J)	E	7m.	
C-732	(Dec. 23)	Peace on Earth		8m.	

GOLD MEDAL REPRINT CARTOONS (14)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
W-761	(Sept. 16)	The Invisible Mouse (T-J)			
W-762	(Oct. 21)	King-Size Canary			
W-763	(Nov. 18)	Kitty Foiled (T-J)			
W-764	(Dec. 2)	What Price Fleadom			
W-765	(Dec. 16)	The Truce Hurts (T-J)			
W-766	(Dec. 30)	Old Rockin' Chair Tom (T-J)			

CARTOONS (6)

(Technicolor)
(T-J Tom and Jerry)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
W-741	(Sept. 2)	Designs On Jerry (T-J)	E	7m.	4036
W-742	(Sept. 30)	The First Bad Man			
W-743	(Oct. 14)	Smarty Cat (T-J)	G	7m.	
W-744	(Oct. 28)	Deputy Droopy			
W-745	(Nov. 11)	Pecos Pest (T-J)			
W-746	(Nov. 25)	Cellbound			

PASSING PARADES (6)

(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
P-771	(Oct. 7)	That Mothers Might Live			
P-772	(Dec. 9)	The Story Of Dr. Jenner			

ROBERT BENCHLEYS (6)

(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
B-721	(Sept. 23)	How To Sleep			
B-722	(Nov. 4)	A Night At The Movies			

Paramount

CARTOON CHAMPION REISSUES

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
S15-1	(Sept. 30)	The Mite Makes Right		8m.	
S15-2	(Sept. 30)	The Old Shell Game		7m.	
S15-3	(Sept. 30)	The Little Cut Up		6m.	
S15-4	(Sept. 30)	Hep Cat Symphony		6m.	
S15-5	(Sept. 30)	Little Red School Mouse		7m.	
S15-6	(Sept. 30)	Leprechaun's Gold		10m.	
S15-7	(Sept. 30)	Quack-A-Doodle Doo		7m.	
S15-8	(Sept. 30)	Teacher's Pest		7m.	
S15-9	(Sept. 30)	Tarts and Flowers		7m.	
S15-10	(Sept. 30)	Pleased To Eat You		6m.	
S15-11	(Sept. 30)	Goofy Goofy Gander		7m.	
S15-12	(Sept. 30)	Saved By The Bell		6m.	

CASPER CARTOONS (6) (1954-55)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
B14-1	(Oct. 15)	Boos and Arrows	G	6m.	3857
B14-2	(Dec. 3)	Boo Ribbon Winner	G	6m.	3887
B14-3	(Jan. 28)	Hide and Shriek	G	7m.	3947
B14-4	(Mar. 4)	Keep Your Grin Up	G	6m.	3955
B14-5	(May 27)	Spooking With A Brogue	G	6m.	4002
B14-6	(July 15)	Bull Fright	G	6m.	

(1955-56)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
B15-1	(Oct. 25)	Red White And Boo		6m.	

GRANTLAND RICE SPORTLIGHTS (12)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
R14-1	(Oct. 1)	Twin Riding Chumps	G	10m.	3857
R14-2	(Oct. 22)	Hot and Cold Glides, Slides and Rides	G	10m.	3857
R14-3	(Nov. 5)	Where Everybody Rides	E	10m.	3894
R14-4	(Dec. 10)	Boyhood Thrills	G	9m.	3919
R14-5	(Dec. 24)	The Pike's Peak Arena	F	9m.	3919
R14-6	(Feb. 11)	Swim and Survive	F	9m.	3947
R14-7	Apr. 8)	Baseball's Acrobatic Ace	G	9m.	4003
R14-8	(May 13)	Tumbling Jamboree	F	9m.	4003
R14-9	June 10)	High Score Bowling	G	9m.	4003
R14-10	(July 15)	San Fernando Riding Champs		9m.	
R14-11	(July 15)	Pacific Salmon Parade			
R14-12	(Sept. 23)	Championship Irish Thoroughbreds			

(1955-56)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
R15-1	(Oct. 7)	Sporting Dogs Afield		9m.	

HERMAN AND CATNIP CARTOONS (4)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
H14-1	(Nov. 26)	Rail-Rodents	G	7m.	3919
H14-2	(Feb. 2)	Robin Rodenthood	G	7m.	3947
H14-3	(Apr. 8)	A Bicep Built For Two	G	7m.	4002
H14-4	(Aug. 5)	Mouse Trapeze			

(1955-56)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
H15-1	(Nov. 25)	Monsieur Herman		6m.	

NOVELTOONS (6)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
P14-1	(Oct. 29)	Fido Beta Kappa	G	6m.	3857
P14-2	(Dec. 17)	No Ifs, Ands Or Butts	G	6m.	3919
P14-3	(Feb. 4)	Dizzy Dishes	E	6m.	3947
P14-4	(Mar. 25)	Git Along Lil' Duckie	G	7m.	4002
P14-5	(June 10)	News Hound	G	6m.	4002
P14-6	(July 8)	Poop Goes The Weasel		6m.	

(1955-56)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
P15-1	(Sept. 30)	Rabbit Punch		6m.	
P15-2	(Oct. 14)	Little Audrey Riding Hood		6m.	

PACEMAKERS (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
K14-1	(Oct. 2)	Drilling For Girls In Texas	G	9m.	3857
K14-2	(Dec. 17)	How To Win At The Races	F	11m.	3919
K14-3	(Jan. 21)	You're A Trooper	G	10m.	3947
K14-4	(May 20)	Five Hundred Horses	F	10m.	4003
K14-5	(June 3)	Florida Aflame			
K14-6	(June 17)	Walk In The Deep	G	10m.	4003

POPEYE CARTOONS (8)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
E14-1	(Nov. 12)	Private Eye Popeye	G	7m.	3888
E14-2	(Dec. 10)	Gopher Spinach	G	6m.	3888
E14-3	(Jan. 14)	Cookin' With Gags	E	7m.	3946
E14-4	(Feb. 11)	Nurse To Meet Ya	G	6m.	3955
E14-5	(Mar. 11)	Penny Antics	G	8m.	4002
E14-6	(May 20)	Beaus Will Be Beaus	F	6m.	4002
E14-7	(May 27)	Gift Of Gag	G	6m.	4002
E14-8	(July 22)	Car-azy Drivers			

(1955-56)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
E15-1	(Sept. 30)	Mister And Mistletoe		6m.	

SPEAKING OF ANIMALS CHAMPIONS

(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
A15-1	(Sept. 30)	Tain't So.		10m.	
A15-2	(Sept. 30)	Monkey Shines		9m.	
A15-3	(Sept. 30)	Be Kind To Animals		8m.	
A15-4	(Sept. 30)	From A to Zoo		9m.	

TOPPERS (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
M15-1	(Oct. 7)	Three Kisses		10m.	

VISTAVISION SPECIAL

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
		Paramount Presents VistaVision	G	20m.	3933
V14-1	(Nov. 5)	VistaVision Visits Norway	G	17m.	3899
V14-2	(Apr. 29)	Vistavision Visits Mexico	E	17m.	3966
V14-3	(May 27)	Vistavision Visits The Sun Trails		16m.	
V14-4	(July 1)	VistaVision Visits Hawaii			
V14-5	(Aug. 12)	VistaVision Visits Japan			

RKO

Two Reel

BROWN-KIRKWOOD REISSUES (2)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63601	(Sept. 30)	Heart Troubles		16m.	

EDGAR KENNEDY REISSUES (4)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63501	(Sept. 16)	No More Relatives		18m.	
63502	(Oct. 21)	How To Clean House		18m.	

LEON ERROL REISSUES (4)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63701	(Sept. 9)	Wife Tames Wolf		17m.	
63702	(Oct. 14)	Dad Always Pays		18m.	

RAY WHITLEY REISSUES (2)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63401	(Oct. 28)	Musical Bandit		16m.	

RKO-PATHÉ SPECIALS (8)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63101	(Sept. 9)	The Future Is Now	G	15m.	
63102	(Oct. 14)	Golden Glamour		15m.	

SPORT SPECIALS (2) (1954-55)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
53901	(Dec. 10)	Football Highlights	G	15½m.	3899
53801	(Apr. 15)	Basketball Highlights	G	16b.	4036

MY PAL REISSUES (2)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63201	(Oct. 7)	Dog Of The Wild		21m.	
63202	(Nov. 11)	Pal, Canine Detective		22m.	

GIL LAMB REISSUES (2)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63301	(Sept. 23)	Groan And Grunt		17m.	
63302	(Oct. 28)	Bashful Romeo		16m.	

One Reel

SCREENLINERS (13)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
64201	(Sept. 16)	Gold *(U.S. only)		10½m.	
64202	(Oct. 14)	Black Cats And Broomsticks		8m.	

SPORTSCOPES (13)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
64301	(Sept. 2)	Game Warden	F	8m.	
64302	(Sept. 30)	Gym College		8m.	

WALT DISNEY CARTOONS (12) (1954-55)

(Technicolor)
(C—Chip'n Dale; D—Donald Duck; G—Goofy; M—Mickey Mouse; P—Pluto; F—Figaro; S—Special)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
54101	(Oct. 15)	Social Lion	G	7m.	3857
54102	(Nov. 12)	Flying Squirrel (D)	G	7m.	3887
54115	(Sept. 23)	Up A Tree	E	7m.	

WALT DISNEY CINEMASCOPE CARTOONS (6) (1954-55)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
54103	(Jan. 14)	No Hunting (D)	E	6m.	3926
54113	(Aug. 19)	Bearly Asleep		7m.	
54114	(Sept. 2)	Beezy Bear		7m.	

Republic

SERIALS (4)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
	(.............)	Dick Tracy's G-Men........ (Reissue)		15ep.	

20th Century-Fox

CINEMASCOPE SPECIALS

(Color)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7501	(Mar.)	Tuna Clipper Ship (Tech.)	E	17m.	3933
7502	(Feb.)	Stampede City (Color) ..	G	7m.	3934
7503	(Jan.)	Birthday Parade (Color)	G	10m.	3934
7504	(Feb.)	Fifth Avenue To Fujiyama (Color)	G	10m.	3919
7505	(Jan.)	Supersonic Age (Color)	G	14m.	3918
7506	(Apr.)	Land Of The Nile (Color)	G	9m.	3991
7507	(June)	Tears Of The Moon (Color)	E	10m.	3973
7508	(Apr.)	Isles Of Lore (Color)	G	10m.	3991
7509	(May)	Punts And Stunts (Color)	G	9m.	3991
7510	(Mar.)	Pageants And Pastimes (Color)	F	13m.	3967
7511	(Apr.)	Colorado Holiday (Color).	F	10m.	
7512	(May)	Children Of The Sun (Color)	G	7m.	4009
7513	(Aug.)	Clear The Bridge (Color)			
7514	(May)	Sorcerer's Apprentice	E	13m.	4008
7515	(July)	Naughty Mermaids	F	7m.	4009
7516	(July)	Winter Jamboree	G	10m.	4009
7517	(June)	Volcanic Violence	E	9m.	4009
7518	(Aug.)	That Others Mav Live			
7519	(Sept.)	Survival City (Color).......	E	10m.	
7520	(Sept.)	Gods Of The Road............	G	9m.	4028
7521	(Oct.)	Desert Fantasy			

One Reel

SEE IT HAPPEN (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
6501	(June)	Man Vs. Nature	G	9m.	

SPORTS (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
3501	(June)	Topsy Turvey .Thrills..........	G	8m.	4036

CINEMASCOPE TERRYTOONS

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
5531	(May)	Willie The Walrus In An Igloo For Two	F	7m.	4036
5532	(July)	Good Deed Daly.............			
5533	(Aug.)	Bird Symphony			
5534	(Aug.)	The Little Red Hen............			

TERRYTOONS (16)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
5501	(Jan.)	Gandy Goose In Barnyard Actor	F	7m.	3933
5503	(Jan.)	A Yokohama Yankee	E	7m.	3933
5505	(Feb.)	Terry Bears In Duck Fever	G	7m.	3933
5507	(Mor.)	The First Flying Fish	G	7m.	3989
5509	(Apr.)	Little Roquefort In No Sleep For Percy	F	7m.	3991
5510	(Aug.)	Phony News			
5511	(Aug.)	Foxed By A Fox			
5512	(Aug.)	The Last Mouse Of Hamlin			

TERRYTOON TOPPER REISSUES (10)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
5502	(Jan.)	Dear Old Switzerland	F	6m.	3946
5504	(Feb.)	Swooning The Swooners	G	7m.	3955
5506	(Mor.)	Gandy Goose In It's All In The Stars	G	7m.	3959
5508	(Apr.)	The Two-Headed Giant......	F	7m.	3967

Universal-International

(1954-55)

Two Reel

MUSICAL FEATURETTES (13)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1301	(Nov. 29)	Champ Butler Sings	G	15m.	3893
1302	(Dec. 30)	Road Show	G	15m.	3893
1303	(Jan. 17)	The Robins Sing	G	15m.	3925
1304	(Feb. 14)	Keep It Cool	F	16m.	3925
1305	(Mar. 14)	Les Brown Goes To Town	G	15m.	3925
1306	(Apr. 11)	Strictly Informal	G	16m.	3925
1307	(May 16)	Girl Time	G	16m.	3982
1308	(June 20)	Webb Pierce And His Wonderin' Boys	F	16m.	3973
1309	(July 18)	Roundup of Rhythm	G	16m.	4009
1310	(Aug. 22)	Eddie Howard and His Orchestra	G	14m.	4008

SPECIALS

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1201	(Nov. 12)	A Gift From Dirk...........	G	19m.	3893

(1954-55)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1300	(Mar. 15)	A World Of Beauty.......	G	17m.	3925
		King's Secret, The (Color)	E	16m.	3982

One Reel

VISTARAMA SPECIAL

(CinemoScope and other aspect ratios)
(Eastman Color)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
	(Nov.)	Speed Sub-Zero	G	9½m.	3874
	(Mar. 28)	Fortress Of Freedom (Tech) (SS)	E	10m.	3967

COLOR PARADES

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1381	(Feb. 28)	Dust Eaters	E	9½m.	3947
1382	(Mar. 21)	Moose Country	F	9½m.	3967
1383	(Apr. 25)	White Magic	G	9m.	3967
1384	(...........)	The Big Test			
1385	(July 11)	King Salmon	F	9m.	4009
1386	(Aug. 1)	Swing Hi-Swing Lo	F	9m.	4009

WALTER LANTZ CARTUNES (13)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1321	(Dec. 20)	I'm Cold	G	6m.	3894
1322	(Jan. 17)	Helter Shelter	G	6m.	3894
1323	(Feb. 14)	Crazy Mixed Up Pup.......	G	6m.	3926
1324	(Mar. 14)	Witch Crafty	F	6m.	3926
1325	(Apr. 11)	Legend Of Rock-A-Bye Paint	G	6m.	3926
1326	(May 9)	Private Eye Pooch	G	6m.	3947
1327	(June 6)	Sh-h-h-h	E	6m.	3966
1328	(July 4)	Bedtime Bedlam	G	6m.	3973
1329	(Aug. 1)	Paw's Night Out	G	6m.	3982
1330	(Aug. 29)	Flea For Two	G	6m.	4009
1331	(Sept. 26)	Square Shooting Square....	G	6m.	4009

WALTER LANTZ CARTUNES

(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1351	(Feb. 21)	The Band Master	G	7m.	3946
1352	(Mar. 28)	The Mad Hatter	G	7m.	3955
1353	(Apr. 25)	Banquet Busters	G	7m.	3959
1354	(May 30)	Kiddie Koncert	G	7m.	3982
1355	(June 27)	Pixie Picnic	G	7m.	3982
1356	(July 25)	Wacky Bye Baby	G	7m.	3983

VARIETY VIEWS

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1341	(Dec. 27)	Trouble Bruin	G	9m.	3926
1342	(Jan. 31)	Little Lost Scent	F	9m.	3947
1343	(Apr. 11)	Whatever Goes Up	G	9m.	3967
1344	(June 13)	Modern Minute Men	E	9m.	3991

Warners

COLOR SPECIALS (10)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
3001	(Oct. 8)	Movieland Magic			
3002	(Nov. 5)	The Golden Tomorrow......			

CLASSICS OF THE SCREEN (6) (1954-55)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2101	(Sept. 25)	Wells Fargo Days.............	F	20m.	3842
2102	(Nov. 20)	Camero Hunting	G	19m.	3880
2103	(Jan. 22)	Three Cheers For The Girls	F	17m.	4036
2104	(Mar. 26)	When The Talkies Were Young	E	17m.	3953
2105	(May 14)	At The Stroke Of Twelve	F	20m.	3981
2106	(July 2)	The Glory Around Us........	F	20m.	4008

(1955-56)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
3101	(Sept. 24)	Small Town Idol.............			

One Reel

BLUE RIBBON HIT PARADES (13) (1954-55)

(Reissues)
(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2301	(Sept. 11)	Rhapsody In Rivets	E	7m.	3842
2302	(Oct. 16)	Inki At The Circus	F	7m.	3842
2303	(Nov. 6)	Foxy Duckling	G	7m.	3880
2304	(Nov. 27)	The Shell-Shocked Egg	F	7m.	3880
2305	(Dec. 25)	Trial of Mr. Wolf	G	7m.	3888
2306	(Feb. 5)	Back Alley Oproar	F	7m.	3939
2307	(Feb. 26)	You Were Never Duckier	G	7m.	3947
2308	(Apr. 2)	House Hunting Mice	F	7m.	3966
2309	(Apr. 23)	Crowing Pains	F	7m.	3966
2310	(June 4)	Hop, Look, And Listen ...	F	7m.	3982
2311	(June 25)	Tweetie Pie	E	7m.	3983
2312	(July 23)	Goofy Gophers	G	7m.	4019
2313	(Aug. 20)	What's Brewin' Bruin?......	F	8m.	4036

(1955-56)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
3301	(Sept. 10)	Doggone Cats			
3302	(Oct. 22)	The Rattled Rooster.........			

BUGS BUNNY SPECIALS (8) (1954-55)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2723	(Nov. 13)	Lumber Jack-Rabbit	F	7m.	3874
2724	(Dec. 18)	Baby Buggy Bunny	G	7m.	3900
2725	(Feb. 12)	Beanstalk Bunny	G	7m.	3933
2726	(Mar. 26)	Sahara Hare	G	7m.	3947
2727	(May 7)	Hare Brush	G	7m.	3982
2728	(June 11)	Rabbit Rampage	E	7m.	4002
2729	(July 9)	This Is A Life?	G	7m.	4002
2730	(Aug. 27)	Hyde And Hare			

(1955-56)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
3723	(Oct. 1)	Knight-Mare Hare			

JOE McDOAKES COMEDIES (6) (1954-55)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2401	(Oct. 30)	So You're Taking In A Roomer	F	10m.	3866
2402	(Dec. 18)	So You Want To Know Your Relatives	F	10m.	3900
2403	(Jan. 29)	So You Don't Trust Your Wife	F	10m.	3919
2404	(Mar. 12)	So You Want To Be A Gladiator	F	10m.	3947
2405	(May 7)	So You Want To Be On A Jury	F	10m.	3983
2406	(Aug. 27)	So You Want A Model Railroad			

(1955-56)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
3401	(Oct. 29)	So You Want To Be A Vice-Pres.			

MELODY MASTER BANDS REISSUES (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
3801	(Sept. 3)	Jan Savitt And Band.....			
3802	(Oct. 22)	Artie Shaw And Orch.....			

MERRIE MELODIES (22) (1954-55)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2701	(Sept. 4)	Gone Batty	G	7m.	3842
2702	(Sept. 18)	Goo Goo Goliath	G	7m.	3866
2703	(Oct. 2)	By Word Of Mouse	F	7m.	3866
2704	(Oct. 16)	From A To Z-Z-Z	E	7m.	3880
2705	(Oct. 30)	Quack Shot	G	7m.	3880
2706	(Nov. 27)	My Little Duckaroo	G	7m.	3880
2707	(Dec. 11)	Sheep Ahoy	G	7m.	3900
2708	(Jan. 1)	Pizzicato Pussycot	E	7m.	3909
2709	(Jan. 15)	Feather Dusted	F	7m.	3909
2710	(Jan. 29)	Pests For Guests	G	7m.	3909
2711	(Feb. 19)	All Fowled Up	F	7m.	3933
2712	(Feb. 26)	Stork Naked	G	7m.	3933
2713	(Mar. 12)	Lighthouse Mouse	G	7m.	3947
2714	(Apr. 2)	Sandy Claws	G	7m.	3966
2715	(Apr. 16)	The Hole Idea	E	7m.	3966
2716	(Apr. 30)	Ready, Set, Zoom	G	7m.	3966
2717	(May 21)	Past Perfumance	E	7m.	3982
2718	(June 4)	Tweety's Circus	F	7m.	3982
2719	(June 25)	Lumber Jerks	G	7m.	4002
2720	(July 23)	Double Or Mutton	E	7m.	4009
2721	(Aug. 6)	Jumpin' Jupiter	G	7m.	4009
2722	(Aug. 20)	A Kiddie's Kitty			

(1955-56)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
3701	(Sept. 3)	Dime To Retire.................			
3702	(Sept. 17)	Speedy Gonzales			
3703	(Oct. 15)	Two Scents Worth			
3704	(Oct. 29)	Red Riding Hoodwinked			

THE SPORTS PARADE (10) (1954-55)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2501	(Sept. 18)	Circus On Ice	F	10m.	3844
2502	(Oct. 23)	Hatteras Honkers	F	10m.	3866
2503	(Dec. 11)	Rodeo Roundup	F	10m.	3900
2504	(Jan. 15)	Silver Blades	G	10m.	3919
2505	(Feb. 19)	Caribbean Playgrounds	F	10m.	3934
2506	(Mar. 19)	Football Royal	G	10m.	3967
2507	(May 21)	Riviera Revelries	G	10m.	3983
2508	(Apr. 23)	Rocky Mountain Big Game	F	10m.	3967
2509	(July 9)	Italian Holiday	G	10m.	4009
2510	(Aug. 6)	Aqua Queens			

(1955-56)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
3501	(Oct. 15)	Picturesque Portugol			

WARNER SPECIALS (7)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
3601	(Oct. 1)	An Adventure To Remember			

title. Holidays and special events will be found at the bottom of this page. This chart is kept as up-to-date as possible on information made available by the home office.

	ALLIED ARTISTS	COLUMBIA	LIPPERT	METRO	PARAMOUNT	RKO	REPUBLIC	20th-FOX	UNITED ARTISTS	U.-INT.	WARNERS
AUGUST	**The Warriors** E. Flynn, J. Dru, P. Finch (Technicolor) (CinemaScope) **The Phenix City Story** R. Kiley, J. McIntyre, K. Grant	**The Man From Laramie** J. Stewart, C. O'Donnell, D. Crisp (Technicolor) (CinemaScope) **Bring Your Smile Along** F. Laine, K. Braselle, C. Towers (Technicolor) **The Night Holds Terror** J. Kelly, H. Parks		**The King's Thief** E. Purdom, A. Blyth, D. Niven (Eastman Color) (CinemaScope) **The Scarlet Coat** C. Wilde, M. Wilding, G. Sanders, A. Francis (Eastman Color) (CinemaScope)	**You're Never Too Young** D. Martin, J. Lewis, D. Lynn (Technicolor) (VistaVision	**Bengazi** R. Conte, V. McLaglen, M. Powers (Superscope)	**The Last Command** S. Hayden, A. M. Alberghetti, R. Carlson (Trucolor) **The Divided Heart** C. Borchers, Y. Mitchell, A. Dahlen	**The Virgin Queen** B. Davis, R. Todd, H. Marshall (Color by DeLuxe) (CinemaScope) **Love Is A Many Splendored Thing** W. Holden, J. Jones (CinemaScope) (Color by De Luxe)	**The Kentuckian** B. Lancaster, D. Foster, D. Lynn (Technicolor) (CinemaScope) (Hecht-Lancaster) **The Naked Street** F. Granger, A. Quinn, A. Bancroft (Small)	**One Desire** A. Baxter, R. Hudson, J. Adams (Technicolor) **The Private War Of Major Benson** C. Heston, J. Adams, W. Demarest (Technicolor) **Francis In The Navy** D. O'Connor, M. Hyer	**Pete Kelly's Blues** J. Webb, P. Lee, E. O'Brien (WarnerColor) (CinemaScope)
SEPTEMBER	**Night Freight** F. Tucker, K. Larsen, B. Britton **The Return Of Slade** J. Ericson, M. Blanchard, N. Brand	**Footsteps In The Fog** S. Granger, J. Simmons (Technicolor) (Made in England) **Special Delivery** J. Cotton, E. Bartok (Made in Germany) **The Gun That Won The West** D. Morgan, R. Denning, P. Raymond (Technicolor) **Apache Ambush** B. Williams, A. August, T. Ritter	**Simba** D. Bogarde (Eastman Color)	**It's Always Fair Weather** G. Kelly, C. Charisse, D. Dailey (Eastman Color) (CinemaScope) **Svengali** H. Neff, D. Wolfit, T. Morgan (Eastman Color) (English-made) **The Bar Sinister** J. Richards, J. Lewis, E. Gwenn (Color) (CinemaScope)	**The Girl Rush** R. Russell, F. Lamas, E. Albert (VistaVision) (Technicolor) **To Catch A Thief** C. Grant, G. Kelly (VistaVision) (Technicolor)	**Tennessee's Partner** J. Payne, R. Reagan, R. Fleming (SuperScope) (Technicolor)	**Headline Hunters** R. Cameron, J. Bishop **Cross Channel** W. Morris, Y. Furneaux	**The Left Hand Of God** H. Bogart, G. Tierney, L. J. Cobb (CinemaScope) (Color by De Luxe) **Seven Cities Of Gold** R. Egan, A. Quinn, R. Moreno (Color by DeLuxe) (CinemaScope) (Made in Mexico)	**The Night Of The Hunter** R. Mitchum, S. Winters, L. Gish (Gregory-Laughton) **Desert Sands** R. Meeker, M. English, J. C. Naish (Technicolor) (SuperScope) (Bel-Air)	**The Shrike** J. Ferrer, J. Allyson, K. Clark **Female On The Beach** J. Crawford, J. Chandler, J. Sterling	**The McConnell Story** A. Ladd, J. Allyson (WarnerColor) (CinemaScope)
OCTOBER	**Jail Busters** L. Gorcey, B. MacLane **Time Slip** G. Nelson, F. Domergue **The Body Snatchers** K. McCarthy, D. Wynter, C. Jones	**My Sister Eileen** J. Leigh, J. Lemmon, B. Garrett (Technicolor) (CinemaScope) **Count Three And Pray** V. Heflin, J. Woodward, P. Carey (Technicolor) (CinemaScope) **Devil Goddess** J. Weissmuller, A. Stevens, Kimba **Duel On The Mississippi** L. Barker, P. Medina, W. Stevens (Technicolor)		**Trial** G. Ford, D. McGuire, A. Kennedy **Quentin Durward** R. Taylor, K. Kendall, R. Morley (Eastman Color) (CinemaScope) **The Philadelphia Story** **Green Dolphin Street** (Re-releases)	**Ulysses** K. Douglas, A. Quinn, S. Mangano (Technicolor) (Made in Italy)	**The Treasure Of Pancho Villa** R. Calhoun, S. Winters, G. Roland (Technicolor) (Superscope) (Made in Mexico)	**Fighting Chance** R. Cameron, J. London, B. Cooper **A Man Alone** R. Milland, M. Murphy, W. Bond (Trucolor) **Twinkle In God's Eye** M. Rooney, C. Gray, H. O'Brian **Mystery Of The Black Jungle** L. Barker, J. Maxwell	**The Tall Men** C. Gable, J. Russell, R. Ryan (DeLuxe color) (CinemaScope) **The Girl In The Red Velvet Swing** R. Milland, J. Collins, F. Granger (DeLuxe color) (CinemaScope) **Lover Boy** G. Philipe, V. Hobson, J. Greenwood **Thieves' Highway** **Nightmare Alley** (Re-Releases)	**Gentlemen Marry Brunettes** J. Russell, J. Crain, S. Brady (Technicolor) (CinemaScope) (Russ-Field-Voyager) **Fort Yuma** P. Graves, J. Vohs, J. Hudson (Technicolor) (Bel-Air) **Savage Princess** D. Kumar, Minni (Technicolor) (Mehboob)	**Kiss Of Fire** J. Palance, B. Rush, R. Reason (Technicolor) **To Hell and Back** A. Murphy, M. Thompson, C. Drake (Technicolor) (CinemaScope)	**Blood Alley** J. Wayne, L. Bacall (WarnerColor) (CinemaScope) **Illegal** E. G. Robinson, N. Foch **Rebel Without A Cause** J. Dean, N. Wood (WarnerColor) (CinemaScope)

HOLIDAYS

Oct. 12—Columbus Day

MOON PHASES

	1 Quater	2 Full	3 Last	4 New
SEPTEMBER	23	2	9	16
OCTOBER	**23**	**1-31**	**8**	**15**

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MOTION PICTURE EXHIBITOR

OCTOBER 5, 1955 VOLUME 54 NUMBER 23
IN TWO SECTIONS • THIS IS SECTION ONE

Complete Text Of Arbitration Pact

(page 19)

Bingo Furor Revived In N. Y.

(page 9)

AND FEATURING: THE SERVISECTION

Seen are Herman M. Levy, counsel for exhibition, and Adolph Schimel, distribution's legal representative, who were prominent in drawing up the newest industry arbitration draft agreed upon last week.

"It cost a fortune to send a whole company over to England and France to film 'The Adventures of QUENTIN DURWARD' in the magnificent locations of the Sir Walter Scott story, but I'm glad I did it. You remember I did the same thing with 'Ivanhoe' which had the same star, author, producer and director. I'm happy to say they've brought back another terrific, really BIG attraction."

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MOTION PICTURE

EXHIBITOR

OCTOBER 5, 1955
VOLUME 54 NUMBER 23

THE JOKE IS ON US!

SHOWMEN in several different states must wonder about the sincerity of state governments that continue to operate so-called "censor boards" for months and years after the Federal Courts have decided that prejudging by bureaucratic bodies is unconstitutional.

Pennsylvania is just one case in point!

Report has it that the Republican controlled Pennsylvania State Senate has refused to approve the Democratic Governor's appointment of three new members of the Censor Board. In the meantime, the Governor had fired the old Board. So the Governor appointed a one-man "acting chairman" for what was formerly a committee action.

But, most important, the "acting chairman" recently passed a picture banned by the preceding old Board, and about which no court action had been started, because: "*It would be better* (in his judgment) *to give the picture clearance than engage in a court action, which must lose because of the recent Supreme Court decision.*" In other words, even a *possible* law suit is enough to make the "acting" incumbent conclude that he has no authority to censor anything. This brings the "acting" incumbent and the State Senate into complete agreement; and, because the "acting" incumbent asked the advice of his Attorney General, it sounds like a pretty unanimous conclusion.

Why continue going through the motions on something that died months ago? That's easy! The Censor Boards, and their "enforcement" that is now a joke, represent political patronage. And Censor Board fees, in Pennsylvania alone, represent several hundreds of thousands of dollars annually. While those two golden eggs are dropped regularly, the golden goose won't be allowed to die.

Because Censor Board fees are levied against the film companies rather than against theatres, we suppose theatremen shouldn't be too greatly concerned. However, because theatres usually end up paying for everything, we suspect that these fees are also buried somewhere in film prices, so the joke is on us!

Or, could this be why both percentage terms and flat film prices are admittedly higher in Pennsylvania than in New York?

WILL OHIO RETURN TO CENSORSHIP?

IT IS REFRESHING to note the executive secretary of a theatre owner association who really "puts out" for its membership on a 24-hour-per-day and seven-day-per-week basis. Such an executive is Robert A. (Bob) Wile of The Independent Theatre Owners of Ohio. It is also refreshing to note that we are not alone in our efforts to alert theatremen to the error of "fast buck" pictures.

In his Service Bulletin 666, Bob used some actual quotes credited to some of our recent editorial views, and added this thinking relative to the state of Ohio, where censorship was killed only *recently* and is still a political issue:

"*It is distressing to see in the mails a flood of so-called exploitation pictures that should never have been made, let alone shown in Ohio. Because censorship is now dead, these fast buck boys think the gates are down for them and they don't mind reaping a harvest before the Legislature meets again. They don't care whether censorship is re-enacted or not—they will have made their fast buck. Even the advertising is disgusting. This type of thing belongs only at stag parties or, at best, in a burlesque house.*"

Well said, Bob! It almost looks as though some elements are trying to bring censorship back!

MORE: When "America's Fearless Fast Buck" Kroger Babb opened his latest "epic" in Wilmington, Ohio (his home town), the public screamed its indignation, and the Ministerial Association proposed city censorship to the town fathers. More of the same!

Jay Emanuel

A JAY EMANUEL PUBLICATION. Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York 36. West Coast: Paul Manning, 9628 Cresta Drive, Los Angeles 35, California. Jay Emanuel, publisher; Paul J. Greenhalgh, general manager; Albert Erlick, editor; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor; Arnold Farber, Physical Theatre editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (52 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (52 issues). Special rates for two and three years on application. Entered as second class matter at the Philadelphia, Pennsylvania, post office. Address letters to 246-48 North Clarion Street Philadelphia 7, Pennsylvania.

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CAN NEWS

(Trade Headlines Of The Issue)

Corporate

Howard Hughes and Floyd B. Odlum approve merger for RKO Pictures and Atlas Corporation (page 7).

Deaths

Mrs. Orville Crouch, wife of Lowe's eastern division manager, is the victim of an auto accident (page 7).

Carl A. Siegel, head, Stanley Warner service department, dies at 44 (page 8).

Distribution

MGM announces plans to present its exhibitor aids promotion program at TOA convention (page 10).

More English films due to hit American TV screens (page 10).

Exhibition

Audience Award Poll pledges are sent to nation's exhibitors (page 9).

International

A movie celebration is set to boost theatre attendance in Toronto; Louis Rosenfeld, president, Columbia Pictures of Canada, Ltd., is named Canadian Pioneer of the Year (page 18).

The British-U. S. film agreement is extended for one more year without change (page 18).

Legal

Industry committee agrees upon new arbitration draft, clearing way for approval by component organizations and government (page 7).

U. S. Circuit Court in Chicago rules "The Miracle" obscene; ACLU plans appeal (page 7).

Rhode Island exhibitors in trust suit ask Supreme Court for jury trial (page 7).

Essaness suit for millions is settled (page 8).

Comerford heirs sue, charging estate mismanagement (page 8).

Legislative

16mm. anti-trust trial against industry wallows in sea of documents (page 9).

Mel Konecoff

The Rivoli, New York, dresses up for the bow of Todd-AO's "Oklahoma"; nation's clubwomen hear debate on movies vs. stage; and a look into an editor's mailbag proves fruitful (pages 6 and 16).

Organizations

ITOA approves arbitration draft and tax repeal fight, but raps government regulation effort at New York meeting (page 8).

Production

Herbert J. Yates, Republic president, is optimistic concerning company's future production plans (page 10).

AA plans production of seven top features by the end of the year (page 15).

Milton R. Rackmil, president, Universal-International, left, and Charles J. Feldman, U-I vice-president and general sales manager, right, are seen with Audie Murphy, star, U-I's "To Hell And Back," and Major General William H. Calbern at the film's recent opening at the Capitol, New York City.

NEW YORK

By Mel Konecoff

RENOVATION: When the much-touted "Oklahoma" makes its bow on Broadway come next week, it will do so amidst the most up-to-date surroundings possible, for according to United Artists Theatres' executive Jules Catsiff, the Rivoli, where the film is expected to remain for the next three to five years, has been rebuilt on the inside with everything new or modernized.

Konecoff

This renovation on a huge scale is costing in the neighborhood of $350,000, which does not include the cost of the Todd-AO projection equipment. This is some neighborhood, but for it the house, which is close to 40 years old, will have an entirely new inside, a second projection booth, a new huge screen, a new huge specially designed curtain, new seats, new lighting, new carpeting, two new boxoffices outside, a clean exterior, etc.

The house will be used as a showcase for Todd-AO, and it is planned that mornings when performances are not being given, experimental work and tests will be conducted for visiting exhibitors using both projection booths so that the projection and screen reception can be seen from any angle (low or high), so that they can get an idea how the presentation would look in their theatre. The second booth is located immediately above the orchestra and is an experimental one as well as a reserve operation, while regular showings of the film will be conducted via the regular booth perched high above the balcony.

The seating capacity of the house has taken a slight drop due to wider seats measuring 22 inches having been installed, as against the former seats which measured 18 to 19 inches. They are mohair chairs, Body Form, by American Seating. Also several rows have been eliminated in the loge. It is claimed by Catsiff that every seat is a good one for viewing the film.

The interior colors will consist of browns, greys, and yellow tints with a colorful, thick carpet by Leedom providing the utmost in foot comfort. The lighting has been altered so that hanging fixtures are eliminated. Instead, down lighting has been provided by Adams and spots by Kliegel. The special draperies covering the screen and to the side of it are being decorated by Doris Lee and will measure 70 feet wide and 40 feet high, costing in the neighborhood of $12,000. It will be installed by Novelty Scenic Studios, while J. L. Grosh, Hollywood, is providing the track.

The screen, which includes a 13 foot deep curvature at the center, will measure 66 feet wide by 27 feet high. The picture will measure 50 by 25, not allowing for the curvature, and it will have an approximate ratio of 2 to 1. No information on this was available aside from the fact that it is a special Todd-AO screen developed by Dr. Brien O'Brien. There will be a total of five Todd-AO projectors in the lower booth, two in the lower booth and three in the upper or regular housing.

The exterior has been sandblasted clean, and the marquee has had new lighting

(*Continued on page* 16)

BROADWAY GROSSES

(As of this Monday)

Not Good, Not Bad

New York—Grosses continued average in the Broadway first-runs over the week-end.

According to usually reliable sources reaching Motion Picture Exhibitor, the breakdown was as follows:

"To Catch A Thief" (Paramount). Paramount reported $28,000 for the last six days of the ninth and final week. The eighth week tallied $32,000.

"The Left Hand Of God" (20th-Fox). Roxy claimed $40,000 for the second week. The opening week garnered $57,000.

"It's Always Fair Weather" (MGM). Radio City Music Hall, with stage show, claimed $130,000 for the third week. The second stanza hit $144,000.

"You're Never Too Young" (Paramount). Criterion expected the last six days of the sixth and final week to reach $10,000. The house did $13,500 on the fifth week.

"To Hell And Back" (U-I). Capitol dropped to $38,000 on the second week, after opening to a $70,000 stanza.

"Ulysses" (Paramount). Globe expected the seventh week to reach $18,000, after doing the same amount on the sixth week.

"Night Of The Hunter" (UA). Mayfair opened to a $24,000 week, after $10,000 on the fourth and last week of UA's "The Kentuckian."

"The McConnell Story" (Warners). Astor expected the opening session to reach $26,000. Last week of UA's "Summertime" reached $15,000.

"My Sister Eileen" (Columbia). Victoria did $21,000 on the second week, after a $26,000 opening session.

"The Phenix City Story" (Allied Artists). Loew's State hit $15,000 on the fifth week, after $19,000 on the fourth week.

Approval Sought For Arbitration Pact

Hughes, Odlum Agree On RKO Merger Deal

New York—The merger or consolidation of RKO Pictures, controlled by Howard Hughes, with the Atlas Corporation, an investment trust under Floyd Odlum, was agreed upon in principle last fortnight, according to an announcement by Odlum, whose negotiations with Hughes have spanned many months and have been marked by tough bargaining. The executives now are in accord, it is understood, that the merger would be in the best interest of all parties concerned.

Odlum revealed that Hughes agreed to vote his stock in RKO Pictures, the former parent company of RKO Radio Pictures, in favor of the union if a special stockholders meeting was called to present the proposition. The exchange of stock, the Atlas executive said, would be in the ratio of one share of Atlas for each 5¼ shares of the present RKO stock. The Wasatch Corporation, an Atlas subsidiary, might be included in the merger also, he said, together with other companies.

RKO is understood to have about $17 million in cash and the additional asset of tax loss carry over estimated at more than $20 million. According to previous statements, Atlas' main interest is in the tax loss credit. Hughes, currently board chairman, RKO, holds about 1,240,000 shares of its stock, and Atlas is reported to hold approximately one million, with remaining shares in the hands of the public.

No "Miracle" In Chicago

Chicago—Efforts to show "The Miracle" proved fruitless when Circuit Court Judge John Touhy, after he had viewed the film in his courtroom, ruled that the picture is "obscene" and cannot be run in theatres here unless a permit is granted by the Police Censor Board. That body, which banned the film many months ago, has stood pat ever since on its original decision.

Theatre attorneys Richard Orlikoff and Sanford Wolff argued before Judge Touhy that the picture is devoid of obscenities and that "no normal person could be aroused abnormally by seeing it." The attorneys are preparing an appeal to a higher court and to the U. S. Supreme Court if necessary. They are also planning to attack the constitutionality of the Chicago Police Censor Board.

Judge Touhy's decision was handed down in response to a suit brought by the American Civil Liberties Union. The censorship ordinance under which the film was originally banned was ruled unconstitutional in 1953, but the Illinois Supreme Court reversed the decision.

Zinneman To Warners

Burbank, Cal.—Jack L. Warner, executive producer, has announced completion of arrangements that will bring Fred Zinnemann to Warners as producer-director of his own films for Warners presentation.

N. J. Allied Unit Backs New Tax Relief Campaign

NEW YORK—Support for "all the tax relief that it is possible and intelligent to ask for" came last week in a resolution adopted at a special meeting of the Allied Theatre Owners of New Jersey, who were reported to have taken that position in the conviction that they are in dire need of such relief to continue to operate profitably. No time, however, was specified when efforts to obtain tax reduction or elimination should be initiated, but that the campaign should be launched when national Allied leaders feel the time is ripe.

A statement issued following the meeting announced that there was "complete unanimity" on the matter.

Howco Sues Filmakers

Charlotte—A temporary restraining order was granted last week in the franchise action brought against Filmakers Releasing Organization by the Howco Exchanges and Screen Guild Productions, which claim that they hold the exclusive right to distribute eight films released by Filmakers in their respective territories, which include the Carolinas, Georgia, and Tennessee.

Arbitration Draft Reprinted

The complete text of the arbitration draft approved last week by the combined committee of exhibition and distribution will be found in this issue on pages 19 to 26 inclusive. For the convenience of readers, it has been printed on different colored stock and can be removed and saved.

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No Provision For Financing, Film Rentals; Operation Still Many Months Away; ITOA First to Give Approval

New York—The proposed arbitration agreement for the industry, approved last week by a joint committee representing exhibitor organizations and distributors, contains no provision for its financing or for the arbitration of film rental disputes, the issue on which the Allied States Association withdrew from participation and has since remained aloof. The final draft submitted to the various groups concerned for consideration and discussion, was essentially the same as one developed last winter by a drafting committee, to which several revisions were appended on May 9.

The 65-page document, submitted to the Independent Theatre Owners Association of New York, received approval. Other organizations which must approve it include Theatre Owners of America, Metropolitan Motion Picture Theatres Association, Southern California Theatre Owners Association, International Drive-In Theatres Association, and the participating distributors. However, the plan then is subject to approval by the U. S. Attorney General, and the Federal District Court in New York, with the result that the operation of the setup is still many months away, if it is approved at all. Initially, it would be tested for one year, after which it would be subject to renewal or abandonment. A period of three months following its approval is stipulated for the machinery to be set up.

Controversies subject to arbitration and conciliation include clearance; runs; competitive bidding, which can be instigated by a distributor only at an exhibitor's request, and a distributor must disclose at request a successful bid within 14 days of making the deal; conditioning, with the stipulation that distributors may not condition the license of one film or a group on the licensing of others; and contract violations. A general provision is that two films may be designated by a distributor in each year as of "unusual character," and these pictures would be excluded from all provisions of the agreement until they are placed in general distribution. All controversies can include financial damages to an exhibitor who wins an award provided he originally made such a claim.

The joint committee which developed the program consisted of S. H. Fabian, Michell Wolfson, Leo Brecher, and Max Cohen, with Herman Levy as general counsel, for exhibition. Representing distribution were Abe Montague, Al Lichtman, and Charles M. Reagan, with Adolph Schimel as counsel.

Mrs. Orville Crouch Dies

Washington—Mrs. Orville Crouch, wife of Loew's eastern division manager and Washington representative, was the victim of a speeding motorist last week. Mrs. Crouch was killed crossing a street following a dinner party in honor of the couple's 10th wedding anniversary.

Yates Sees Optimistic Outlook For Republic

Hollywood—Big gains in the domestic and foreign markets in 1955-56 were forecast last week by Republic president Herbert J. Yates, who predicted the brightest outlook in years for the company and the industry. He revealed that Republic's studio activity is at a record peak, with all 19 stages occupied with feature production, music scoring and dubbing, and TV activity. Technical departments, he said, are working overtime to complete the production program, which has seen the completion of 15 features so far this year.

More than $1 million will be spent before the end of the year, Yates continued, on additional construction, technical equipment, and on the further development of Republic's Cinepanoramic lens. The coming year will be the greatest in production in the company's 20-year history, he said. A breakdown of activity shows seven feature and TV productions shooting, two features being scored and dubbed, and at least 17 properties in preparation.

Features currently shooting include "The Maverick Queen," in Cinepanoramic; "Shot In The Dark"; and "Stranger At My Door." Properties in preparation include "Lisbon," "Annie Jordan," "Portrait Of A Hero," "Little Lady Of The Big House," "Brother Van," "Man Of Violence," "The Deerstalker," "The Long Watch," "Back Of Beyond," "Renegades And The Woman," "Jesse James Was My Neighbor," "And Suddenly You Run," "Below The Summit," "Lady In Lace," "Sophisticated Lady," "The White Leopard," and "The Long Way Back." Being scored or dubbed are "Come Next Spring" and "Circus Girl."

U-I Realigns In Far East

New York—A realignment of top personnel in the Far East was announced last fortnight by Americo Aboaf, vice-president and foreign general manager, Universal-International.

William Broun, formerly manager, India, takes over as managing director, Japan, replacing Wally Orr, who moves over to head the Singapore office. Y. K. Yao, who previously managed the Singapore office, has been transferred to Formosa as resident supervisor.

Geoffrey Boret transfers from his post as Indonesia manager to head U-I's Indian office, replacing Broun, while Ernest Sullivan joins U-I as Indonesia manager.

Kaye To Be Honored

New York—An annual Human Relations Award, in the form of a sterling silver medallion, has been set up in the industry. The award, given on behalf of the Anti-Defamation League of B'nai B'rith and the American Jewish Committee, will be given each year to an individual or group in the industry who has contributed most to the field of bettering human relations. The committee that will select the yearly recipient, Bill German, Barney Balaban, and Harry Brandt, has awarded the first medallion to Danny Kaye. The presentation will be made at the testimonial luncheon on Oct. 19.

It was all smiles recently by Samuel Goldwyn, producer, and Joseph R. Vogel, president, Loew's Theatres, following a screening of "Guys And Dolls" at the Goldwyn studio.

Italian Agreement Near

New York—Acceptance of the new Italian rental agreement worked out by AGIS and ANICA by the board of directors, MPEA, was delayed last week because of the absence of one major company's representative, but no objections were raised concerning the provisions of the new accord.

The new arrangement, it was learned, does not differ very much from the one which recently expired, but it does provide for a joint AGIS-ANICA committee to determine which imported pictures are of an exceptional nature and as such freely negotiable. Under the old agreement, all CinemaScope and wide-screen productions fell into that category. The new deal specifies that wide-screen films shall be at 50 per cent and that 25 per cent of conventional product will be sold at terms up to 50 per cent. The remaining pictures are to be sold at terms up to 40 per cent.

The foreign managers present at the board meeting also heard a report on the current status of the projected Japanese Government loan.
Government loan, now under study and consideration by American distributors with interest in the Orient.

Academy Awards, Nomination Dates Set; To Be Televised

HOLLYWOOD—The 28th annual Academy Awards presentations will be made on Wednesday, March 21, 1956, to be telecast over the NBC network, it was announced last fortnight by George Seaton, Academy president. The Awards nominations, which also will be televised by NBC, were recommended for some date between Feb. 13 and Feb. 16 by the Academy board of governors.

Seaton pointed out that the nominations would, on the basis of the recommendation, be made on either a Monday, Tuesday, Wednesday, or Thursday evening, the dates suggested by the governors being selected in deference to exhibitors, who draw their biggest crowds over the weekend. He explained also that the weekday presentation permits more general press coverage.

The TV sponsor of both the Awards and the nominations will be the Oldsmobile division of General Motors.

MGM Promotion Aids Set For TOA Meet

New York—MGM will present its "Show Shop," a visual, 50-foot walk-around display of its 33 promotional aids for exhibitors at the national Theatre Owners of America convention in the ballroom of the Biltmore Hotel, Los Angeles, Oct. 6-9, it was announced last week. The display was arranged in compliance with requests made by Walter Reade, Jr., head, Reade Circuit, and TOA board chairman, and Herman Levy, general counsel, to Charles M. Reagan, vice-president and general sales manager, Loew's, and Howard Dietz, vice-president and director of advertising, publicity, and exploitation.

Mike Simons, director of customer relations for MGM, will be on hand to supervise the display and to greet visiting exhibitors in attendance. There will also be an MGM Studio display featuring much of the new product to be forthcoming in the next six months.

English Films Go TV

New York—One of the most extensive deals in the annals of television film distribution was concluded recently between the Cinema-Vue Corporation and American-British TV Movies, Inc., for the exclusive television distribution rights in the United States and Territories, to more than 100 major feature films, produced at a cost in excess of $15,000,000.

Announcement of the agreement was made by Joseph P. Smith, president, Cinema-Vue Corporation, following the signing of the international pact. Many of the films were produced during 1953 to 1955. A number are completely new to television.

Smith also announced that his new distribution company had negotiated a deal with Nathan Kramer, president, Clift TV Films, Inc., for 31 additional feature productions, including four Alexander Korda films made in 1953-54.

The Korda films are "The Elusive Pimpernel," "Mr. Denning Drives North," "Home At Seven," and "The Holly And The Ivy."

New British Firm Formed

New York—The new world-wide British distribution company Lion International Films, Ltd., announced last fortnight that it will release first the Eastman Color "John And Julie," provided by British Lion, one of the several firms which joined in a merger to form Lion. The others which have consolidated their overseas distribution facilities into the new organization are Independent Film Distributors, Ltd., Romulus Films, and Remus Films. Independent will supply "I Am A Camera" for release outside of the United States.

It was further announced that the John Woolf group, Independent, Romulus, and Remus, will undertake shortly the production of "Not For Money," a VistaVision and Technicolor feature starring Bob Hope and Katherine Hepburn. Meanwhile, it was learned, British Lion has contracted for the distribution rights to several other important pictures, including "Josephine And Men," "Extra Day," and "Charlie Moon."

Queen bee...

One female alone may be the queen bee. The other females serve only to sacrifice themselves while tending the queen bee or defending her. The males of the species exist only to serve the queen's pleasure . . . .

Columbia Pictures presents.

Joan Crawfor

co-starring BARRY SULLIVAN • BE

Screen Play by RANALD MacDOU

QUEEN BEE

LMER • JOHN IRELAND and LUCY MARLOW

on a novel by Edna Lee • A JERRY WALD Production • Directed by RANALD MacDOUGALL

On one of my trips to the Coast last year, Harry Cohn asked me to read a novel that the studio had in mind as a starring vehicle for Joan Crawford.

After reading the book, I was sure that "Queen Bee" was just right for Miss Crawford. It had the excitement and tension of "Sudden Fear", a central character as fascinating, as evil as "Mildred Pierce" —and the same outstanding boxoffice qualities of both.

Executive producer Jerry Wald started the wheels rolling and assigned Ranald MacDougall to adapt the screenplay. MacDougall had worked with Wald on "Mildred Pierce" and thus, we had the same producer-star-writer Academy Award combination.

Recently, I saw the first print of "Queen Bee" at a home-office screening. The results are everything we hoped for, and more. Miss Crawford is magnificent as the "Queen Bee".

"Queen Bee" will be screened soon in your territory. When you see it, I feel sure you will agree with my high opinion.

A. Montague.

VICE PRESIDENT
AND GENERAL SALES MANAGER
COLUMBIA PICTURES CORP.

Printed in U

Exhibs In Trust Suit Ask For Jury Trial

WASHINGTON—The operators of four theatres in Rhode Island recently appealed to the Supreme Court to order a jury trial in their percentage fraud and anti-trust litigation with the major distributors, instead of decision by a special master required by the decision of the First Circuit Court of Appeals.

The appellants are the Narragansett Pier Amusement Corporation, Artcraft Pictures, Inc., and Meyer, Joseph, and Max Stanzler, operating houses at Narragansett Pier, Wakefield, East Greenwich, and Wickford. Originally, five major distributors brought suit against all but Max Stanzler, alleging a conspiracy to defraud the film companies with false statements of boxoffice receipts for pictures licensed on a percentage basis. The exhibitors, in turn, brought three counter actions asserting that the majors, five other distributors and two exhibitor corporations were engaged in an anti-trust monoply against them. Columbia, U-I, and United Artists then countersued the theatremen.

The Federal District Court consolidated all the complaints into one action. Later, over the protests of the exhibitors, it agreed to a distributor motion to refer the case to a special master for decision, which was upheld by the Circuit Court.

MGM, Daiei Trade Films

NEW YORK—A deal for the barter of two films was set last week between MGM and the Daiei Motion Picture Company, Tokyo, it was announced by Masaichi Nagata, Daiei president and producer, who arrived recently from Japan. Under the agreement, MGM will distribute Daiei's "Gate Of Hell" and "Ugetsu" in Latin American territories in exchange for Daiei handling in the Orient of the 1952 production, "Carbine Williams" and one other feature.

Nagata said that he will select the second feature from a list of 40 submitted by Loew's, and that the two will enter Japan on an "extra quota" basis, bypassing the official limit imposed on American imports. MGM, therefore, will have the two pictures in release in Japan in addition to its quota allotment of 18, without Daiei having to pay dollars for them. Nagata said also that he knew of no similar deals underway, but predicted they would materialize if the new arrangement is successful.

New Company Bows

NEW YORK—Announcement was made last week by Warren Coleman, president, Splendora Film Corporation, a newly organized film-producing organization, that the company will engage primarily in the business of producing low-cost, high-quality motion pictures for exhibition in theatres and on television.

"Though not exclusively, our productions will mainly utilize the creative, artistic, and technical abilities of the American Negro," Coleman states, "and all films will be designed to provide wholesome entertainment to audiences in all walks of life."

Price Discrimination Law Not Applicable To Films

NEW YORK—Price discrimination on commodities, as prohibited in the Robinson-Patman Act, does not apply to film rentals, it was decided in a ruling last fortnight by Circuit Court of Appeals, which dismissed the action brough by the Hillside Amusement Company, operators, Mayfair, Hillside, N. J.

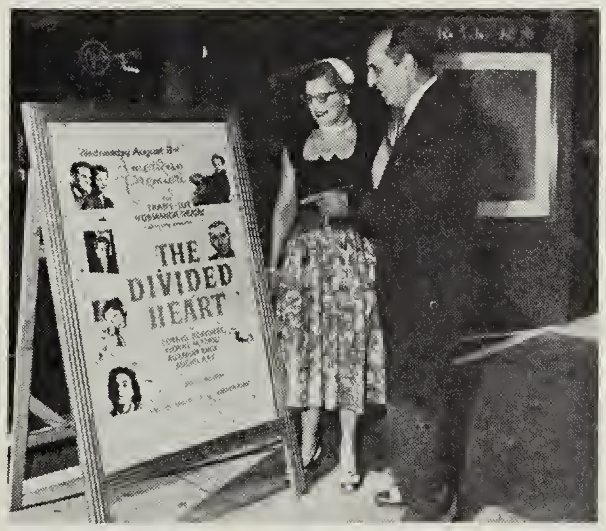
The plaintiff's suit was the first to test the application of the Act to motion pictures, and had been watched with interest in the industry. Hillside claimed that it had been charged higher rentals than the competing Stanley Warner houses in New Jersey, and that the government legislation had been violated.

It was reported that the plaintiff is considering an appeal to the U. S. Supreme Court on the decision. The action was dismissed earlier by a lower court.

Technicolor Orders Drop; 400 Laid Off

NEW YORK—A drop of some 30 per cent in orders for manufacture and delivery of prints in the last part of this year, as compared to the previous quarter, was blamed for the temporary lay off of 400 employes at Technicolor Motion Picture Corporation, in an announcement by president and general manager Dr. Herbert T. Kalmus. The 25 per cent reduction in the payroll, he explained, is the result of the postponement of many printing schedules because the improved new Technicolor process will require several months more to reach large scale operations. He said the cut back will affect mainly the west coast plant.

At the same time, Dr. Kalmus revealed that as the first step in its diversification program, Technicolor will engage in the business of processing amateur Kodachrome film when it becomes available under license from the Eastman Kodak Company. It will be the initial product in the amateur field to be handled by Technicolor, although the company has had many years of related experience.



A special screening of J. Arthur Rank's Republic release, "The Divided Heart," was held recently at the Trans-Lux Normandie, New York City, under the auspices of the Motion Picture Association with representatives of leading women's clubs in attendance. Shown are Mrs. Hobart P. Brown, motion picture chairman, Council of United Church Women, and Arthur DeBra, director, community relations department, MPA.

AA To Roll Seven Before Year's End

HOLLYWOOD—With William Wyler's "The Friendly Persuasion" now being filmed in color by De Luxe, Allied Artists executive producer Walter Mirisch last week announced that six other films will roll before the year's end. Three will be in CinemaScope. The six will be put before the cameras at the rate of two a month, beginning on Oct. 10.

"The seven features to be in production during this period represent the most important program ever scheduled for a similar time in the company's history." Mirisch said.

They are "The First Texan," in CinemaScope, a Joel McCrea starrer; "The Legionnaire," also in CinemaScope; "Three For Jamie Dawn"; "Crime In The Streets," to star John Casavettes; "Cattle King," in CinemaScope, with George Montgomery starring; and Billy Wilder's "Ariane," with Audrey Hepburn starring.

STATEMENT OF OWNERSHIP, MANAGEMENT, CIRCULATION, ETC.

Required by the Act of Congress of Aug. 24, 1912, as amended by the acts of March 3, 1933, and July 2, 1946, of MOTION PICTURE EXHIBITOR, published weekly at Philadelphia, Pennsylvania, for October 1, 1955.

State of Pennsylvania, County of Philadelphia, ss.—Before me, a notary public in and for the state and county aforesaid, personally appeared Max Cades, who, having been duly sworn according to law, deposes, and says that he is the business manager of MOTION PICTURE EXHIBITOR, and that the following is, to the best of his knowledge and belief, a true statement of ownership, management (and if a daily, weekly, semiweekly or triweekly newspaper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the act of Aug. 24, 1912, as amended by the acts of March 3, 1933, and July 2, 1946 (Section 132.6, Postal Manual—1954), to wit:

1. That the names and addresses of the publisher, editor and business manager, are:

Publisher—Jay Emanuel, 246-48 N. Clarion Street, Philadelphia 7, Pa.
Editor—Albert Erlick, 246-48 N. Clarion Street, Philadelphia 7, Pa.
Managing Editor—None.
Business Manager—Max Cades, 246-48 N. Clarion Street, Philadelphia 7, Pa.

2. That the owners are:

Jay Emanuel Publications, Inc.
Jay Emanuel, 246-48 N. Clarion Street, Philadelphia 7, Pa.
Paul J. Greenhalgh, 246-48 N. Clarion Street, Philadelphia 7, Pa.
Mildred Miller, Administratrix of the estate of Herbert M. Miller, 246-48 N. Clarion Street, Philadelphia 7, Pa.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of the total amount of bonds, mortgages, or other securities are: none.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in the capacity other than that of a bona fide owner; and this affiant has no reason to believe that any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above is—9,546. (This information is required from daily, weekly, semiweekly, and triweekly newspapers only.)

MAX CADES
Business Manager

Sworn to and subscribed before me this 23rd day of September, 1955.

(Seal) ALBERTA A. NEIMAN

(My commission expires Jan. 6, 1957)

This Was The Week When.......

Warners directors declared a dividend of 30 cents a share on common stock, payable Nov. 5 to holders of record Oct. 14. . . . 20th-Fox slated "The Deep Blue Sea" to bow at New York's Plaza, which will become the initial first-run art house there to install CinemaScope, for that occassion. . . . A gala premiere at New York's Paris was scheduled by Paramount for Alfred Hitchcock's "The Trouble With Harry," on Oct. 16. . . . George J. Schaefer was elected vice-president, USO, as well as director and member of the executive and nominating committees. . . . United Artists acquired Lazar Wechsler's "Heidi And Peter" for American distribution.

The four-city Texas premiere of RKO's "The Treasure Of Pancho Villa" got under way, with the arrival in San Antonio of Edmund Grainger, Rory Calhoun, and Gilbert Roland. . . . Negotiations were near completion for Allied Artists to distribute "Underworld, U. S. A.," starring Humphrey Bogart and Lauren Bacall. . . . Warners announced that Liberace would make a nationwide tour to bally the forthcoming "Sincerely Yours." . . . Continental revealed it has signed for distribution rights to Alec Guiness' "The Lady Killer," and other foreign films, including "The Night My Number Came Up," "Adorable Creatures," and "The Snow Is Black" . . . RKO set the unveiling of "Tennessee's Partner" with 12 day-and-date Los Angeles engagements.

Konecoff

(Continued from page 6)

installed with a minimum of other alterations since it is primarily of stainless steel. New glass doors have been installed as well as two boxoffices, one for advance sales to the two-per-day attraction and one for current sales prior to each showing. Tickets will be sold at a $3.50 top evenings, with a $2.75 top for matinees.

Extra profit items will start at 25 cents for candy, ice cream bon bons, and an orange drink in containers, and the operation there will resemble those found in legitimate theatres. There will be no pop corn for sale during the 10-minute intermission.

The lease on the house has been renewed for another 10 to 15 years with the affable and efficient Monty Salmon its managing director as usual.

LADIES' DAY: It was indeed ladies' day at the Gotham Hotel one day last week when the Film Estimate Board of National Organizations held their annual luncheon there. Subject of discussion was a recent article in the New Yorker entitled "Movies Are Better Than The Stage" by Hollis Alpert, who started the discussion rolling with a recap of his piece.

Lawrence Langner, Theatre Guild, defended the legit theatre, stating some of the best films are based on stage plays . . . great writers through the ages have always written for the stage with none specifically writing for films . . . freedom of thought and expression are found to a much greater degree in plays than in films . . . pix faced by a problem of having to attract the multitudes and subjects must appeal accordingly . . . pix do well when they concentrate on originals.

Bosley Crowther, N. Y. Times critic, defended the film, opining that the two are different media and provide entertainment for all peoples all of the time. He called films the most respected medium of entertainment and the one that will live the longer.

Norris Houghton, co-producer, Phenix Theatre, claimed films will never bring the actor very close to the audience . . . it's still a canned product . . . admitted the stage has not kept pace with films in expansion.

Actor Arthur Kennedy liked both media but thought that films offered his craft economic security, whereas stage presentations are always a gamble. He didn't think that films offer much to the actor from other standpoints.

Writer Don Mankiewicz also was introduced.

Others aboard the dais were Mrs. Jesse Bader, Ralph Hetzel, Marjorie Dawson, Dr. Sigmund Spaeth, Irene Gould, Mrs. Louis Alexander and Mrs. Herbert Langner. It was claimed 40,000,000 American women were represented by the delegates present.

MAIL: Dear Mel:

Jimmy Stewart has vacated the quarters at JUdson 6-7022 and a strange young lady with a throaty voice has moved in. You are cordially invited to call her up. Just ask for Eileen. Everyone in the metropolitan area will be incited to call through the columns of their favorite newspaper. There shouldn't be too many busy signals, as 50 phones have been installed for the benefit of Eileen's many expected callers.

Kindest regards.

Sincerely,
Marty Blau
Columbia Pictures

ANSWER: Dear Marty:

We're a sucker for this type of gimmick so we called and the gal on the recorded answering device is really a sexy sounding individual. Her urging listeners to come up and see her some time at the theatre was a neat piece of promotionship. After the ads appeared, we understand that over 120,000 calls were counted during normal business hours in one day which you think might have made the phone company happy. But no, they got all upset and decided to end the gimmick because it was lousing up normal service with all this added ear and throat traffic.

By the way, what is her phone number?

—MK

After 15 years with U-I, during which not one of their 40 pictures failed to score at the boxoffice. Abbott and Costello parted company with the studio. By the terms of their latest contract, the comedy team will continue to share in the profits of their films with U-I. They are seen above with their agent, Eddie Sherman, who presented them with a collection of film clips highlighting their careers in the last 20 years since he first booked the pair in Philadelphia.

MORE MAIL: Dear Mel:

After 30 years in showbusiness, managing theatres, lightning finally hit me . . . I got in a movie. I was tabbed for the role of Frank James in a featurette for nation-wide TV showing sponsored by Bell Telephone. They are giving me a print for regional use. I am enclosing a clipping from Springfield News and Leader which gives the details.

Would also like to let you know that I never miss your column in EXHIBITOR.

Regards,
Steve Miller, Manager
Owen Hillbilly Theatre
Branson, Mo.

P.S. If you ever get sore trying to ride the bumps in this, what has been called Crazy Business, come on down and we'll go fishin'.

ANSWER: Dear Steve:

You're doin' better than some of our relations. They miss our column quite often.

That's a pretty sneaky trick going over to the opposition that way letting them get a crack at your talent first. There must be a million legit film producers looking for a good Frank James and here you go and let TV grab you. Just bear that in mind as the James boys will ride and rob again in scores of features if past performance is any indication.

We'll be a-watchin' for you when we look at our TV set in the off hours when we're not going to a good movie at our local theatre.

Best wishes.

—MK

P.S. That fishin' invite is the best thing that's happened to us in quite a while. Our sincere thanks for that.

THE METROPOLITAN SCENE: UA had 650 prints out the day after the fight. Three local labs were used. . . . Broadway went military last week with the premiere of "The McConnell Story" at the Astor with top and lower-echelon brass in attendance in addition to celebrities, etc. An Air Force Band, giant arc lights, etc., gave the event the proper trim. . . . Large economy size pressbooks out on "Ulysses" (24 pages), "The Tall Men" (ditto), "My Sister Eileen" (26 pages), "Left Hand Of God" (20 pages).

Shapiro Gets Lodge Post

New York—The appointment of Robert K. Shapiro, managing director, the Paramount, to the newly created post of executive vice-president, Cinema Lodge of B'nai B'rith, was announced last week by Max E. Youngstein, president.

20th Century-Fox announces
with pride the November availability of
Alexander Korda's London Film Production

THE DEEP BLUE SEA

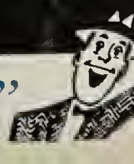
by TERENCE RATTIGAN

starring

VIVIEN LEIGH
KENNETH MORE

The 3-year London and New York dramatic stage success combines the talents of two-time Academy Award winner Vivien Leigh ...as a married woman trapped by the devil of infidelity; Kenneth More, acclaimed star of "Genevieve" and "Doctor in the House"...and the brilliant production-direction of Anatole Litvak, distinguished director of "The Snake Pit."

AN ANATOLE LITVAK
PRODUCTION IN
CINEMASCOPE®
COLOR by DE LUXE · Released by 20th Century-Fox



"it's a pleasure to do business with 20th!"

The International Scene..........

Canada

Movie Celebration Set To Boost Attendance

Toronto—Kickoff to the Golden Anniversary Celebration of Movies in Ottawa was given by Frank Fisher, vice-president and general manager, J. Arthur Rank Films Distributors (Canada) Ltd., who was guest speaker at the Kiwanis Club Luncheon.

Introduced by Ray Tubman, manager, Capitol and Famous Players supervisor, Fisher traced the origin of movies from the days of Thomas Edison, pointing out the first presentation of movies in Ottawa was in an auditorium at an amusement park in 1896. He then spoke of the great strides made during the past 50 years from Nickelodeon days to modern theatres showing wide-screen films, color, and stereophonic sound.

A luncheon of the Lions Club heard Don Henshaw, Toronto advertising agency executive and generally acknowledged as the spokesman for the Motion Picture Association of America. Henshaw spoke in glowing terms of the work done by Hollywood in aid of Canada's Victory Loan drives.

The Ottawa Managers Association, through Don Watts, president, made a presentation to Mayor Charlotte Whitton for "continued outstanding performance of duties." Miss Whitton walked off with a wooden "Oscar."

The Motion Picture Month paralleling that of Ottawa was also opened in Windsor where Arch Jolley, executive secretary, Motion Picture Theatres Association of Ontario, was guest speaker at the launching sponsored by the local Ad and Sales Club. Prime organizer of the Windsor celebration was Ed Lamoureux, recently elected president, Ad and Sales Club. The plan was developed with the assistance of Bob Knevels, president, Essex County Theatres Association. Newspapers and radio are giving the celebration wide support and sagging boxoffice revenues are expected to be bolstered by the attention given to screen entertainment.

COMING TO NEW YORK?

Stay at this modern 25-story hotel. All rooms outside exposure. Large, beautifully furnished rooms with kitchenette, private bath, from $5.50 daily. Two room suites from $8.50

SPECIAL MONTHLY RATES!

Air-conditioning & television available

Hotel BEACON

Broadway at 75th St., New York

Oscar Wintrab, Managing Director

Mo Rothman, Continental sales manager, United Artists in Europe, recently accepted the Venice Film Festival's Silver Lion awarded to "The Big Knife." Making the presentation is Joseph Beattie, left, who represented the U. S. Government at the Festival.

Canadian Comment

President of Columbia Pictures of Canada, Ltd., Louis Rosenfeld of Toronto, was named Pioneer of the Year for 1955. Rosenfeld will be presented with his award at the annual Pioneer of the Year Dinner at the Royal York Hotel, Toronto, Nov. 1. The citation announced by the chairman of the selection committee, R. W. Bolstad, vice-president, Famous Players Canadian Corporation, said that Rosenfeld had played an important part in the development of film distribution methods and business practices in Canada since entering the field in 1912, a year after he came into the industry as an usher in his home town, Brantford, Ont. Also serving on the selection committee with Bolstad were Frank H. Fisher, vice-president and general manager, J. Arthur Rank Film Distributors (Canada) Ltd.; Hugh Sedgwick, Hamilton, vice-president, IATSE, and its chief Canadian officer; O. R. Hanson, president, Sterling Films, Ltd.; Harold Pfaff, manager, Independent Theatre Services; and Hye Bossin, editor, Canadian Film Weekly.

CINE CHATTER: Advertisements continue to appear in Hamilton newspapers advising that the Hamilton Drive-In "does not employ union projectionist." The ads also state that three drive-ins in the area, the Skyway, Mohawk, and the new Scenic, have members of the union in the booth. Owners of the drive-in report members of the family operate the projection equipment and are fully licensed. . . . A special Guys And Dolls handicap was held at the Woodbine Race Track, Toronto, in honor of the visit to the track by five dolls from the picture. Chet Friedman, ad pub chief, MGM in Canada, looked after the visit. . . . Manager Len Bishop, Shea's, Toronto, was kept busy with preparation for the choice of Miss Red Feather in Toronto, giving the theatre considerable publicity in the newspapers and radio. . . . Leslie A. Sprague, owner and operator, Lancaster-Gaiety theatres, Saint John, N. B., has purchased the Rothesay Community, located in the residential suburb of Saint John. The theatre was recently completely redecorated. . . . A regular stunt each Monday night at the Capitol, Cornwall, is the Hollywood Jackpot contest. . . . J. L. Collard, who some years ago was an auditor with MGM Pictures of Canada, died in Toronto. . . . The Orpheum, Fort William, joined the ranks of the closed houses in the country. . . . Noise is kept to a minimum at the Bow, Bowness, Alta., as the kids check their guns at the door. . . . Two persons were successful in a draw at a five-theatre Foto-Nite in Ottawa when $3,150, of which $1,650 was in cash and the rest in donated goods, was offered. . . . Mr. and Mrs. Reuben W. Bolstad announced the marriage of their daughter Shirley Irene, to David W. Ashworth. Bolstad is a Toronto executive with Famous Players.

British-U. S. Film Pact Extended One Year

London—As expected in most quarters, British and American negotiating committees agreed to extend the Anglo-American film agreement for another year without changes. As before, U. S. distributors are allowed to remit $17 million unconditionally of their United Kingdom earnings, and they waive voluntarily their right to transfer $2,225,000 of additional revenue accruing to them under the Eady Plan. American Eady earnings are estimated at $4,500,000 annually.

The extension of the arrangement was negotiated by Eric Johnston, president; G. Griffith Johnson, vice-president; and Fayette W. Allport, London representative, Motion Picture Export Association; and Ellis Arnall, president, and Jack Lamont, Society of Independent Motion Picture Producers, with a British team consisting of Sir Frank Lee, permanent undersecretary, Board of Trade, and other United Kingdom government officials.

Italy

Rome—General director Dr. Renato Gaulino, Italian Films Export, is expected to resign his connections with the company next month, according to reports. Dr. Eitel Monaco, IFE president, who also heads ANICA, will go to New York in October, accompanied by Commander Italo Gemini, honorary president, AGIS, the Italian exhibitor organization, and by Dr. Goffredo Lombardo, president Titanus.

Mexico

Mexico City—Alfredo Holguin, 47, general manager, Mexico office, Universal-International Films, Inc., died suddenly of a heart attack. A veteran of the motion picture industry, Holguin began his career in 1930 as an auditor with MGM in Latin America, and later became assistant general manager for that company in Mexico. In 1947, he became territorial manager of Mexico, Central America, Panama, Colombia, and Venezuela for Selznick International. Holguin joined Universal in 1950.

COMPLETE TEXT

OF THE

ARBITRATION AGREEMENT

ENTERED INTO AFTER

EXHIBITION–DISTRIBUTION NEGOTIATIONS

(Revised as of May 9, 1955)

Including the rules and procedure under which the arbitration system shall operate.

THIS AGREEMENT was entered into on the date shown in the concluding paragraph by and among the defendant distributors in the case of United States v. Paramount Pictures, Inc. et al. and certain non-defendant motion picture distributors (parties of the first part) and certain associations of motion picture exhibitors (parties of the second part) for the purpose of establishing and maintaining a voluntary system of arbitration to serve as an expeditious and inexpensive means of settling controversies of the kind hereinafter specifically described between motion picture distributors and exhibitors.

This Agreement shall not become effective unless or until it is consented to by the Attorney General of the United States.

ARTICLE I

AVAILABILITY OF ARBITRATION

A system of Regional Arbitration Tribunals (and a National Appeals Board) as hereinafter more particularly described shall be organized, maintained, and operated by the joint action of the motion picture distributors and motion picture exhibitor organizations signing this Agreement.

The work of organizing the system shall be completed within three months after the entry of an order by the United States District Court approving the Voluntary Arbitration Agreement. The system shall remain in operation for a test period of twelve months beginning on the day that the National Administrative Committee shall proclaim that the Regional Tribunals (and the National Appeals Board) are open and ready to function.

The Regional Arbitration Tribunals shall hear and determine complaints of the kind described in Article II when any such complaint is filed by a qualified exhibitor against any distributor* that is a party to this Agreement; and any other distributor* or qualified exhibitor* may intervene in the proceeding as an additional respondent* upon a showing that its business or property may be affected by the award.[1]

A "qualified exhibitor" is a person, firm, or corporation who has a theatre or theatres which may be affected by the award and which, at the time he files his complaint or seeks to intervene (a) he is actually operating, or (b) is temporarily closed, or (c) is a new theatre about to open.

The Regional Arbitration Tribunals (and the National Appeals Board) shall have only the powers and shall perform only the duties granted to or imposed upon them by this Agreement and the rules and procedure herein prescribed, and in rendering decisions and making awards, they shall comply strictly with this Agreement and said rules and procedure.

If, at the end of the twelve months' test period, this Agreement is not renewed, the arbitration system herein provided for shall nevertheless continue in effect and the obligations of the parties hereto shall continue until all arbitration proceedings instituted prior to the expiration of the test period have been finally disposed of, but in no event longer than three months after the expiration of the said twelve months' test period provided for herein. Any complaint filed prior to the expiration date of the test period may proceed to hearing during three months following the expiration of the test period. Any complaint in which there is no award in the regional arbitration tribunal prior to the expiration of three months after the expiration of the test period, shall be dismissed without prejudice in the same manner as though the complaint had never been filed. All appeals to be heard by the National Appeals Board, whether pending at the expiration of the test period or arising from awards made during the three months' period after the expiration of the test period as above provided, shall continue to be heard until all such appeals have been heard and determined by the National Appeals Board. It is of course understood and agreed that no new proceedings nor proceedings for a modification of an award upon the ground of changed conditions shall be instituted after the expiration of the test period. The provisions of all arbitration awards and judgments entered thereon, except those denying or awarding damages and judgments entered thereon which are unsatisfied, shall terminate and cease to be effective and binding on a date twelve months (hereinafter called the final date) after the expiration of the test period. Such termination shall be without prejudice to the rights of any party to prosecute at law or in equity any claim for violations of an award occurring prior to the final date or to prosecute at law or in equity any claim for relief in regard to the subject of the award predicated upon changed conditions arising during the period between the expiration of the test period and the final date. The rights of any such party shall, however, be subject to the provisions of subdivision (c) Section 7 of Article V hereof.

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[1] Whenever the word "distributor" "exhibitor" or "respondent" is followed by an asterisk, the singular shall include the plural if consistent with the context.

Unless otherwise stated, the word "distributor", when used to designate a respondent, may include not only a distributor defendent but any distributor signing this Agreement.

Whenever the term "respondent*" is used hereinafter, it shall be understood to include the distributor* complained against, and any intervening distributor* or exhibitor*, depending upon the context.

Except as otherwise specifically provided in this Agreement, the burden of proof with respect to the complaint and the damages thereunder shall be upon the complainant exhibitor.

ARTICLE II
SCOPE OF ARBITRATION
SECTION 1—CLEARANCE

Controversies arising upon the complaint of an exhibitor that at the time of the filing of the complaint—

A. clearance is being granted by the distributor* against complainant's theatre and in favor of a theatre or theatres not in substantial competition with complainant's theatre; or that

B. clearance is being granted by the distributor* against the complainant's theatre and in favor of a theatre or theatres in substantial competition therewith in excess of what is reasonably necessary to protect the licensed competitor theatre on the run or runs granted to it

shall be subject to arbitration.

Claims in respect of clearance arising after the inauguration of this arbitration system shall be evidenced by a written request for a change in clearance, or the elimination thereof, addressed to the distributor's home office or exchange and such requests for a change in or an elimination of clearance will be deemed to have been refused.

(a) when the exhibitor has received a written refusal; or

(b) if not granted within twenty-one days after receipt by the distributor of such request.

Clearance, as used in this Agreement, means the period of time stipulated in license contracts between runs of the same feature within a particular area or in specified theatres. Clearance, reasonable as to time and area, is essential, in the distribution and exhibition of motion pictures, and arbitrators in deciding clearance complaints shall give effect to this principle.

In any proceeding under this section the burden of sustaining the reasonableness of the clearance complained of shall be upon the distributor who granted the clearance.

In determining whether any clearance complained of is reasonable, the arbitrators shall take into consideration the following factors, according to them the importance and weight to which each is entitled, regardless of the order in which they are listed—

(i) The admission prices of the theatres involved as set by the exhibitor*;

(ii) The character and location of the theatres involved including the size, type of entertainment, appointments, transit facilities, etc.;

(iii) The policy of operation of the theatres involved, such as the showing of double features, gift nights, giveaways, premiums, cut-rate tickets, lotteries, etc.;

(iv) The rental terms and license fees paid by the theatres involved and the revenues derived by the distributor* from such theatres;

(v) The extent to which the theatres involved compete with each other for patronage;

(vi) The fact that a theatre involved is affiliated with a circuit of theatres shall be disregarded;

(vii) All other business considerations.

The power of the arbitrators in deciding any such controversy shall be as follows:

(a) If the arbitrators find in favor of the distributor*, they shall make an award dismissing the complaint;

(b) If the arbitrators find in favor of the complainant under sub-division A of this Section that the theatres involved are not in substantial competition, they shall make an award directing the distributor* to cease and desist from granting clearance between them; if the arbitrators find in favor of the complainant under sub-division B of this Section, they shall make an award fixing the maximum clearance between the theatres involved which may thereafter be granted by the distributor*;

(c) If the complainant asked for damages and the arbitrators find in his favor, they may also award him damages from the date of a written demand for a change of clearance complained of but only for the period of time during which the clearance complained of was in force, and subject to the provisions of Article III.

Any distributor, the complaining exhibitor or any intervening exhibitor affected by such an award may institute a further arbitration proceeding for a modification thereof upon the ground that, since the making of the award, conditions with respect to the theatres involved therein have so changed as to warrant modification. In the event that the arbitrators find there has been such a change, they shall make a new award fixing the maximum clearance, if any, which may be granted thereafter between the theatres involved, but no damages shall be awarded. The burden of proving such change shall be upon the party asserting it. A proceeding to modify an award upon the ground of changed conditions shall follow the rules of practice and procedure prescribed in Article V.

SECTION 2—RUNS

Controveries arising upon the complaint of an exhibitor that, either prior to or after the inauguration of this arbitration system, the distributor* has, after request, refused, otherwise than on the merits, to afford the complainant a fair opportunity to license feature motion pictures for exhibition in his theatre on a desired run equal to the opportunity afforded by the distributor* to another exhibitor who then is exhibiting pictures of the distributor* on said run in a competing theatre, shall be subject to arbitration.

A claim involving an alleged refusal to afford such opportunity to license that occurred subsequent to the inauguration of this arbitration system shall be evidenced by a written[2] request addressed to the distributor's* home office or exchange, and such request will be deemed to have been refused (a) when the exhibitor has received a written refusal or (b) if not granted within 21 days after the receipt by the distributor* of such request.

It is recognized that the licensing of feature pictures by run is essential in the distribution and exhibition of motion pictures, and arbitrators in deciding run complaints shall give effect to this principle. Runs means the successive exhibitions of motion pictures in a given area, first run being the first exhibition in that area, second run being the next subsequent exhibition therein, and so on.

In determining whether the exhibitor's complaint is established by the evidence, the arbitrators shall take into consideration, among other things, the following factors and accord to them the importance and weight to which each is entitled, regardless of the order in which they are listed—

(i) The admission prices of the theatres as set by the exhibitor*;

(ii) The character and location of the theatres involved, including the size, type of entertainment, appointments, transit facilities, etc.;

(iii) The policy of operation of the theatres involved, such as the showing of double features, gift nights, giveaways, premiums, cut-rate tickets, lotteries, etc.;

(iv) The capacity of each theatre for producing revenue for the distributor*;

(v) The character and extent of the area and population each theatre serves;

(vi) The competitive condition in the area in which the theatres are located;

(vii) The character, financial responsibility, and ability of the exhibitor operating each theatre, and his reputation generally in the industry and in the community;

(viii) The policy under which each of the theatres has been operated and the policy under which the complainant proposes to operate his said theatre if he obtains the run requested;

(ix) All other business considerations.

The power of the arbitrators in deciding any such controversy shall be as follows:

(a) If the arbitrators find in favor of the distributor* they shall make an award dismissing the complaint;

(b) If the arbitrators find in favor of the complainant exhibitor, they shall make an award directing that the respondent distributor* in good faith afford the complainant an opportunity to license feature pictures for exhibition in his theatre on the desired run, equal to the opportunity afforded the exhibitor operating a competing theatre to whom the pictures of such distributor are then being licensed on such run;

(c) If the complainant asked for damages and the arbitrators find in his favor, they may also award him damages but only for the period of time during which he was denied such opportunity to license the pictures, and subject to the provisions of Article III.

Any distributor, the complaining exhibitor or any intervening exhibitor affected by such an award may institute a further arbitration proceeding for a modification thereof upon the ground that, since the making of the award, conditions with respect to the theatres involved therein have so changed as to warrant modification. In the event that the arbitrators find there has been such a change they shall make a new award in regard to the run in question to take effect thereafter, but no damages shall be awarded. The burden of proving such change shall be upon the party asserting it. Proceedings to modify an award upon the ground of changed conditions shall follow the rules of practice and procedure prescribed in Article V.

SECTION 3—COMPETITIVE BIDDING

Controversies arising upon the complaint of an exhibitor that, subsequent to the inauguration of the arbitration system—

A. A distributor, in licensing feature motion pictures by means of competitive bidding, licensed to another exhibitor operating a theatre in substantial competition with complainant's theatre a feature or features, on which complainant also made an offer or offers, which license to such other exhibitor was made otherwise than.—theatre by theatre, solely upon the merits and without discrimination in favor of such competing theatre; or

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[2] Wherever in this Agreement, except in Articles V and VI, notice or communication by a distributor or an exhibitor is required to be, or may be, made in writing, it may (except where the context indicates otherwise) be by telegram.

B. A distributor has instituted competitive bidding in any competitive area or situation except

(i) Upon the written request of one or more of the exhibitors in any such area or situation; or,

(ii) Upon the written request of an exhibitor in any area or situation for a run of a picture or pictures which the distributor is proposing to license on such run to another exhibitor or exhibitors in such area, or situation; or,

(iii) To comply with the judgment, decree or order of a court of competent jurisdiction; or,

(iv) In good faith to protect itself where it has reasonable grounds to believe that there is collusion among exhibitors in such area or situation in the licensing of its pictures; or,

C. A distributor has broached any of the following rules in conducting competitive bidding:

(i) The invitation for an exhibitor to submit an offer for the picture or pictures described in the invitation shall specify a closing date for bids (hereinafter called the closing date), which shall be not less than ten days after the mailing of the invitation, and only offers or revised offers submitted in pursuance of such invitation, received on or before the closing date, shall be considered;

If prior to the closing date for bids, a distributor has not afforded an opportunity to the exhibitor to view, at a trade show or other screening, the picture or pictures referred to on the invitation to bid, then the distributor, at the exhibitor's written request, shall afford the exhibitor an opportunity to view such picture or pictures in the exchange city of the distributor.

(ii) Any exhibitor submitting an offer for any designated picture or pictures, in response to an invitation by the distributor, may request in writing (but under separate cover) at the time he submits his offer, that the successful offer for such picture or pictures shall be revealed to the exhibitor making such request and the distributor agrees to do so at the exchange office serving the theatre for which such exhibitor submitted said offer, within 14 days after there has been an award of the picture or pictures by the distributor, and at no other time.

(iii) Nothing contained in this Section shall be deemed to compel the distributor to accept an offer which it considers to be inadequate and the distributor may reject all offers; when, however, all offers are rejected the notice of rejection shall state the reason therefor and in such case the feature motion picture shall be made available in accordance with the provisions of this sub-division C to exhibitors, including those who submitted offers in the first instance, for a new offer; provided, however, if there be only one offer submitted, and that one offer is rejected, the distributor may, at its option, in lieu of the foregoing, negotiate with and license the motion picture to the exhibitor who submitted said offer.

(iv) Only offers in writing can be considered;

(v) The distributor shall within 14 days after the closing date, if any offers have been submitted on or before the closing date, announce acceptance to the maker of the accepted offer or announce to all bidders rejection of all offers;

(vi) If the new offers are also rejected, the distributor may thereafter, at its option, negotiate with the exhibitor making the best offer and license the motion picture to such exhibitor if the distributor considers the terms satisfactory, or may negotiate with and license the picture to such other exhibitor or exhibitors as the distributor may choose;

(vii) If no offers are submitted, the distributor may license the picture to any exhibitor it chooses upon terms acceptable to the distributor;

shall be subject to arbitration.

The rules and principles set forth in this Section 3 shall have application only in arbitration proceedings under this Section.

Nothing contained in this Section shall be construed to prevent a distributor from selecting its own customers in bona fide transactions and not in violation of any provision of this Agreement.

Nothing contained in this Section shall be construed to mean or intend to mean that a distributor may institute competitive bidding otherwise than under the terms and conditions as set forth in this Section.

The power of the arbitrators in deciding any controversy under this Section shall be as follows:

(a) If the arbitrators find in favor of the distributor, they shall dismiss the complaint;

(b) If the complaint involved is the first to be filed by the complainant against the distributor under sub-division B of this Section, and the arbitrators find in favor of the complainant, they shall make an award directing the distributor thereafter to cease and desist from competitive bidding in the competitive area or situation until such time as the institution of competitive bidding in such competitive area or situation would not violate the provisions of said sub-division;

(c) If the complaint involved is the first to be filed by the complainant against the distributor under sub-division C of this Section, and the arbitrators find in favor of the complainant, they shall make an award directing the distributor thereafter to conduct competitive bidding affecting the complainant in accordance with the provisions of said sub-division;

(d) If it shall appear that an award has been made in favor of the complainant with respect to the same theatre in a previous arbitration with the same distributor under the same sub-division of this Section, and the arbitrators shall find in complainant's favor in the instant case, they may award damages under the provisions of Article III except that exemplary damages may be awarded only in respect of violations under sub-division A of this Section 3.

If in any proceeding under this Section the arbitrators shall find that the competitive bidding was conducted by the distributor fairly and in accordance with sound business practice and that there was no purpose to discriminate against the complainant or to favor the exhibitor to whom the picture in question was licensed, they shall find in favor of the distributor; and, in the absence of any showing of a violation of the rules and principles, the arbitrators shall not attempt to substitute their judgment for that of the distributor as to which of the several offers was best or as to the propriety of rejecting all bids on grounds of inadequacy.

SECTION 4—CONDITIONING ONE LICENSE UPON ANOTHER

Controversies arising upon the complaint of an exhibitor that

(a) The distributor in licensing a particular feature or group of features has directly or in any manner conditioned such license upon the complainant exhibitor licensing one or more other features, or upon complainant licensing one or more short subjects, newsreels, trailers or serials (herein collectively called "shorts"), or upon complainant licensing re-issues, westerns or foreigns (herein collectively called "foreigns"); or

(b) The distributor has directly or in any manner refused to license to complainant exhibitor a particular feature or group of features except upon the condition that complainants also license one or more other features, shorts or foreigns shall be subject to arbitration.

An exhibitor shall have no right to assert any claim under (a) above unless he shall have mailed to the distributor, at the exchange out of which he is served, a notice in writing of such claim and of the grounds therefor, not later than 10 days after receipt by the exhibitor from the distributor of the license which he claims to have been so conditioned.

An exhibitor shall have no right to assert any claim under (b) above unless he shall have mailed to the distributor, at the exchange out of which he is served, a notice in writing of such claim and of the grounds therefore not later than 10 days after the day on which the distributor, as claimed by the exhibitor, refused to grant a license unless so conditioned.

The power of the arbitrators in deciding any controversy under this Section shall be as follows:

(i) If the arbitrators find in favor of the distributor, they shall make an award dismissing the complaint;

(ii) If the arbitrators find in favor of the complainant under (a) above, they may make an award cancelling the license for, or to the extent that it relates to, such other feature, features, shorts or foreigns;

(iii) If the arbitrators find in favor of the complainant under (b) above, they may order the distributor to cease and desist from imposing such condition on such complainant exhibitor;

(iv) If the complainant asked for damages and the arbitrators find in his favor under either (a) or (b) they may also award damages under the provisions of Article III.

SECTION 5—CONTRACT VIOLATIONS

Controversies arising upon the complaint of an exhibitor that the distributor has violated the provisions of a license agreement entered into between the exhibitor complainant and the distributor subsequent to the inauguration of this system of arbitration, including the failure of the distributor to deliver to the exhibitor a print of each picture licensed under such agreement in time for exhibition on the exhibition date or dates provided in or under such licensing agreement, shall be subject to arbitration.

The power of the arbitrators in deciding any such controversy shall be as follows:

(a) If the arbitrators find in favor of the distributor, they shall make an award dismissing the complaint;

(b) If the arbitrators find that the distributor has violated any provision of such a license agreement between it and the complainant exhibitor, they shall make a finding to that effect, specifying the particular violations, and, if unperformed, shall order the distributor to perform such contract;

Another . . . . SUBSCRIBER SERVICE

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EXHIBITOR

THEATRE

Designed, produced,

service to our theatre

PLUS SERVICE No. 1

THE SERVICE-KIT

—a streamlined system for BUYING, BOOKING and CONTRACT CONTROL

STIFF-BACKED 3-RING BINDERS ARE AVAILABLE . . . See No. 11

● Arranged and assembled for insertion in any standard 9 x 12 inch ring binder or ring-equipped brief case are the following forms:

1. A 52 week supply of large, modern BOOKING SHEETS (9 x 12 inches)
2. 10 pages of AVAILABILITY and PLAY-OFF WORK SHEETS (9 x 12 inches)
3. 10 sheets of PERFORMANCE RECORD and CUT-OFF SHEETS (9 x 12 inches)
4. A permanent EQUIPMENT RECORD
5. An 18-month BOOKING CALENDAR
6. A special PERPETUAL CLEARANCE CHART and many other helpful forms all properly indexed.

● After the first year, additional pages of any particular FORM can be purchased separately; any back REVIEW SECTION for 2c; and any DIVIDER INDEX for 20c.

Price: $1.25 per set

PLUS SERVICE No. 4

THE NEW *"Pocket-Size"* DATE BOOK

—latest innovation in the field of small booking records.

● This new design has proved so far superior to anything previously developed in its field that it has taken the industry—whether independent owner or circuit manager—by storm.

(a) 5 lines of booking space were gained by taking full advantage of the 3¾x6¾ inch page area. (b) Weekly activities not bothered with until the complete week is booked, are kept separate and distinct. (c) Spaces are allowed for cost, gross, weather, etc., as desired. (d) All dates, days of the week, and holidays are clearly printed.

Dated forms for ONE FULL YEAR are printed to start with each JULY 1st.

Price: 60c per yearly set

SOFT-BACKED 6-RING LEATHERETTE BINDERS ARE AVAILABLE . . . See No. 11

PLUS SERVICE No. 2

PROGRAM and RUNNING-TIME Schedules

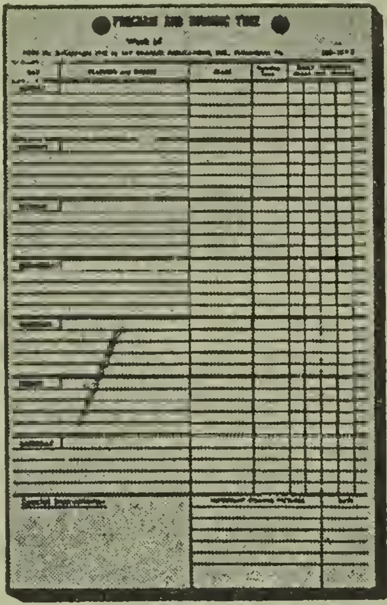
—a basic weekly form to replace the scribbled note or tissue carbon.

● These forms are prepared for convenience in disseminating accurate information to the key members of a theatre staff so that they may answer intelligently the patron questions most frequently asked; or so that they can cue and time their show. 50 sheets to each pad.

● Daily turnover running time can be easily computed from the running times of the individual subjects that make up the bill.

● One copy each week: (1) on your desk, (2) to your cashier, (3) to your doorman, (4) to your projectionist, and (5) to your head usher or floor supervisor will be sufficient to keep uniform information throughout the theatre.

Price: 25c per pad


PROGRAM AND RUNNING TIME

PLUS SERVICE No. 5

Weekly PETTY CASH SYSTEM

—designed for simplicity and quick theatre reference.

● These specially designed 3 x 5 inch Petty Cash Slips require a counter signature of approval and are numbered consecutively so that accurate records can be kept of each individual expenditure. There are 100 slips to each pad.

● The specially designed envelopes are for use only once each week in listing each individual slip and computing the weekly total expended. All slips listed on a particular envelope should then be inserted in it for safekeeping; and the envelope filed for future reference.

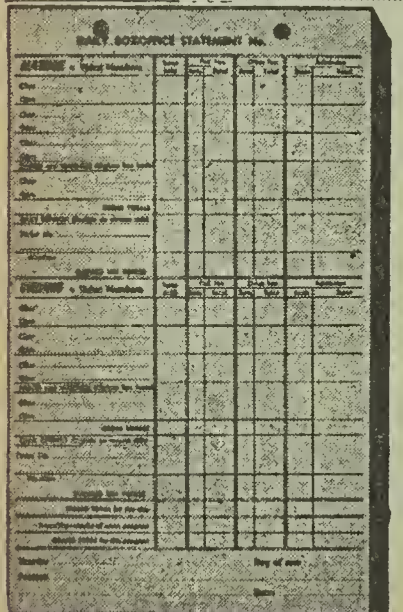
● There can never be any later question of a particular disbursement, for the actual receipt is always on hand and easily located. Each voucher requires the signature of the owner or the manager.

Prices:	
Voucher Pads	.25c each
Voucher Envelopes—50 for	60c

PLUS SERVICE No. 3

Daily BOXOFFICE STATEMENTS

—all embracing memoranda of the complete cash control system.


DAILY BOXOFFICE STATEMENT No.

● Printed on both sides so that complete factual totals for one day can be kept on one 8½ x 5½ inch sheet, each itemizes:

1. OPENING AND CLOSING TICKET NUMBERS
2. PASS AND WALK-IN TICKET NUMBERS
3. CASH TOTALS AND REFUNDS
4. TAX TOTALS
5. PROGRAM, WEATHER, AND OPPOSITION
6. SPACES FOR HOURLY TOTALS
7. MISCELLANEOUS INCOME AND DEPOSITS

● Made up in pads of 50 per pad, each sheet is punched for saving in a standard ring binder with the date at the lower right corner for quick reference when filed.

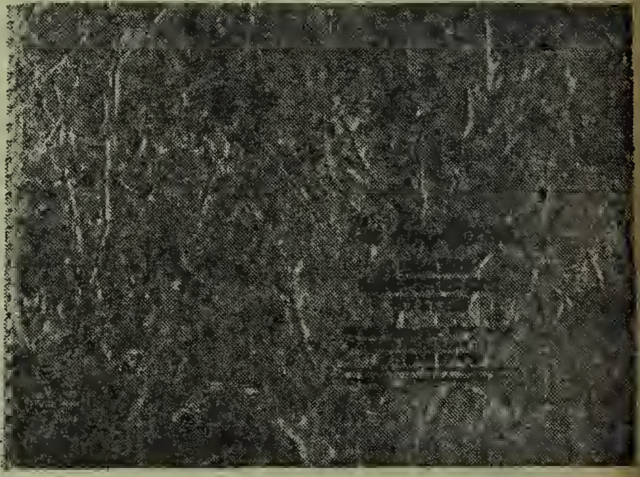
● Where accuracy counts for current income and future bookkeeping, the Box Office Statement is a diary of theatre operation.

Price: 25c per pad

PLUS SERVICE No. 6

THE *"At-a-Glance"* BOOKKEEPING BOOK

—specially designed by a leading theatre specializing C.P.A. authority.



● This extremely simple system has been constantly revised to meet each tax or other changing requirement of the theatre man. Its 9 x 12 inch pages provide for: (1) daily ticket record, (2) tax collected daily, (3) daily gross, (4) pass and walk-in records, (5) weather and opposition, (6) daily show cost, (7) weekly income from vending machines, etc., (8) weekly gross, (9) weekly fixed expenses, payroll, and annual of monthly expense amortized weekly, (10) weekly profit or loss statement, (11) profit or loss for the year to date, etc.

Price: $1.60 per book (Sufficient for 52 weeks)

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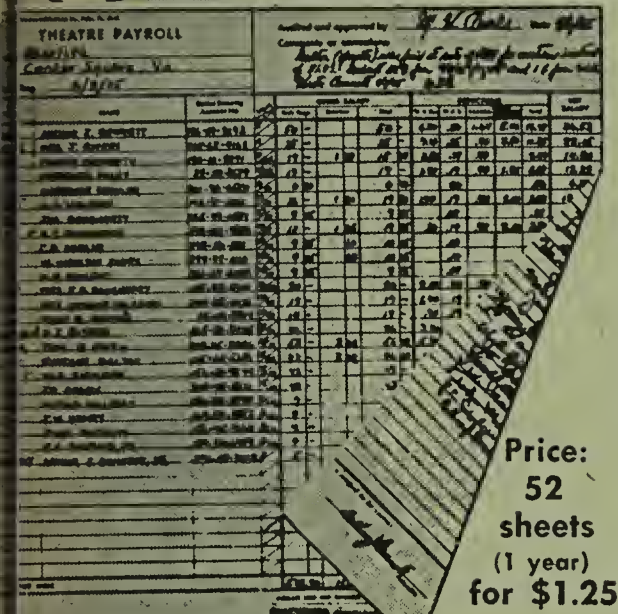
ERATING FORMS AND SYSTEMS

housed and delivered at non-profit prices...as a continuing
cribers. Ask for actual sample sheets...without obligation!

PLUS SERVICE No. 7

Weekly PAYROLL FORMS

—for use whenever employees are paid in cash for salary or overtime.



● This is the system that resulted from a contrast of the Payroll Forms used by all major theatre circuits.

● Designed to be filed in the ordinary letterhead size cabinet (8½ x 11 inches) this form provides a permanent weekly record of the individual name, social security number, rate of pay, overtime pay, reasons for overtime, and deductions for all purposes. It also provides gross weekly totals of salaries, deductions, raises, etc.

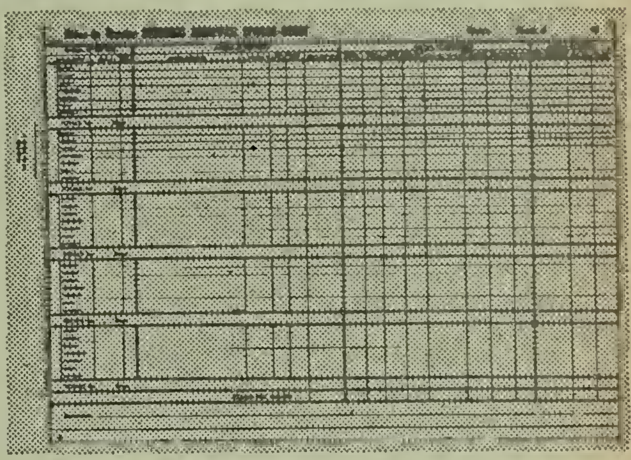
One of the most important features is an individual signed receipt by each employee, without their being able to see what any other employee has earned.

Price: 52 sheets (1 year) for $1.25

PLUS SERVICE No.9A

Monthly *Drive-In Theatre* Bus. Analysis

—a contrast study of ALL Outdoor Theatre income and film costs.



● There is no facet of the theatre field that fluctuates so rapidly with every turn in weather, temperature, school attendance and opposition as the drive-in. A properly kept line each day on your Business Analysis Spread-Sheet will provide a study of: (1) The day of the week and day of the month complete with all weather influences; (2) The feature attraction complete with costs; (3) The total admissions by car and by patron; and (4) The confection sales by car and by patron.

● At the end of any one month, the complete picture is there for analysis and study,—and at the end of the same month of the following year, your headway or shortcomings are obvious.

● Here is what might be termed "a Monthly Boxoffice Statement."

Price: 50c for 13 sheets

PLUS SERVICE No. 8

SERVICE MANUALS

—for the quick and proper training of new and old Theatre Employees.

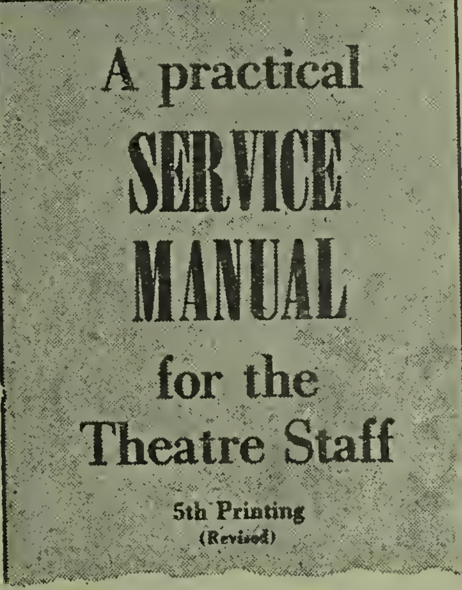
TEST REVISION also includes
additional data necessary
DRIVE-IN THEATRES!

Of inestimable value in "breaking-in" ew staff of Ushers, a new Cashier, a new Door Man.

This 16 page pocket size (3 x 6 inch) klet with heavy paper cover itemizes rules of conduct for the theatre staff y logically and thoroughly. Separate pters are devoted to Managers, Cashiers, r Men, Ushers, etc., as currently trained the larger circuits.

It also pictures a system of Usher's d signals for designating empty seats gives many hints on Public Safety, ident, Fire Prevention, Advertising, etc.

Price: 10c each

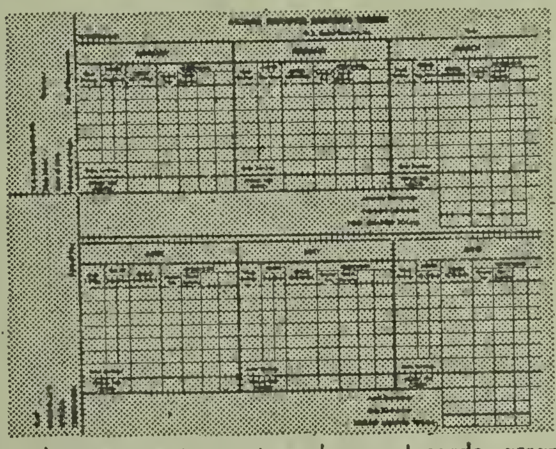


A practical
SERVICE MANUAL
for the
Theatre Staff
5th Printing
(Revised)

PLUS SERVICE No.10

Annual EMPLOYEE EARNINGS RECORD

—complete with all Withholdings and Deductions for Tax Returns.



● Uncle Sam requires that you keep careful, permanent records of all employee earnings and of all tax or other deductions, under penalty of fine or imprisonment. Here is the most simple theatre method. With ushers and other low-paid help, turnover is frequent so a salary book is inconvenient and bulky. Under this EXHIBITOR system, one 8½ x 11 inch index card suffices for any one employee for one year, and each year is an entity in itself. The card of a fired or quit employee is set aside for tax return and government report; and current cards, arranged alphabetically constitute the only working set.

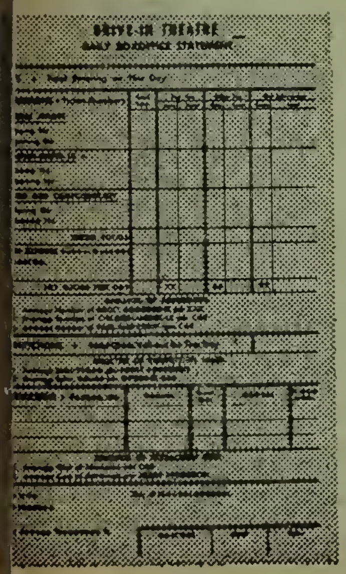
● Here is a time-saving, accurate system you'll rave about!

Price: 35c for 12 cards

PLUS SERVICE No. 9

Drive-In Theatre Boxoffice Statements

—specially designed exclusively for the use of Outdoor Theatremen.



● A daily record of: (1) Number of Cars; (2) Number of Adults; (3) Number of Children; (4) Passes and Complimentary Admissions; (5) Cash Refunds; (6) Confection Gross; (7) Title, distributor, rental basis, actual cost, and percentage of admissions income of the Show; (8) Record of the weather and average temperature; (9) Hourly Ticket Sale Record; (10) Opposition Attractions; (11) Checker and Hours Checked; (12) Total Cash Receipts and Totals Deposited.

● All on a handy 5½ x 9 inch sheet punched for filing in a post or ring binder and padded 50 to the pad.

● Here is a professional form never before designed for drive-in operation.

Price: 25c per pad

PLUS SERVICE No.11

Special BINDERS and CASES

—designed for the storage and carrying of some of these forms.

Service-Kit

BRIEF CASE

● A big, genuine cowhide, zipper-enclosed briefcase equipped with 3-ring binder designed to hold the Service-Kit Forms (See No. 1) and a full year of Pink Review Sections as published separately by EXHIBITOR.

Price: $5.00 each (Tax included)

Pocket-Size Date Book

BRIEF CASE

● A small, genuine pig-skin, zipper enclosed briefcase equipped with 6-ring binder designed to hold the 3¾ x 6¾ Pocket-Size Date Book sheets (See No. 4) sufficient for one entire year's bookings.

Price: $4.00 each (Tax included)

Service-Kit

BINDER

● A big, stiff backed, imitation leather binder equipped with 3-ring holder designed for the Service-Kit Forms (See No. 1) and a full year of Pink Review Sections as published separately by EXHIBITOR.

Price: $1.25 each

Pocket-Size Date Book

BINDER

● A small, flexible leatherette binder equipped with 6-ring holder designed for the 3¾ x 6¾ Pocket-Size Date Book sheets (See No. 4) sufficient for one entire year's booking,—and other features.

Price: $1.25 each

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(c) If the complainant asked for damages and the arbitrators find in his favor, they may also award him damages under the provisions of Article III, except that no exemplary damages shall be awarded.

SECTION 6—GENERAL PROVISION

Two pictures designated during each twelve months following the effective date of this agreement by each distributor party hereto as of unusual character shall be excluded from the provisions of this agreement. Such pictures in nowise shall be subject to arbitration until such time as the same are announced by such distributor for general distribution. Thereafter the provisions of this agreement shall be applicable in respect of matters occurring in the course of such general distribution of the said pictures.

ARTICLE III
DAMAGES

Unless damages are claimed in the original complaint filed by the exhibitor, none shall be awarded.

Whenever the arbitrators find that the complainant exhibitor is entitled to damages, they shall award such sum of money therefor as shall equal the actual loss proved to have been sustained by said exhibitor as a result of respondent's* acts.

If in any case in which the arbitrators award actual damages they find that the respondent's* acts resulting in such damage were done with the deliberate purpose to injure the complainant or in wilful disregard of the probable harmful consequences to the complainant, they may, in addition to actual damages, award exemplary damages not to exceed the amount of the actual damages so awarded.

Where any party to an arbitration proceeding wherein a demand for damages has been made has named an exhibitor* whose business or property may be affected by the award, and the exhibitor* so named does not intervene in the proceeding, and the complainant does not withdraw his complaint as provided in Section 5 of Article V, the arbitrators may proceed with the hearing; and if the arbitrators shall find that the exhibitor so named was associated in the act or acts causing damage to the plaintiff, they shall deduct from the sum of the damages awarded to the complainant an amount which in their judgment will cover the damages caused by said non-intervening exhibitor*.

In any arbitration in which damages are claimed by the complainant exhibitor, any distributor respondent* may at its option assert by way of set-off to any damages which may be awarded against it, the amount of any liability of the complainant to such distributor* for money damages for breach of contract established in such arbitration by said distributor*, the burden of establishing such liability and the amount thereof being upon the distributor* asserting the same.

When damages are claimed by the complainant exhibitor, such claim shall be limited to the damages sustained during the period of two years preceding the filing of the complaint, or during such shorter period of time as may be provided by the statute of limitations of the state in which the complaint has been filed.

ARTICLE IV
THE ARBITRATION SYSTEM
SECTION 1—NATIONAL ADMINISTRATIVE COMMITTEE

A National Administrative Committee shall be formed to serve as an all-industry agency in giving effect to this Agreement. This Committee shall be composed of 3 members designated by Theatre Owners of America, 1 member designated by Metropolitan Motion Picture Theatres Association, 1 member designated by Independent Theatre Owners Association, Inc. (New York), 1 member designated by Southern California Theatre Owners Association of America, 1 member designated by International Drive-In Theatres Association, and 3 designated by the distributors signing this Agreement. The National Administrative Committee so designated may from time to time add to its membership not more than three representatives from any organization which hereafter becomes a signatory to this Agreement. The representatives designated by such organization or organizations shall thereupon become members of the National Administrative Committee.

A majority of the members of this committee, including at least one distributor member, shall constitute a quorum. The committee at its first meeting shall elect from among its members a chairman who shall serve for a period of one year. Thereafter the chairmanship shall rotate among the members. Each exhibitor organization reserves to itself the right to designate which of its representatives on the committee (if there be more than one) shall serve as chairman.

The National Administrative Committee shall have power and it shall be its duty to organize and supervise the arbitration system. In addition, it shall prepare the necessary instructions, forms, records, etc. for the use and guidance of the Regional Tribunals, to the end that arbitration practice and procedure hereunder shall be uniform throughout the United States.

The exhibitor and distributor members of the National Administrative Committee shall vote separately as a class on any directive, ruling or determination of the National Administrative Committee.

The term Administrator when used hereinafter will refer to the National Administrative Committee.

SECTION 2—LOCAL ARBITRATION COMMITTEE

A local Arbitration Committee subject to the supervision of the Administrator shall be organized by the Administrator in each Film Exchange Center in the United States to serve as the local all-industry agency under the supervision of the Administrator in giving effect to this Agreement. Each local Arbitration Committee shall be composed of exhibitor members chosen by the exhibitor members of the Administrator, and an equal number of representatives of the distributors chosen by the distributor members of the Administrator. The territory over which each local Arbitration Committee shall have authority and the city in which they shall be located shall be determined by the Administrator. A majority of the members of this Committee, including at least one exhibitor and one distributor member, shall constitute a quorum. The exhibitor and distributor members of the local Arbitration Committee shall vote separately as a class on any directive, ruling or determination required to be made by the Committee under this Agreement.

It shall be the duty of each local Arbitration Committee to supervise arbitration in its allotted territory and to compile a panel of neutral arbitrators. The panel of neutral arbitrators in a number to be fixed by the local Arbitration Committee shall be compiled by it and filed with the Clerk of the Arbitration Committee in the city in which it shall be located. Such neutral panel shall consist of representative citizens from the territory served by the Exchange from which the local Arbitration Committee operates. (Qualifications of panelists?)

Each regional Arbitration Committee shall be served by a Clerk to be designated by the Administrator, whose duties it will be: To provide a place for the filing of a complaint, to arrange for the selection of arbitrators, to provide a place for the arbitration hearing, to keep and preserve the Arbitration records. The functions of the Clerk shall be solely administrative and procedural.

SECTION 3—NATIONAL APPEALS BOARD

A National Appeals Board shall be organized and established by the Administrator to hear all appeals on damage questions, as hereinafter provided. It shall consist of three impartial non-industry members unanimously agreed upon by the members of the National Administrative Committee at a meeting held for that purpose. The Administrator in like manner shall fill all vacancies occurring on the Appeals Board.

The first term of office of each member of the Appeals Board shall be for eighteen months and thereafter the period of tenure shall be determined by the Administrator.

The Administrator shall fix and provide for the compensation of members of the Appeals Board, and shall designate the times at which and the cities in which the Board shall sit.

SECTION 4—FINANCING

ARTICLE V
RULES OF PRACTICE AND PROCEDURE
SECTION 1—INITIATION OF ARBITRATION

An exhibitor may institute an arbitration proceeding in the Regional Tribunal for the area in which his affected theatre is located—

(a) By paying to the Clerk a filing fee to be fixed by the Administrator; and

(b) By filing with the Clerk a Submission, in the form prescribed by the Administrator, which shall provide, in substance, that such complainant submits the controversy to arbitration and agrees to abide and be bound by and fully comply with this Agreement and with whatever final award may be entered in such arbitration; and

(c) By filing with the Clerk a Complaint, entered on a form prescribed by the Administrator, which document shall set forth in substance: the name and address of the complaining exhibitor; the name and address of each of complainant's theatres involved in the controversy; the name and address of each distributor against whom complaint is made; the name and address of every other distributor or exhibitor whose business or property complainant believes may be affected by an award in the proceeding; and a brief statement in clear and simple language of the claim and the relief sought; and

(d) At the time of filing the complaint, the complainant shall deliver to the Clerk enough copies thereof to enable the Clerk to deliver one copy to each respondent named therein and to each other distributor or exhibitor named therein as liable to be affected by the award, and the Clerk shall forthwith make such delivery.

Within ten days after any respondent receives from the Clerk a copy of the complaint, each respondent may sign and file with the Clerk the names and addresses of any distributors or exhibitors not named in the complaint whose business or property such respondent believes will be affected by an award in the proceeding. The Clerk shall forthwith deliver a copy of the complaint to each distributor or exhibitor named in such list, calling upon the complainant for the additional copies needed to perform this duty.

Any exhibitor or distributor, who believes that his business or property may be affected by the award, may intervene in the proceeding at any time prior to the appointment of the neutral arbitrator or arbitrators as a matter of right, and thereafter with the consent of all parties to the proceeding, and thereby become a party to the proceeding by filing with the Clerk a Submission as provided for in (b) above, together with a brief statement setting forth his interest in the proceeding, and by paying a filing fee, as fixed by the Administrator, to the Clerk. The Clerk shall forthwith deliver to each other party to the proceeding a notice of each intervention and a copy of the brief statement accompanying the same.

If prior to the selection of the arbitrators in any proceeding all the parties thereto, including intervenors, shall by written agreement select another Tribunal hereunder as a matter of preference or convenience, and shall file such agreement with the Clerk of the Tribunal of original jurisdiction, he shall at once forward the complete record in such proceeding to the Clerk of the Tribunal so selected, and the latter Tribunal shall thereby be invested with jurisdiction of the proceeding and shall proceed with the hearing and determination thereof, and any award made by it shall have the same validity as though made by the Tribunal in which the proceeding was initiated.

SECTION 2—SELECTION OF ARBITRATORS

Not less than 20 nor more than 30 days after the filing of the complaint, the parties to a proceeding shall notify the Clerk of their choice of arbitrators. Arbitrators shall be selected in the following manner:

(a) In those instances where the only parties to the proceeding are the complainant exhibitor and the respondent distributor*, the complainant shall designate his arbitrator, and the respondent, or respondents, including intervening distributors, by majority vote, shall designate an arbitrator, and the two so designated shall designate the neutral arbitrator. In the event that the two arbitrators fail to agree upon the neutral arbitrator within seven days from the designation of the second arbitrator, the neutral arbitrator shall be selected by the Local Arbitration Committee from the panel of neutral arbitrators compiled by it.

(b) In those instances where, in addition to the parties named in (a) above there are one or more exhibitor intervenors, and if such intervenor or intervenors and the respondent distributors unanimously agree upon an arbitrator, that arbitrator shall be deemed to have been designated by the respondent distributors and the intervenors. If the exhibitor intervenors and the respondent distributors fail unanimously to agree on such arbitrator within the aforesaid 30 day period, then the proceeding shall be heard and determined by a Tribunal of three neutral arbitrators selected by the Local Arbitration Committee from the panel compiled by it.

The neutral arbitrators shall be paid for their services a sum to be fixed by the Administrator on a per diem basis (for each day while actually sitting in any proceeding), plus travel expenses.

SECTION 3—HEARINGS

Hearings shall be held at any place agreed upon by the parties and the arbitrators; and if there be no agreement, the place of hearing shall be fixed by the arbitrators.

Arbitrators will proceed with the maximum speed consistent with the adequate presentation and proper consideration of the cases in which they sit. They shall fix the time for the beginning of the hearings which shall be as soon as practicable after they have been appointed. They may adjourn the hearings from time to time with the consent of the parties or for reasons which, in their judgment, warrant such action.

At least five days prior to the initial hearing in any proceeding the Clerk shall deliver to the parties written notice of the names of the arbitrators and of the time and place of such hearings.

SECTION 4—PROCEDURE AT HEARINGS

Before commencing the hearing in any case the arbitrators shall take the oath of office in the form prescribed by the Administrator.

Counsel appearing at arbitration proceedings shall be limited to one attorney for the complainant and one attorney for all of the distributor respondents, and if there be an intervening exhibitor, one attorney may appear for each intervening exhibitor.

Witnesses shall testify under oath or its legal equivalent and each party shall have the right to examine or cross-examine all witnesses.

Evidence shall be received only at hearings of which all parties have been given due notice and the arbitrators in making their awards shall consider only evidence so received and such inspections as they may make hereunder.

The arbitrators shall have power to require any party to any proceeding, including intervenors, to produce such books, records and documents as the arbitrators may determine to be necessary to a proper determination of the controversy. In lieu of producing or offering original books, records or documents, any party may, with the permission of the arbitrators, produce or offer sworn copies thereof or sworn excerpts of the relevant or material portions thereof. The authenticity of any such copy or excerpt, if brought into question, shall be determined by the arbitrators. All exhibits offered in evidence shall be numbered and marked by the Clerk to show that they were so offered; and if received in evidence, they shall be marked to show that they were so received.

The arbitrators shall rule on the relevancy and materiality of the evidence offered. Observance of the legal rules of evidence shall not be necessary.

Whenever the arbitrators deem it advisable they may, upon notice to the parties, make an inspection of any theatre or other place or subject matter involved in the controversy.

The arbitrators shall hear argument and receive briefs.

SECTION 5—WITHDRAWAL AND DEFAULT

A complainant may withdraw his arbitration proceeding at any time prior to the appointment of the neutral arbitrator or arbitrators without liability except as to accumulated costs.

If any party to an arbitration proceeding defaults by failure to comply with any of the provisions hereof, or withdraws after the appointment of the neutral arbitrator or arbitrators, the proceeding nevertheless shall proceed to an award unless all of the other parties thereto consent in writing to a dismissal.

SECTION 6—STENOGRAPHIC RECORD

If the complaint does not ask for damages, and a stenographic record is requested by any party, the Clerk shall make the necessary arrangements for the recording of the testimony, the cost thereof to be borne by the party making such request; but the parties may by agreement share such cost.

Unless the parties respectively waive their rights to appeal, such record shall be made in any case in which the complaint asks for damages. It is essential for the record on appeal (Article VI, Section 3). The cost thereof shall be borne as assessed by the arbitrators pursuant to sub-division (a) of this Section.

SECTION 7—AWARDS

(a) *Form of the award and memorandum of decision.* The arbitrators shall make their award in writing which shall be in the language of the particular Section under which the arbitration takes place and not otherwise; and the awards shall be signed by them and acknowledged before a notary public or other officer authorized to administer oaths.

The concurrence of two of the three arbitrators shall be essential to a valid award.

The arbitrators in the award may assess the costs (excluding counsel fees) of the proceeding against the losing party or they may apportion such costs among the parties in such manner as they deem just.

If the award includes damages or a denial of damages, they shall set forth in the memorandum the theory upon which and the period of time for which such damages were allowed, computed, or denied.

(b) *Time for making award, etc.* The award shall be filed by the arbitrators with the Clerk not later than 28 days after the close of the hearings or after the date fixed by the arbitrators for oral argument or the filing of briefs, whichever is later. By written consent of all parties to the arbitration, the time for filing the award may be extended.

The Clerk shall deliver a copy of the award to each party to the proceeding.

At any time within ten days after the award has been filed or within thirty days with the consent of the parties, the arbitrators may re-open the proceeding for the purpose of correcting inadvertent errors in the award. A corrected award shall be in the same form as the original award and shall be filed with the Clerk and delivered to the parties in the same manner as the original award.

(c) *Finality of award.* An award shall become effective and binding upon the parties on the date but not earlier than ten days after filing, specified therein and shall remain effective unless reopened, as provided in the preceding paragraph, subject, however, to the provisions of the last paragraph of Article I, or if there be an appeal from the part of the award relating to damages, all parts of the award, subject as aforesaid, shall remain in effect except those relating to damages. If an award includes an award of damages, the part of the award relating to damages shall be stayed automatically pending the appeal and until ten days after the decision on appeal is filed with the Clerk of the Regional Tribunal.

A final arbitration award hereunder shall bar the complainant and any intervening exhibitor from initiating any arbitration or litigation against the respondent distributor* or against any intervening distributor* based on claims arising out of the act or acts of such distributor* or intervening distributor*, which act or acts could have been or were the basis of the complaint and shall release the respondent distributor* and each intervening distributor* and each intervening exhibitor* from any and all claims ante-dating the period for which a recovery of damages may be had under this Agreement. A final arbitration award based upon a claim under Article II, Section 1 or Section 2 or both shall release the respondent distributor*, each intervening distributor* and each intervening exhibitor* from any and all claims based upon run or clearance or both which ante-date the period involved in the complaint upon which such final award was made. Failure of a complainant to claim damages in his complaint shall be a full and complete waiver and release of any and all claims for damages which he might have made.

(d) *Allocation of damages.* If the award contains a provision that the respondents shall pay damages, and if such damages are not paid within twenty days from the date on which the award was filed, any party to the proceeding may apply to the neutral arbitrator or arbitrators to allocate the damages, already awarded, among the several respondents in the proportion in which the neutral arbitrator or arbitrators shall find the respondents have contributed to the total damage awarded. Such allocation shall be made by the neutral arbitrator or arbitrators within five days after such application, after a hearing at which each of the respondents may be represented by counsel, and the damages so allocated shall be paid respectively by each respondent within three days after receiving notice of such allocation or, in the event of an appeal, upon the date when the award with respect to damages becomes final. If, upon appeal, an award of damages is affirmed or modified, the final award shall be allocated among the several respondents in the same proportion as determined by the neutral arbitrator or arbitrators as to the original award.

ARTICLE VI
APPEALS

SECTION 1—RIGHT OF APPEAL

Where there has been an award in favor of the complainant exhibitor, any party to the arbitration proceeding affected thereby may appeal to the National Appeals Board from such part of the award as awards or denies damages. No other part of the award may be appealed by the parties or reviewed by the Appeals Board.

SECTION 2—NOTICE OF APPEAL

Any party desiring to appeal from such part of the award as awards or denies damages may do so by filing a Notice of Appeal with, and paying a filing fee as fixed by the Administrator to, the Clerk of the Regional Tribunal, not later than twenty days after the date on which the award or the corrected award was filed. The Clerk shall thereupon deliver a copy of the Notice of Appeal, with the date of filing endorsed thereon, to each party to the proceeding and to the Appeals Board.

Within ten days after filing the Notice of Appeal the party or parties taking the appeal shall file with the said Clerk three copies of the transcript of the stenographic record of the hearing.

SECTION 3—RECORD OF APPEAL

Upon receipt of three copies of the transcript filed by the party or parties taking the appeal, the said Clerk shall forthwith prepare the appeal record which shall consist of the following:

(a) The Submission and Complaint.

(b) Submissions and Statements of intervenors.

(c) Notices of appointment and signed acceptances of the arbitrators.

(d) Clerk's record of hearing.

(e) Three copies of the transcript of the stenographic record of the hearing.

(f) Exhibits received in evidence and exhibits offered but not received in evidence, except such as may be omitted by agreement of the parties.

(g) The award and memorandum of decision.

The Clerk then transmits the appeal record to the Appeals Board.

SECTION 4—PROCEEDINGS ON APPEAL

Within thirty days after the filing of the Notice of Appeal, each party shall deliver a copy of his brief or written statement of his position on the appeal to every other party and shall file six copies of such brief or statement with the Appeals Board together with a statement that copies thereof have been delivered to the parties.

Within forty-five days after the filing of the Notice of Appeal, each party shall deliver a copy of any answering brief or statement to each other party and file six copies thereof with the Appeals Board together with a statement showing that copies have been delivered to the parties.

Within thirty-five days after the filing of the Notice of Appeal, any party may apply to the Appeals Board for permission to present oral argument, stating the reasons therefor. Notice of such application shall be delivered by the Appeals Board to all other parties, who may file with the Appeals Board written objections thereto, if any, within five days thereafter.

If the Appeals Board grants oral argument, it shall deliver to the parties notice in writing of the time and place of such argument, at least ten days in advance of the date fixed therefor.

On appeal, all parties may be represented by counsel.

SECTION 5—DECISION ON APPEAL

(a) The powers of the Appeals Board with respect to the award appealed from shall be limited to

(i) affirming the part of the award which awards or denies damages, or

(ii) increasing or decreasing the amount of damages awarded, or

(iii) reversing the part of the award which awards damages and dismissing the complaint therefor.

The Appeals Board shall base its decisions solely upon the record certified to it.

An award of damages shall not be reversed because made or computed on an erroneous theory if it can be sustained on any valid theory.

(b) The Appeals Board shall make their decision in writing, and it shall be signed by them and acknowledged before a notary public or other officer authorized to administer oaths.

The concurrence of two of the three members of the Appeals Board shall be essential to a valid decision.

The Appeals Board may assess the costs (excluding counsel fees) of the appeal against the losing party or they may apportion such costs among the parties in such manner as they deem just.

The Appeals Board shall file with the decision a memorandum setting forth their reasons therefor.

(c) The decision shall be filed by the Appeals Board not later than twenty-one days after the filing of the final briefs or after the date of the oral argument, whichever is later.

(d) The decision and memorandum shall be filed with the records of the Appeals Board, which shall forthwith file a copy thereof with the Clerk of the Regional Tribunal concerned and shall forthwith deliver a copy thereof to each of the parties. The Clerk of the Regional Tribunal shall forthwith notify each of the parties of the date of filing with him.

(e) At any time within thirty days after the decision has been filed or within forty-five days with the consent of the parties, the Appeals Board may re-open the appeal for the purpose of correcting inadvertent errors in the decision. A corrected decision shall be in the same form as the original decision and shall be filed with the records of the Appeals Board and delivered to the Clerk of the Regional Tribunal and to the parties in the same manner as the original decision.

(f) The decision or the corrected decision of the Appeals Board shall become the final award with respect to damages and shall become binding on the parties ten days after it is filed with the Clerk of the Regional Tribunal.

ARTICLE VII
CONCILIATION

Section 1—Controversies which an exhibitor has not been able to settle with a particular distributor, arising on the merits out of the relationship between such exhibitor and distributor, including controversies which are subject to arbitration under this agreement, shall, if the exhibitor so desires, be submitted to conciliation in an endeavor to dispose of such controversies amicably, informally and quickly.

Section 2—Conciliation shall be conducted as follows:

(a) An exhibitor desiring a meeting for the purpose of conciliation shall send to the Branch Manager of the distributor at the Exchange for the area in which the exhibitor's theatre is located, a written request for such a meeting, and shall state in such request the controversy or controversies with such distributor to be conciliated, and may name therein not more than one other person, who will accompany him and assist in the efforts to conciliation. The meeting shall take place in the Exhange between the exhibitor, (his associate if named), and the Branch Manager and not more than one other person with the Branch Manager, on the first Monday or Friday, as specified by the distributor in advance, following the lapse of seven days after the receipt of such request.

(b) If the controvesy or controversies are not disposed of at the conciliation meeting with the Branch Manager, the exhibitor may apply in writing to the General Sales Manager of the distributor for a further meeting with respect thereto. Such meeting shall be held at the distributor's Home Office at a time to be fixed by the General Sales Manager on seven days' written notice to the exhibitor, and shall be attended by the exhibitor and not more than one other person, and the General Sales Manager or a Sales Manager designated by him, and not more than one other person of his selection.

(c) The exhibitor and the distributor may arrange conciliation meetings at any time or place mutually satisfactory without regard to subdivisions (a) and (b) of this Section.

Section 3—The function of the associates of the exhibitor and distributor shall be limited to the endeavor to assist in the disposition of the controversies being conciliated. Neither the exhibitor nor the distributor shall be under any obligation to dispose of the controversy under conciliation in the manner proposed by the other party, and the judgment and good faith of any party failing so to dispose of any such controversy shall not be questioned.

Section 4—(a) The discussions in regard to conciliation shall be confidential and without prejudice, and the exhibitor and the distributor and their associates, by participating in the conciliation meetings, agree that nothing said, written or done by any party in or in connection with the conciliation shall constitute an admission or statement against interest, or be used as such.

(b) Conciliation hereunder is not intended to change, interfere with or delay the usual negotiations between an exhibitor and a distributor for the licensing of pictures.

(c) Conciliation hereunder shall not bar an exhibitor from restoring to arbitration under this agreement, or to litigation.

Happy Holidays!

Now available! The big attraction for the holiday-crowded months ahead...and perfect for any weekend in the fall season, when everybody is in a holiday mood for entertainment like this. In fact, you can do holiday business any day from now to Christmas with this greatest grossing musical of all time!

COLUMBUS DAY
HALLOWE'EN
ELECTION DAY
ARMISTICE DAY
THANKSGIVING
CHRISTMAS

IRVING BERLIN'S

White Christmas

starring

BING CROSBY · DANNY KAYE · ROSEMARY CLOONEY · VERA-ELLEN

with **DEAN JAGGER** · Lyrics and Music by **IRVING BERLIN** · Produced by **ROBERT EMMETT DOLAN** · Directed by **MICHAEL CURTIZ**

Dances and Musical Numbers Staged by Robert Alton

Written for the screen by **NORMAN KRASNA, NORMAN PANAMA and MELVIN FRANK**

Color by TECHNICOLOR

Paramount Pictures

VISTAVISION
MOTION PICTURE HIGH-FIDELITY

$HOWMAN$HIP $WEEP$TAKE$

1955-56 SERIES Finalists In Contest No. 14

Philadelphia Art House Manager Tops Sweeps Field With "Marty"

PHILADELPHIA—William Kanefsky, manager, William Goldberg's Studio, has won Contest Number Fourteen in SHOWMANSHIP SWEEPSTAKES with his entry on "Off-Beat Ads Aid Marty." His $100 check from MOTION PICTURE EXHIBITOR is already on its way to him.

Several other tie-in ads were made including one with a used car dealer.

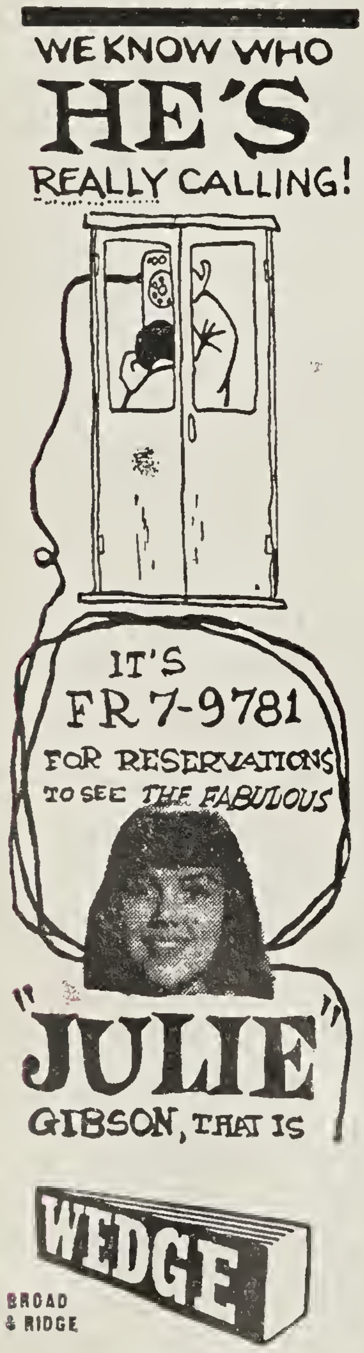
Exhibitors who have been saving the advertising, promotion, and exploitation ideas advanced by contestants in the SWEEPSTAKES contest so far, should now have a file of 70 varied campaigns and stunts, readily adaptable to their own situations. It is suggested that all begin saving the entries and thus accumulate a valuable file for future reference and use.

WINNING ENTRY

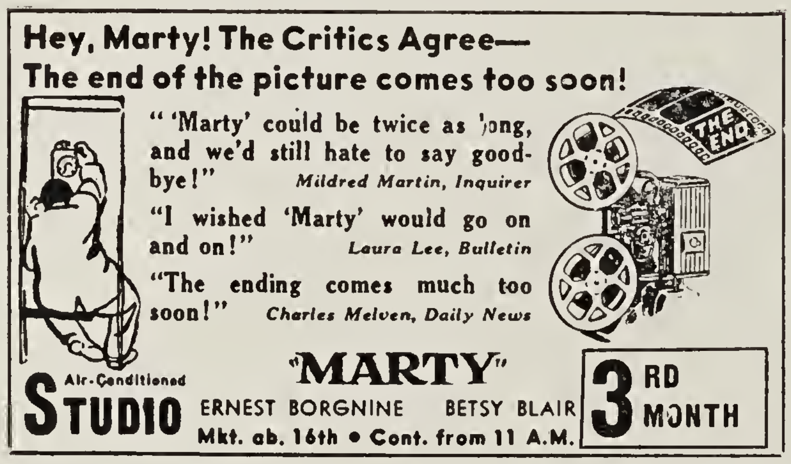
OFF-BEAT ADS AID "MARTY"

Submitted by William Kanefsky
Studio, Philadelphia, Pa.
500 seats • $1.49 top adult admission
General and art house patronage.

A highlight of the advertising and publicity campaign on this film at this first-run, centrally located art house were the "different" type of newspaper advertising used all during its long run. This is especially true of the tie-in ad ran, without charge to the theatre, by the Wedge, local night club, using the same cut of "Marty" in the telephone booth as used in all ads by the theatre plus the tag line "We know who he's really calling!" etc.



WE KNOW WHO
HE'S
REALLY CALLING!
IT'S
FR 7-9781
FOR RESERVATIONS
TO SEE THE FABULOUS
"JULIE"
GIBSON, THAT IS
WEDGE
BROAD & RIDGE



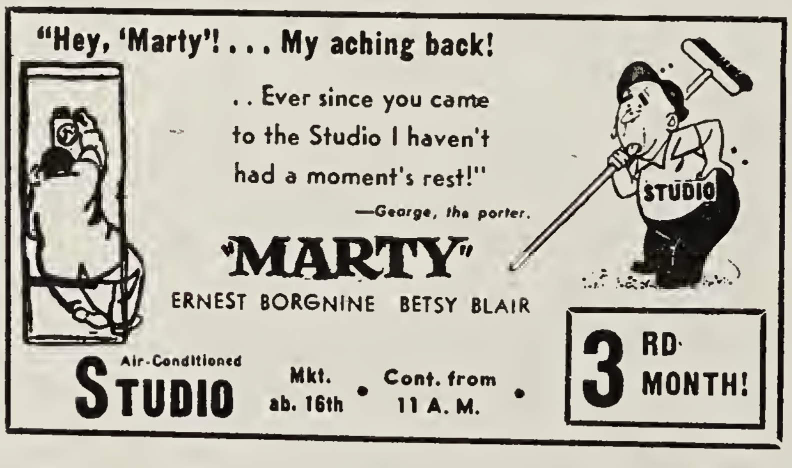
Hey, Marty! The Critics Agree—
The end of the picture comes too soon!

"'Marty' could be twice as long, and we'd still hate to say goodbye!" *Mildred Martin, Inquirer*

"I wished 'Marty' would go on and on!" *Laura Lee, Bulletin*

"The ending comes much too soon!" *Charles Melven, Daily News*

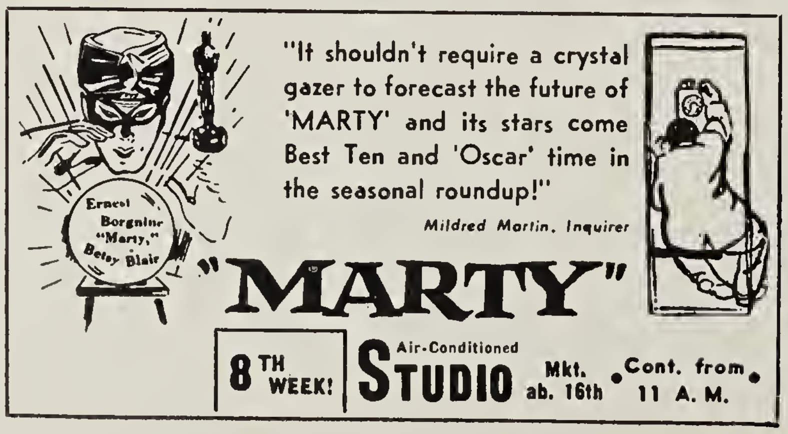
"MARTY"
ERNEST BORGNINE BETSY BLAIR
Air-Conditioned STUDIO
Mkt. ab. 16th • Cont. from 11 A.M.
3 RD MONTH



"Hey, 'Marty'! . . . My aching back!

. . Ever since you came to the Studio I haven't had a moment's rest!"
—George, the porter.

"MARTY"
ERNEST BORGNINE BETSY BLAIR
Air-Conditioned STUDIO
Mkt. ab. 16th • Cont. from 11 A. M. •
3 RD MONTH!



"It shouldn't require a crystal gazer to forecast the future of 'MARTY' and its stars come Best Ten and 'Oscar' time in the seasonal roundup!"
Mildred Martin, Inquirer

"MARTY"
8 TH WEEK!
Air-Conditioned STUDIO
Mkt. ab. 16th • Cont. from 11 A. M. •

Ernest Borgnine "Marty," Betsy Blair

The ads were made up and used as a decided change of pace from the regular "quote" and pressbook ads.

A record number of 14 advance screenings for various groups including women's groups, school teachers, bartenders, radio and TV personalities, butchers, etc. were held prior to opening. The object was to get the whole town "Marty" conscious and set the town talking.

Betsy Blair, co-star of the UA picture, came to town for a personal appearance early in the film's lengthy engagement. She received write-ups in all papers; and was also interviewed by Mike Ellis, WPTZ television; Steve Allison, WPEN radio; Wendy Barry, WIP radio, and other spots.

A three-minute film clip was planted on the Ed McMahon Show, WCAU-TV, and the Alan Scott Show, on WPTZ-TV.

A special barricade front was built and special four foot neon letters spelling "MARTY" was erected on the marquee.

Special copy and art work, not in the press book, was used in the Daily News, the city's tabloid newspaper; and also on one side of the front. Using catch lines such as "All the other guys wanted dames, burlesque shows, and one night dates—but all MARTY wanted was a girl!" This was intended to attract transient and general patronage not usually devotees of art houses.

Tie-ups were made with book stores, restaurants, with specially made window cards in each case definitely pointing up the tie-in. A particularly good one was in a restaurant window and read: "MARTY loves spaghetti and meat balls and you will love 'MARTY,' Philadelphia premiere, Studio. Try our MARTY special. Spaghetti and meat balls, 75 cents." Lit Brothers department store had a tie-in on the film; and the Food Fair had another.

Frank Brookhouser in his Evening Bulletin column; and Jerry Gaghan's column in the Daily News had pre-opening and after-opening items in their widely read columns about "Marty."

Other pictorial spreads on the film were received in advance and during the engagement in all local newspapers with the film critics being most liberal with both space and praise.

RUNNER-UP NUMBER 1

"THE GREAT ADVENTURE"

Submitted by M. H. Parker
Strand, Erie, Pa.
974 seats • 80 cents top admission
General patronage.

In connection with our local premiere of this Louis de Rochemont film we garnered a great amount of added newspaper space in a tieup whereby the Erie Dispatch sponsored the showing for the benefit of the Little (baseball) Leagues of Erie and suburbs. The extra newspaper space ranged from the sports pages to mention by the columnists to co-op ads with merchants.

A special screening was held in advance of playdates for the Parents Teachers Association, Girl and Boy Scout leaders, Womens' Clubs, school officials, heads of the YWCA, and YMCA, and others.

Special trailers were used in advance and during play dates in other Warner houses.

Two thousand book marks were made and placed in all libraries, book stores.

Special colored posters, 11 x 17, were placed in sport stores, and camera centers.

Five thousand heralds were given out in advance by the Little Leaguers, who also sold tickets in advance of showing.

We gave out 1,000 song sheets, "Otty The Otter" to the first 1,000 children attending a Saturday matinee. These were obtained free.

One thousand postcards printed in Swedish were mailed to a special list.

Plentiful use of radio and TV was made to sell the film to the public with many spots paid for and just as many obtained free from disc jockeys, others. A special contest, obtained free, on radio WJET was for listeners to write in 25 words or less "My Great Adventure Was . . ." Top prize was $10; next 20, passes. This ran the week before and week of showing of the film.

A special lobby display was created for the "different type" film with special cut out letters "Great Adventure" used over the entrance to the theatre. The newspaper ad budget was also increased for the engagement.

Free space in the newspapers represented about $300 if it could be bought; free spots on radio around $280. This, plus the free spots on TV at times that it could not be bought and the 48 free spots obtained on the Trans-Lux News sign that could not be bought, represents in dollars and cents an amount that cannot be figured, but of inestimable value in putting the film over.

RUNNER-UP NUMBER 2

FREE KIDDIE MATINEES

Submitted by Michael Brett
Strand, Carthage, N. Y.

1107 seats • 60 cents top adult admission
Family type patronage.

Over the past summer I managed to get the Carthage Chamber of Commerce join in sponsoring a series of Wednesday morning kiddie shows held at 10 a.m. with 37 member firms joining in.

The two-hour programs proved to be a perfect solution to the problem of what to do with the youngsters while mother goes shopping.

"Bring your children to the Strand," we invited, "They'll be cool and comfortable, safe and supervised, and they'll see a program of clean, wholesome movies, while you shop at leisure in Carthage's many and varied stores."

Appropriate signs were made to advertise the event.

The merchants not only paid for rental of the theatre but as an added incentive donated some very attractive merchandise prizes to be awarded each Wednesday morning. Tickets for the prizes were available for the asking in any of the places of business sponsoring the movies at the theatre.

In conjunction with the sponsored free movie shows we ran our Birthday Safety Club, which is sponsored by a local bakery. Since so doing, we have noted substantial boxoffice increase, but from the numerous compliments received from parents it is evident that we are demonstrating the best public relations gimmick we ever thought of.

Another good will builder, Brett recently used was the sending of neatly printed cards to school graduates reading: "Congratulations on your graduation day. The management of your Strand Theatre extends to you best wishes upon your graduation. May this token of our appreciation of your past and future patronage serve to remind you that it's more fun at the movies. This card will admit you free to the Strand, Carthage, N. Y., Michael Brett, manager.

RUNNER-UP NUMBER 3

"WE'RE NO ANGELS"

Submitted by Bill Duggan
Florida, West Palm Beach, Fla.

871 seats • 85 cents top adult admission
General first run patronage.

Highlights of my campaign on this film were a sneak prevue held two weeks in advance.

We placed a TV set in the lobby with a card and still on top of it with the copy reading "You have never seen anything on TV as funny as 'We're No Angels.' Coming soon." This was used two weeks in advance.

We have three large ball chandeliers in the lobby. A doll each bearing one word of the title was placed on each. Dolls were dressed in prison garb and had wings and halos attached. This novelty display was used two weeks in advance.

A foyer display featuring colored stills and copy was arranged by the manager and the assistant. All work was done by them as the theatre does not have an artist.

Yet another lobby display was a small basket, as seen in the picture, with card reading: "Danger! This mysterious accomplice puts the bite on people. See 'We're No Angels'."

A letter was sent to the president of the Norton Gallery Players, who presented the play several months previously, and he attended as our guest.

We took the 24-sheet and cut out the principals peeking at Joan Bennett and pasted them on our six large front glass doors. The title was placed above the doors.

Window cards were used away from the theatre; and in our newspaper advertisements, mats were used but original copy inserted. A classified ad reading "Three grounded Angels are lost in West Palm Beach. Can you find them? Call 3-5811." This was used after the picture's opening.

Free plugs were obtained on WJNO's "Saturday Night Dancing Party."

One of the lines used in newspaper advertising read: "It's the funniest comedy since 'Arsenic And Old Lace' . . . So, on Wednesday afternoon we will give a free pass to any person presenting an old magazine or newspaper ad on 'Arsenic And Old Lace'."

RUNNER-UP NUMBER 4

FILE AND REMEMBER FOR XMAS

Submitted by Clarence Morris
Morgan, Morgan, Minn.
360 seats • 50 cents top admission
Town and rural patronage.

Last December to promote our holiday sale of gift books I made a little winter display and set it on a table in our foyer. I covered 3 x 5 board with cotton, fastened little pine trees and greens to the board; set eight small reindeers on the board using staples to hold them tight;

(*Continued on page* 28)

$1100.00 IN SHOWMANSHIP PRIZE MONEY THIS WEEK

While $100.00-per-week will be awarded each and every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors from time to time will post additional DISTRIBUTOR CASH PRIZES of $250.00 to $1,000.00, in order to focus attention on a particular picture.

Such DISTRIBUTOR CASH PRIZES must be posted for a period of 26 weekly issues, and if not won will be withdrawn. To qualify for a DISTRIBUTOR CASH PRIZE, a promotional stunt or campaign, in which the particular picture is the center of interest, must win a MOTION PICTURE EXHIBITOR $100.00 weekly prize. This will give it "a leg" on the larger prize. At the end of the 26-week period, should more than one entry have such "a leg" on the same DISTRIBUTOR CASH PRIZE, they will be re-submitted to the circuit executive judges for special judging of the one best. This one best will then receive the entire DISTRIBUTOR CASH PRIZE; or, should a tie develop, it will be shared.

DISTRIBUTOR CASH PRIZES NOW IN EFFECT . . . are as follows:

PARAMOUNT PICTURES
$500.00 on —
"WE'RE NO ANGELS"
(This Prize Offer expires Jan. 11, 1956)

REPUBLIC PICTURES CORP.
$500.00 on —
"THE LAST COMMAND"
(This Prize Offer expires Feb. 22, 1956)

BETTER MANAGEMENT DEPARTMENT

George Nonamaker

Editor

So YOU HAVE a nice, clean operation in a small country town. You have no opposition, unless you count a drive-in many miles away and, of course, the ever present TV.

NONAMAKER

You have been there for 20 years at least. You are well known to practically everyone in the town and, surely, to all of your regular patrons.

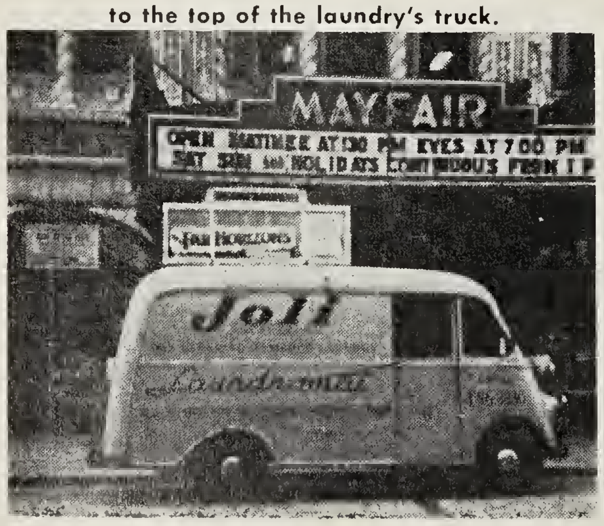
Yours is a personally operated house. You see to it that you are on the floor part of every night of the week. You greet and speak to all the patrons you can, and smile that good old personality smile at nearly all of the rest.

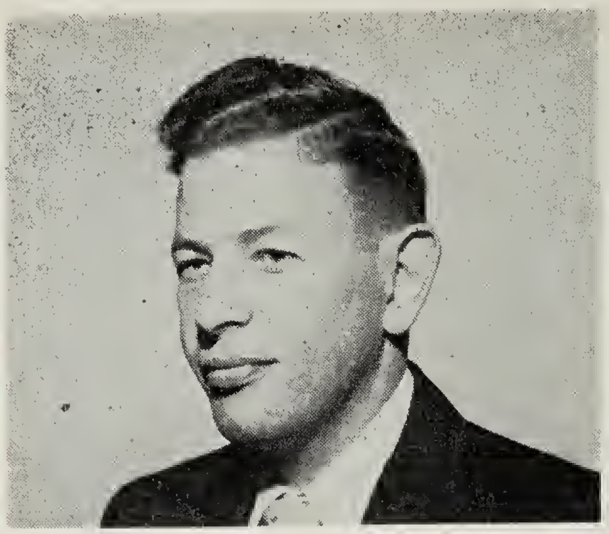
You do little advertising other than that standard stock ad in the local newspaper. You do not even build a front, merely filling those tired, weather-beaten one-sheet and three-sheet frames still outside, at which your customers and friends rarely even look.

To tell the truth, your front resembles photos we have seen of ye old nickelodeons of the past more than anything else. But you've got wide-screen projection, a good run on product, and your small house staff are all happy, smiling people, who have been with you for years. The candy girl, perhaps, is the granddaughter of a steady patron, who has been attending your theatre for the past 15 years.

This is your set up. But yours is a GUARANTEED house. You do not make anything out of this in a flamboyant way; you do not capitalize upon it in advertisements like most merchants do. In fact, you never mention it other than by word of mouth. But your steady patrons have come to know about it. They know how gracious you are about it, have told others, and in creating such a situation you have also guaranteed that your patrons will stick with you and come back again and again because they have confidence in you and your theatre, and know it is impossible to buy a pig in a poke there.

Dan Yacono, manager, Mayfair, West New York, N. J., recently effected a tieup with a local laundry whereby a National Screen Service sign advertising attractions at the theatre on one side and a laundry ad on the other was attached to the top of the laundry's truck.


MAYFAIR
OPEN MATINEE AT 1:30 PM EVES AT 7:00 PM
SAT SUN and HOLIDAYS CONTINUOUS FROM 1 P
Joli
Laundromat



Sheldon Kliman, Riviera, Hastings, Minn., was winner of SHOWMANSHIP SWEEPSTAKES Contest Number 12 for his entry on "Four Stunts For A Small Town."

Over a period of years, you have let them know that whenever they are not satisfied or do not like a film shown, you will cheerfully refund them their price of admission; that you GUARANTEE your entertainment—just the same as other items they purchase from merchants of the town are also guaranteed.

When these good people learn there are no strings attached to this, no embarrassment, that all they have to do is to quietly say to you on their way out that the picture did not give them their money's worth and you will refund their admission without argument, but with seeming pleasure, whether they have sat through the entire film program or walked out in the middle of it, then you have made a patron into a friend.

In your town there is never a question as to whether to go to your theatre because "we might not like the show." If you don't like it, you just say so and you get your money back.

And do you know, unless the film is particularly poor, very few of your good patrons take advantage of your known standing guarantee. Most of them understand it isn't your fault. That you are selling a most intangible thing—entertainment. Some people like that which others do not. But they respect you for guaranteeing them your wares, and over a long period of time, the requests for refunds are pretty small in proportion to the number of people to whom you have catered. On only two occasions did you have to yank a picture because refund demands were so high.

Yes, you and your unexploited guarantee have won patron confidence. You are their friend. Yours is a warm, human theatre. And you will NEVER lose your patrons, because they know they can count on you to only offer them guaranteed motion picture entertainment.

If more of us had this knack, wouldn't it be a wonderful world?

FrigiDinner Tieup Set By Stanley Warner

PHILADELPHIA—Birk Binnard, advertising-publicity head, Stanley Warner Theatres in the local zone, announces that arrangements have been made with FrigiDinner, manufacturers of frozen food dinners, for a circuit wide promotion. This promotion ties in with all retail outlets of the Food Fair Stores, Penn Fruit, Acme, and Best Markets in the area.

The plan is set up to promote FrigiDinner's new "Davy Crockett Frontier Dinner," and in so doing, SW gets collateral advertising in all outlets of the food chains mentioned. Also, as a special incentive, the deal is set up so that children or adults buying the frozen food products can use the labels as part of the admission price of theatre tickets. These labels will have a cash value of 10 cents at SW theatres and will be redeemed by the FrigiDinner people. They will be accepted up to and including Oct. 31.

The tieup will mean displays plugging SW theatres in all food stores; handbills passed out at all stores as well as at the theatres; a giant sound truck carrying two mounted 24-sheets will cover the entire area announcing the tieup; there will be collateral newspaper advertising and, possibly, some radio time by the food chains.

The FrigiDinner people also supply the meals served on the Pan American Airlines, and with this thought in mind, SW has arranged to have airline pilots and/or hostesses available for personal appearances at kiddie shows during the period.

Showmanship Sweepstakes

(*Continued from page 27*)

attached two red ribbons from the sled to the front reindeers; and set Santa by the side of the sled. I then melted wax until it was very hot and used a spray gun with a fairly large nozzle and sprayed the miniature display. The hot wax stuck on the evergreens in very short time and dried snow white giving the appearance of a heavy snow fall. I put my holiday gift book with some small Christmas packages in the sled; and used a combination of red and green flood lights for effect.

A little effort and $10 worth of material gave us a good sales effect for our gift books.

On the gift books, the covers and tickets are printed locally; and we make them up in any denomination requested by merely stapelling the tickets between the covers.

NEWS OF THE TERRITORIES . . .

IENE Convention Set; Dollinger To Keynote

BOSTON—A regional convention of Independent Exhibitors, Inc., of New England, along with Allied units from Connecticut, New Jersey, and Maryland is to be held Oct. 24-25 at Toy Town Tavern, Winchendon, Mass. Irving Dollinger, treasurer, National Allied, and national delegate, New Jersey Allied, will make the keynote address. His subject has not yet been announced, but it will be one of supreme importance to exhibitors.

Under general chairman Edward W. Lider and co-chairmen W. Leslie Bendslev and Norman Glassman, the program committee is setting up the business agenda. A tentative list of the topics includes Allied's film rental and legislative program; drive-in operations; and the COMPO Audience Awards Poll, dues campaign, and tax repeal fight.

The social committee is taking advantage of the surroundings at Winchendon. Special driving tours are planned for the ladies, and there will be golf tournaments and other activities. The highlight of the meeting is the arrangement for screenings of unreleased Hollywood pictures at the Playhouse, a small theatre on the premises. The chief speaker at a gala banquet will be announced shortly.

The convention promises to have a record turnout. Those who have not as yet hotel accommodations are urged to do so immediately by Carl Goldman, IENE executive secretary.

Albany

Industry people wonder how much the area competitive picture will be changed by two drive-ins projected for the Ravena sector. Morris Klein, operator, Hi-Way, Coxsackie, N. Y., began grading for a 500-car ozoner south of Albany, and Sylvester Albino began another on a site also near Ravena.

Gerald Schwartz is managing the new 1500-car Rockland Drive-In, Spring Valley, N. Y. The concession end is handled by Berlo Vending Company. . . . Tri-State Automatic Candy Corporation planned to install new concession stands at Proctor's, Troy, N. Y., and the Troy, Stanley Warner de luxer. Branch manager George Schenck said they would be of modernistic design. . . . The Rialto, Massena, N. Y., has a new and attractive marquee, fabricated for lessee Joe Agresta at a cost of $3,800.

The telecast of the Marciano-Moore heavyweight bout proved that audiences totalling 4,000 persons can be lured at $3.30 admission to competing theatres in cities only six miles apart. The Grand, here, and Proctor's, Troy, both sold out, the latter benefiting from the Grand overflow.

Atlanta

Fred R. Greenway, manager, Loew's Poli, Palace, Hartford, Conn., recently joined the judges roster to select Hartford's most beautiful baby. From left are Walter M. Harrison, Travelers Insurance Company; Mary Fox, Hartford Hospital; Mrs. Larry Gore, Grace Downs School; and Greenway.

The Victoria, Algood, Tenn., has been purchased by Hugh Lee Huddleston, former partner, Huddleston Motor Company. The owners of the theatre were Joe Demonbrum, Algood, and Billy Uffelman, Monterey, Tenn. . . . The Floriland Drive-In, Tampa, Fla., has been enlarged. . . . The parents of five children killed in the collapse of a theatre during a Vicksburg, Miss., tornado in 1953, and a woman injured in the same building, have filed suit there for $195,000 in damages against Paramount-Gulf, operator of the house. The plaintiffs charge that the theatre building was obsolete and its owners negligent.

H. H. Sisson and Don Sisson, owners, Riverview Drive-In, at Indian River City, Fla., said that the theatre will only run weekends until further notice. . . . The Capital, Chattanooga, Tenn., recently remodeled at a cost of $85,000, has been reopened as Chattanooga's fourth major downtown movie house, according to Jay Soloman, Independent Theatres, owners. . . . T. A. MacDougald, manager, Clay and Cove, Green Cove Springs, Fla., has announced that every time the local football team wins a game the entire squad will be his guest. . . . Exhibitors throughout Georgia, Florida, Alabama, and Tennessee are cooperating on Howard Wallace Week, owner, for the Wallace Film Exchange, Oct. 16-22. Wallace started in the film business in Texas in 1935, and came to Atlanta in 1938 with the Sack Films.

The Japanese production "Ugetsu" recently received the annual David O. Selznick 1955 Golden Laurel Award, presented by Douglas Fairbanks, Jr., to producer Masaichi Magata at the Edinburgh Film Festival. The award recognizes the motion picture making the greatest contribution to international goodwill and understanding.

Federal Film Sues Filmakers For Rights

BOSTON—A bill in equity was filed in Suffolk Superior Court recently by Albert Swerdlove and Federal Film Company against Filmakers Releasing Organization of California. Swerdlove and Federal Film hold the exclusive franchise to distribute in New England eight pictures to be released by Filmakers, four of which have already been released, a fifth, "The Bold And The Brave," is ready, and the other three are not yet filmed.

The complaint alleges that Irving H. Levin, president, Filmakers, tried to get Albert Swerdlove to relinquish "The Bold And The Brave" from the franchise, so that Levin could sell the picture or distribute it through a national distributor. Upon Swerdlove's refusal to agree, the complaint continues, Filmakers has served notice of termination of Federal Film's rights under the Franchise Agreement, in an effort to coerce and intimidate Swerdlove into relinquishing his rights.

A temporary injunction was issued by the Suffolk Superior Court restraining Filmakers from licensing or distributing "The Bold And The Brave" in New England territory, excepting by and through Federal Film and Albert Swerdlove. Mintz, Levin and Cohn of Boston are appearing as counsel for the franchise holder.

Boston

The Honorable Joseph W. Martin, Jr., former Speaker of the House, and now Minority Floor Leader, has accepted the invitation of Independent Exhibitors, Inc., of New England to speak at a banquet on Oct. 25, climaxing the two-day convention at Toy Town Tavern, Winchendon, Mass. Martin is remembered for his staunch support of the battle against the admissions tax. . . . Head table guests at the Boston Advertising Club luncheon who heard Robert W. Coyne, COMPO special counsel, included Samuel Pinanski, Martin J. Mullin, Arthur Lockwood, Nathan Yamins, Edward W. Lider, Theodore Fleisher, Paul Levi, and Charles E. Kurtzman. The latter was the general chairman for the day. . . . Robert Wheeler,

(*Continued on page 30*)

Empire Studios, Inc., the Florida film company releasing through Republic, was cited recently by Governor Collins for its "foresight in recognizing the State as a natural God-given stage for the production of motion pictures." The Governor is seen presenting the colorful scroll to R. John Hugh, president, Empire.

Variety Committees On Record Fund Drive

BUFFALO—Marvin Jacobs, first assistant chief barker and chairman, Heart Committee, Variety Club, has a herculean job on his hands directing the club's drive for the Children's Hospital Cerebral Palsy Clinic, which has been going on most of the year and comes to a climax with collections in theatres Thanksgiving week.

Jacobs reports there already is $11,000 in the fund, but $19,000 more is needed by the end of the year. Mary M. Ryan, office manager, MGM, is chairman Women's League committee for the theatre collection, and Audrey Wagner, Allied Artists, is in charge of the collectors, all of whom are members of the Women's League and all of whom volunteer their services.

Helen Huber, cashier, Paramount, and a member of Paramount's 25-Year Club, has been in charge of collections at all the big shopping plazas. During the season about to close, drive-ins raised $5,000 for the fund. Last year the indoor theatres raised $8,163.52, and Jacobs is hopeful this will be doubled in 1955.

Kentucky Allied Conducts First Annual Meet

LOUISVILLE, KY.—The first annual meeting of the newly formed Allied Theatre Owners of Kentucky will be held here at the Seelbach Hotel, Oct. 18. All exhibitors in Kentucky, members and non-members alike, have been invited and are asked to attend. Among the topics to be discussed are film prices, trade practices, COMPO, and the Federal amusement tax. A film clinic is to be held, open to all exhibitors.

At the meeting there will be an election of officers and directors for the ensuing year. When the unit was first formed, officers and directors were appointed to fill out the time until a regular election could be held.

Boston

(*Continued from page 29*)

who recently closed the Richmond, Maine, theatre, has moved to Pittsfield, N. H., to take over the operation of the Scenic, which he purchased from Mrs. Helen Irwin. Her son, Lionel, continues to operate the Palace, Penacook, N. H. . . . Jack Champlain has permanently closed the Bethel, Bethel, N. H. . . . It is doubtful that Ira Vincent will continue to operate the Playhouse, Enosberg Falls, Vt., after October, when the lease expires. . . . Nathan Ross, veteran film salesman, is seriously ill at the New England Medical Center, where he is under observation. . . . Letters continue to arrive at the desk of Samuel Pinanski, overwhelmingly in favor of his proposal that a new drive be started to eliminate the Federal admissions tax in its entirety.

The Jimmy Fund Drive was given a tremendous lift last fortnight when Herman and Julian Rifkin, Michael Redstone, and Philip Smith voluntarily gave the facilities of their six suburban drive-ins to the campaign. With Red Sox baseball slugger Ted Williams, children's television idol Big Brother Bob Emery, and sportscaster Curt Gowdy making a personal appearance, thousands of youngsters stormed the Revere, Meadow Glen, Natick, Dedham, West Roxbury, and Quintree Drive-Ins to take a look at their idols. The admission was a Jimmy Fund container, which brought in a total of $23,610.26 for the evening.

PROVIDENCE, R. I., NEWS—The New England premiere of "The Left Hand Of God," 20th-Fox, took place at the Majestic, Willard Mathews, manager, used half-page spreads in the papers to herald the event. He also utilized the Diocesan newspaper, The Providence Visitor. . . . Rhode Island theatremen, sponsoring the annual Jimmy Fund drive, spearheaded the campaign by placing voluntary donation receptacles in every prominent retail outlet throughout the state. Exhibitors were recently commended for maintaining their independence by refusing an invitation to participate in the United Fund campaign. Having originated the Jimmy Fund, they feel they can reach their goal without other aid, which they have demonstrated in the past. . . . In conjunction with the screening of "The Night Holds Terror" at the Strand, Al Siner, manager, arranged some clever tie-ups with Elliot-Lincoln-Mercury Company, which gave the film several sizeable plugs in newspaper advertising. . . . So much interest has been evidenced in "Cinerama Holiday," now playing in Boston, that tickets have been placed on sale at Axelrod's, a prominent music store.

Buffalo

All went well at the telecast of the championship bout on the Century's screen. Manager Robert T. Murphy had no trouble with anyone trying to present false tickets. Anyone who held one of the alleged phony ducats probably remained away on reading that police would be stationed at entrances to confiscate them. . . . Lester Pollock, manager, Loew's, Rochester, N. Y., is doing a great job in aiding fire fighters put on their annual Firemen's Benefit Stage Show, to be held in the Eastman, Oct. 7-9. Proceeds of the show are used to maintain the firemen's death benefit fund, from which insurance is paid to the families of the deceased. Pollock has helped to promote and stage the show for the firemen for many years. . . . Ed Sullivan, columnist and TV star, lost a suit to prevent Ed Sullivan, Buffalo seller of radio and TV sets, from using that name on his shop. "There were Ed Sullivans without number long before plaintiff was born." ruled Supreme Court Justice Walter A. Lynch in turning down the entertainer's request for a temporary injunction. A man, the judge added, has a right to use his own name in business and no one can obtain a trademark monopoly on a name "whose bearers are legion." . . . The Federal Communications Commission approved the transfer of WBUF-TV ownership to the National Broadcasting Company, despite the objection of WGR, which now is the NBC outlet in Buffalo. Opponents of the sale have 30 days in which to file formal protests.

Charlotte

Billie Harris, Republic, has been asked to become a WOMPI board member to replace Lillian Knowlin, Columbia, who resigned. Vera Ledbetter, Meiselman Theatres, has accepted the position of corresponding secretary, to fill out the unexpired term left vacant by the resignation of Margaret Baker. . . . The Atlanta WOMPI last week presented the Charlotte club with a gavel which has a sterling band around the center, engraved, WOMPI of Charlotte from WOMPI of Atlanta, 1955. . . . The Valley Drive-In, Chapel Hill, N. C., which was practically destroyed by Hurricane Hazel in 1954, was damaged again this year by Hurricane Ione. . . . The Uptown, Durham, N. C., was closed for a week for remodeling and repairs. J. E. Jones, manager, said that the program will entail an expenditure of several thousand dollars.

Chicago

The Palace, showing "Cinerama Holiday," is the first theatre here to go on a "charge it" plan. . . . Charles Hallet reopened the Carlisle, Carlisle, Ind., which had been closed since the death of John Allison, former owner. . . . RKO gave its Virginia, Campaign, Ill., a $20,000 improvement. . . . The Pendelton Pike, one of the oldest drive-ins in Indiana, celebrated its 16th anniversary.

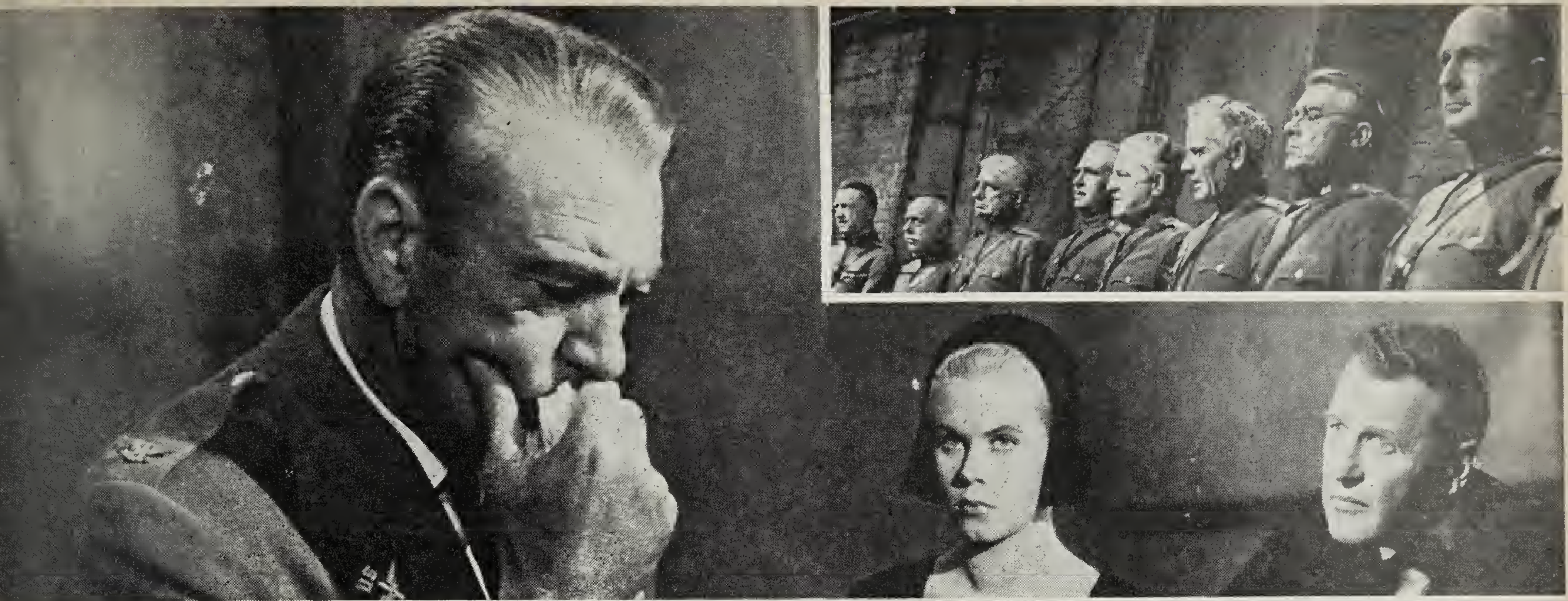
Jonas Perlberg, showman for 53 years, received many congratulations on his 71st birthday. He now spends most of his time aiding the kids at La Rabida Sanitarium. for Variety Club. . . . Chief barker Jack Kirsch presided at the September meeting of Variety Club, at which it was reported that the finances of the organization are in excellent condition and that the recently arranged junior memberships are increasing satisfactorily. A buffet luncheon was served. . . . About all of the theatres in Illinois and Indiana which had closed for the summer are reopening for the fall season. . . . J. Bryan Allin now heads the Allin Film Delivery Service, following the retirement of his father, J. J. Allin, on his 80th birthday. . . . Two AWOL soldiers were arrested soon after they took $700 at gunpoint from the State cashier, Loves Park, Ill., while several patrons were wating in the lobby.

William E. Jackson reopened his Rex, Waverly, Ill. . . . One of the several Liberace fan clubs went on the air to say it would have reserved seats at the Chicago during the pianist's appearance. Beseiged with phone calls, the girls at the Balaban and Katz switchboard are having a hard time convincing callers that there well be no reservations. . . . Andrew Frank, noted chemist, Watertown, Mass., Arsenal, visited with his father, Alvin Frank, Astor manager. He attended, as official representative of the Arsenal, the American Chemical Society convention, Minneapolis.

Producer Otto Preminger came in with his production engineer, exChicagoan Joe Wright, to select location shots for "Man With A Golden Arm." One of the sites chosen was a squalid area, to show the environment of dope addicts. . . . Marauders made havoc in the projection room and concession stand at the Streator Drive-In, Ottawa, Ill. . . . Local celebrity Charlton Heston, fresh from his Moses role in "Ten Commandments," came with his wife to visit relatives. . . . Jimmy Frisina, buyer, Frisina Amusement Company, Springfield, Ill., had the second lowest qualifying score in the National Amateur Golf Champion-

(*Continued on page 34*)

GREAT TALENT MAKES GREAT PICTURES!



Battling cross-examination, Gary Cooper as the army general who fathered U.S. airpower fights for composure in hostile courtroom in "The Court-Martial of Billy Mitchell." Ralph Bellamy and Elizabeth Montgomery also fight to uphold General in United States Pictures Production, produced by Milton Sperling, directed by Otto Preminger *(CinemaScope-WarnerColor.)* *(Insert)* Court Martial judges are left to right: Otto Forrest, Stuart Holmes, Paul Kruger, Ewing Mitchell, Tony Hughes, Charles Bickford as General James Guthrie, John Maxwell, Dayton Lummis as Gen. Douglas MacArthur.

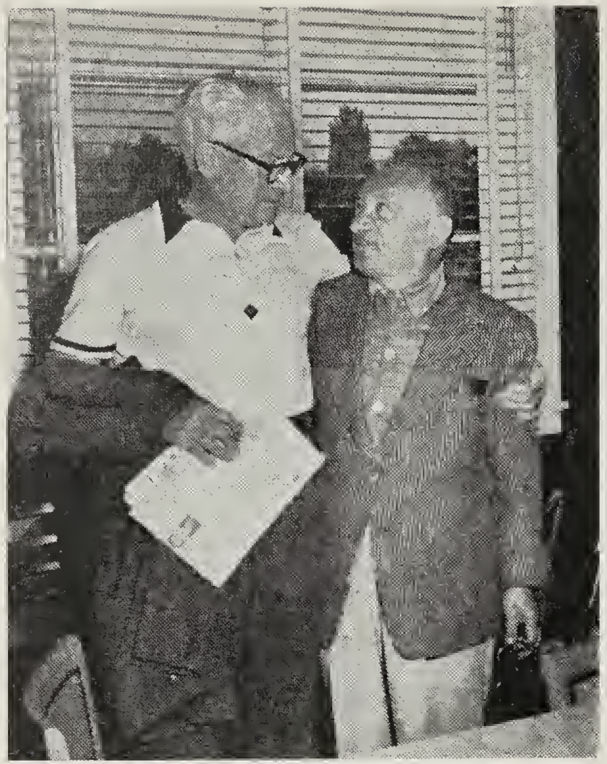
Georgia bayou cabin is location site for "Goodbye, My Lady," a Batjac production from the book by famed novelist, James Street. Left to right, are director William A. Wellman, Phil Harris, Brandon de Wilde, Walter Brennan and Lady, a rare Basenji hound.

In the deep blue Atlantic off the Azores, director John Huston catches for the camera the lifetime thrill of "Moby Dick," Herman Melville's whaling classic, as the great white whale which has terrorized the seas is brought to gaff. Moulin picture stars Gregory Peck, Richard Basehart, Leo Genn. *(Technicolor)*

Edna Ferber comes to Warners to watch her epic novel of Texas, "Giant," take shape as George Stevens' production. With the famous authoress on the set are Rock Hudson and Elizabeth Taylor, who star with James Dean. Also starring are Jane Withers, Chill Wills and Mercedes McCambridge. *(WarnerColor.)*

(left panel) — Mario Lanza on eve of leaving for Mexico to begin "Serenade" location filming rehearses two new numbers, a title song and "Be My Destiny," written by the same team of Sammy Cahn and Nicholas Brodszky, which gave Lanza "Be My Love." *(right)* — Fiery Latin star Sarita Montiel plots bullfight dance she will introduce with Lanza in "Serenade," in which Joan Fontaine and Vincent Price also co-star. Interested auditors are director Anthony Mann and Henry Blanke producing for the studio. *(WarnerColor.)*

WE'RE DOING THINGS HERE AT WARNER BROS.



Hospital board chairman Robert J. O'Donnell and Herman Robbins greet each other warmly at the Edgewater Motel.

Lake Saranac Revisited

Southern theatre manager Cecil Winstead, who contracted TB and was cured at the hospital, addressed a luncheon gathering.

OFFICERS and directors of the industry's own Will Rogers Memorial Hospital and Research Laboratories, together with other prominent industry figures intimately associated with the administration and fund-raising projects of the tuberculosis institution, recently made their annual pilgrimage and inspection tour to the Hospital grounds on the shores of Lake Saranac, N. Y. They were led by board chairman Robert J. O'Donnell and president Abe Montague.

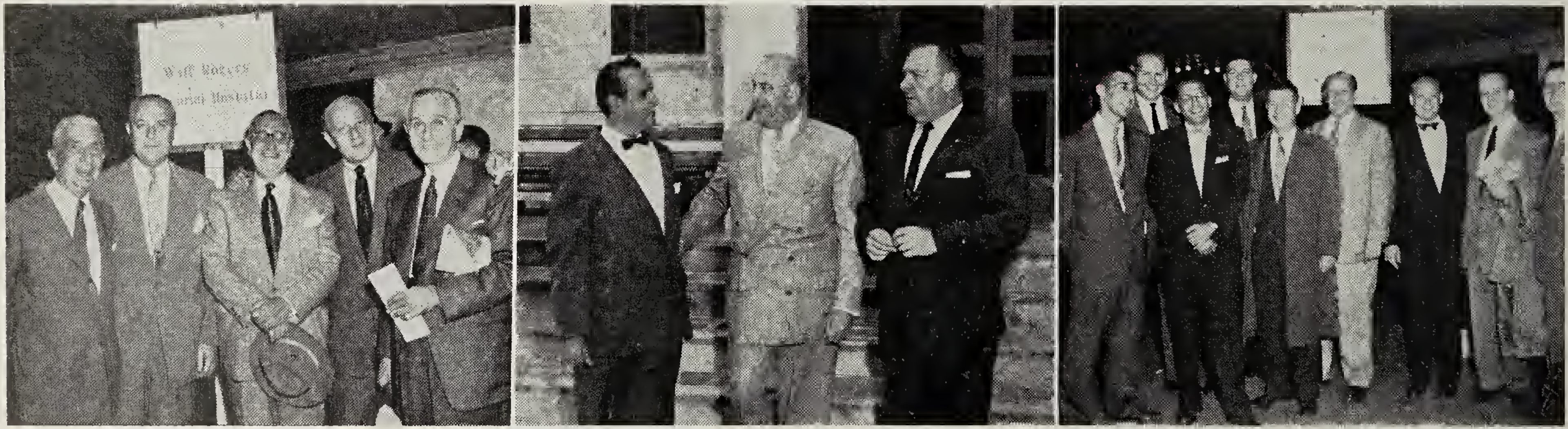
The group left Grand Central Station, New York, aboard the Will Rogers Special, arriving at Saranac on a Friday morning to spend a long weekend engaged in the survey and discussion of hospital facilities. The travelers assembled in the Harold Rodner Lounge, where they were divided into small groups for guided tours of the building and its grounds, starting through the newly redecorated Chick Lewis Memorial Wing.

Following the inspection, reports were heard in the Clinic Theatre from medical director Dr. George E. Wilson and his associates, Drs. H. W. McCreary and W. K. Stern. Laboratory director Dr. Morris Dworski discussed the contributions made by the hospital in the healing and prevention of tuberculosis, and Dr. W. W. Woodruff, staff surgeon, described new operative techniques.

After the day at the hospital, the entire group was transported to the Edgewater Motel, Schroon Lake, where they spent the balance of the weekend as the guests of Herman Robbins and his sons, Allan, Burton and Norman. The annual meeting of the board was held the following day, at which were heard reports from Montague and various committees, including those on public relations and financing.

The annual inspection tour fosters greater understanding for the Will Rogers Hospital and its work and successes, as well as engendering greater interest in its support. It is worthwhile in passing to note that tuberculosis is not conquered yet, and that while the death rate from the disease has been curtailed, there are still many sufferers from the scourge.

On arrival at the hospital, industry leaders and press and radio representatives are photographed at the entrance.

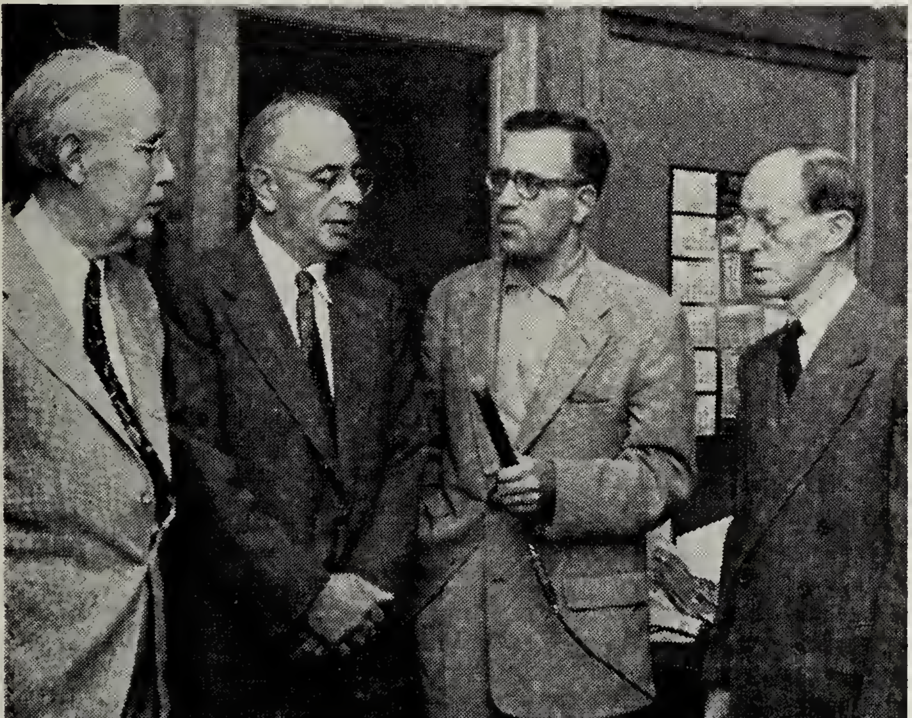


Arthur Mayer, Sam Rosen, Abe Montague, Bernard Kranz, and Max A. Cahen prepare to board the Will Rogers Special to the hospital. Center, Jackie Bright, AGVA; Dick Walsh, IATSE, and Harold Hoffman, Screen Actors Guild, represent labor on the trip. Left, sons of industry executives interested in the hospital assemble at Grand Central, including Morton G. Thalheimer, Jr., David Picker, Richard Brandt, Arthur Rosen, Michael Mayer, Burton Robbins, Norman Robbins, Thomas Rodgers and William F. Rodgers, Jr. Most of the travellers departed from New York.

Mayor Anthony Anderson, Saranac Lake, N. Y., addresses delegates at a luncheon, including Alan Freedman, Abe Montague, Arthur Mayer, Arthur Krim, and Sam Rosen. Anderson also is a Saranac exhibitor.

Found checking some of the hospital's elaborate laboratory equipment are Harold Rinzler, Abe Montague, Bob Coyne, and Max A. Cohen. The annual visitors devoted much time to a study of the facilities.

The busy industry executives talked personally with the patients. Top row, David Picker and Eugene Picker chat with patient Joseph McCoy while, outside, Ernie Emerling and Arthur Krim confer with Manon Brown, another patient. In another hospital room, patients Bob Bishop and James Barfield talk to Abe Montague. Bottom row, two attractive patients, Norma Cloos and Sonja Spieker, enjoy the sun with Bernie Kranz, George Dembow, and Harry Kalmine. Thomas Rodgers and Ann Dworski are seen exchanging greetings, center, and board members, queing up for a chest X-Ray, are Eugene Picker, Arthur Krim, and Moe Silver. The gentleman with his back to us was unidentified.



The stay at the hospital was recorded for an hour-long show by Jean Shepherd to go over the Mutual Broadcasting System. Here he talks with staff members Dr. Homer W. McCreary, M.D., Professor Morris Dworski, and Dr. George E. Wilson.

Sam Rinzler looks in vain for his distributor card-playing partner and friend, Charles Feldman, who was unable to make the trip this year. However, the large number of industry figures who arrived made the turnout a large one.

Wile, Sokolsky Clash After Movie Attack

COLUMBUS, O.—Columnist George Sokolsky is "talking through his hat" when he seeks to link film personalities with Communism, said Robert Wile, secretary, Independent Theatre Owners of Ohio, in a bulletin to members. The Sokolsky column was printed in a number of newspapers.

Wile said that, to his knowledge, there are no personalities in Hollywood now working for a studio who have contributed to Communist causes and discounted the Sokolsky statement that Charlie Chaplin's name was of value in recruiting new party members, saying that "Limelight," was a failure. "The public knows what it wants to see, Mr. Sokolsky, and whom it wants to see," he added. To the Sokolsky charge that "pictures are made to earn money for their owners, who generally are interested in little else," Wile asked, "And why do you write a column, Mr. Sokolsky?"

Citing MGM's "Blackboard Jungle," Sokolsky asserted Dore Schary "put forth this picture as an example of American life, while he complains about restrictions on civil liberties. One would have imagined that responsible citizenship means self-restriction and self-discipline."

Wile said that "practically every newspaper which carries the Sokolsky column carried reviews which praised 'Blackboard Jungle' to the skies. It was put forth by MGM and Mr. Schary, not as an example of American life, but as a piece of motion picture entertainment with which, Mr. Schary hoped, the stockholders of MGM might be enriched. Is there anything wrong with that? Mr. Schary, to our knowledge, has not complained about restrictions on civil liberties. He made the picture, it was shown all over the U. S. and is now being shown in foreign countries."

Sokolsky maintained that "No one has tried to prevent Schary from giving our country a black eye in Europe by an exaggeration of an unfortunate situation, except Ambassador Clare Luce, who managed to have it withdrawn from the Venice Film Festival. Schary may produce "Blackboard Jungles" to his heart's content and send them all over the world as examples of normal American living, which they are not any more than Rita Hayworth is an average American wife."

Producers, he claimed, "live in a world of dramatic and intense exaggeration and make pictures as best they know how until a customer resistance appears and then they change their style to earn a buck. When they make money, they are courageous about their ideals; when the market is bad, they weep for mercy for their misdeeds."

This is not the case, according to Wile. "They make pictures as best they know how all the time and when customer resistance appears they try a little harder. If their stockholders thought they were changing their style to make a buck, they wouldn't last long—they should have changed it long ere this."

Wile agreed with the Sokolsky statement that when some Hollywood people contribute money, prestige to building the Communist party they will be investigated. He added, however, "Why bring that up? Who is involved? There is a snide implication that Mr. Schary may be one of those mentioned. He does not need Bob Wile to defend him."

Sokolsky continued, "If they prefer the materialism of the boxoffice, they will not employ those who have directly or indirectly associated themselves with the Communist party." Wile countered, "We agree again, Mr. Sokolsky. Whom did you have in mind?"

"If, on the other hand," Sokolsky concluded, "They are capable of the self-sacrificing idealism of one who, believing in a cause, will give his all for it, then they will say, 'To hell with the boxoffice we shall employ whom we please.' But they ought to be able to take the consequences of their decision without squealing and blubbering and putting on an act of outraged patriotism and liberalism. No one can be so noble, as these Hollywood folk pretend to be, and yet put out the mountain of debasing rubbish that they do."

Censorship Proposed After "Monika" Showing

WILMINGTON, O.—The Ministerial Association of Wilmington is urging city censorship of motion pictures, following a local showing of "Monika," distributed by Hallmark Productions. Wilmington is the home town of Kroger Babb, president of Hallmark.

"Censorship could certainly be harmful to Wilmington's theatres," said Robert Wile, secretary, Independent Theatre Owners of Ohio, in a bulletin to exhibitors. "While we believe censorship is illegal, there might be considerable delay in getting court decisions to verify that," he added.

Wile advised Ohio exhibitors not to show "Monika." He said: "If the showing of the picture resulted in such a furore in Wilmington, Babb's home town, it can well be imagined what would happen elsewhere."

Chicago

(*Continued from page 30*)

ship of 1955. . . . The town was brightened men Marry Brunettes." . . . Officers of the Burlington Wis., Liar's Club issued a special award to Kirk Douglas, hero of "Ulysses," after attending a preview extended them by Paramount at the Plaza, Burlington. The award is in the form of a 30 by 18 reproduction of the club's regular membership card, properly inscribed to "Ulysses." Only one other special award was made by the club in its 25 years of operation. . . . Bernard Jacon, vice-president, Italian Films Export, was here coincidentally with the American premiere of "Maddalena," a Marta Toren starrer.

In keeping with Paramount's modern advertising policy, the Chicago exchange brought more than 50 newspaper movie reporters, radio broadcasters, and correspondents in from far reaches of the midwest and Canada for a preview of "The Desperate Hours" at the State-Lake. They were sumptuously hosted with hotel accommodations, meals, and a gala cocktail party.

Cincinnati

The Danny Kaye stage show will play four RKO Ohio houses, opening Oct. 31 at the Palace, Columbus, moving to the Albee here Nov. 3; the Keith, Dayton, Nov. 7; and the Palace, Cleveland, Nov. 10. Policy will be reserved seats, $3.50 top. . . . Richard L. Rosenfeld, president, Standard Concessions, was elected president, Cincinnati Summer Playhouse, Inc. . . . William Blum, former U-I branch manager, has become a partner with Allan S. Moritz in selling roadshow film in the Indianapolis and local areas. . . . Variety Club opened its fall season Oct. 1 with a "Host and Hostess" party in its clubrooms in the Hotel Netherland Plaza. . . . Herman Hunt, exhibitor, and his wife, who is president of the local Ladies Auxiliary, Variety Club, are attending the TOA convention in Los Angeles.

COLUMBUS, O., NEWS—The Columbus Citizen reported that nine out of 10 patrons who saw the RKO Palace telecast of the Marciano-Moore championship fight were pleased and are in favor of theatre television for such events. Four out of five reported they would be willing to pay from $1 to $4.60 for toll TV sports telecasts on home screens. . . . Loew's Ohio and Loew's Broad had exclusive showings of the Marciano-Moore fight films. These were on the screen within 48 hours after the fight. . . . Frank Marzetti, owner, Linden and Indianola, plans to attend the TESMA tradeshow. . . . Ronald Megown has resigned as assistant manager, Loew's Ohio. . . . Charles Coburn, veteran 78-year-old character actor, was made an honorary member of the Ohio Highway Patrol by Colonel George Mingle, superintendent, during the running of the Little Brown Jug trotting race at Delaware, O.

Cleveland

The Palace, Perrysburg, O., a unit of the Jack Armstrong circuit, resumed operation after a dark summer. . . . Harry Weiss, free lance publicist, is handling the promotion and publicity for "I Am A Camera," now playing an extended downtown first-run at the Lower Mall. The picture is released locally through Imperial Pictures. . . . Peter Wellman, who owns the New Mock and Wellman, in Girard, O., is back from a short trip to Greece, where he was called by the illness of his 92-year-old mother. Fortunately, he arrived there four days before her death. . . . Associated Circuit executives and managers gathered at Schluter's Inn on Center Ridge Road for a clambake. . . . William Grieve has been upped from assistant manager, Park to manager, Windameer, both Associated Circuit houses. . . . It was old home week for Sylvester Pierce who returned to manage the Berea, Berea, O., which he opened for the Modern Theatres Circuit in 1949. For the past five years he was in another business. . . . Helping out his dad, Frank Masek, National Theatre Supply Co., is Bill Masek, recently out of the navy and planning to enter Western Reserve in February. . . . Sylvan Goldfinger was in town from Chicago to negotiate picture deals for the Hippodrome.

Denver

Mel Madero has resigned as manager, South Drive-In, to take a post as field representative, Wyoming Newspapers, Inc., Cheyenne, Wyo. . . . Paul Allmeyer has closed the Lake, Grand Lake, Colo., which is primarily a summer resort. . . . Jerry Banta, salesman, MGM, underwent an emergency appendectomy at St. Luke's Hospital. . . . Burton Robbins, vice-president, National Screen Service, was in conferring with Jim Parsons, branch manager. . . . C. U. Yaeger, president, Atlas Theatres, went to New York on his usual trip to attend the World Series. . . . Harry Mandell, Filmakers vice-president, was in town conferring with Tom Bailey, franchise owner, and set up a deal with Bailey to handle Gibralter Pictures here and in Salt Lake City.

Jacksonville

Lorraine Jackson, manager, Victoria, New Smyrna Beach, Fla., was in Winston-Salem, N. C., to attend the funeral of her father, J. M. Jackson, Sr. . . . Managers of Dixie Drive-In Theatres here for a fall meeting were Andy Sullivan, Lamar Hickman, and J. W. Hill, Savannah, Ga.; Whitney Lindsey and Al Horton, Orlando, Fla.; M. A. Sargent, Daytona Beach, Fla.; and Joe Lipsom, Winter Park, Fla. . . . Bob Greenleaf left the Brentwood to manager the Matanzas, St. Augustine, Fla. . . . Mrs. Esther Skells arrived here from Seattle in connection with the Variety Club's Blind Children's Foundation. . . . Janice Claxton, Edna Cox, and Sunny Greenwood left for the WOMPI convention in New Orleans.

Los Angeles

Sam Stiefel, who operates a circuit in southern California, has added the Delmar, Carpenteria, to his holdings. . . . Sol Goldberg, son of Jack Goldberg, Alladin Enterprises, underwent surgery at the U. S. Naval Hospital, San Diego, Cal. . . . Film Row was saddened by the sudden death of Henry Balk, veteran film man, who was formerly salesman, Allied Artists, but more recently had been in the real estate business in San Francisco. . . . Tom Muchmore, who operates the Canoga, Canoga Park, Plaza, Hawthorne, and Arroyo, Los Angeles, has taken over the Marcal, Hollywood, from Murray Gould. . . . A new refrigerated air conditioning system has been installed in the Alladin, Indio, Cal.

Minneapolis

A "customer" turned holdup man and returned to the boxoffice to take about $60 from the Chateau. When he tried to reach past the cashier for the bills in the cash drawer, she slammed it on his fingers, he threatened her with an object under his coat and said, "Give me the money or I'll blow your head off." . . . CinemaScope will be installed in two houses of Dan Peterson in South Dakota, the State, Brookings, and the Grand, Pierre. . . . The screen tower at the drive-in at Mandan, N. D., blown down in a recent storm, is being replaced with a new CinemaScope steel tower, according to Frank Wetzstein and J. T. Fleck, owners. . . . The Park Drive-In, Park Rapids, Minn., and the Starlite, Minneapolis, were among the first in the territory to close

(Continued on next page)

The Tip-Off On Business

(The Tip-Off On Business is a record of how pictures are grossing in various parts of the country. The rating given the pictures (see key) is a cross section of reports received from the field, and presents a summary of various types of runs. Inasmuch as the rating given cannot constitute the business of each individual engagement, an attempt is made to present a general average. By studying the ratings, which are constantly kept up-to-date, exhibitors may guide themselves in their buying and booking.—Editor)

KEY TO "THE LITTLE MEN" RATINGS: (OCTOBER 5, 1955)

🚶🚶🚶🚶 Registering grosses in the highest brackets.	🚶🚶 Just fair, nothing out of the ordinary, average.
🚶🚶🚶 Good, although not breaking down the walls.	🚶 Disappointing, below what was expected.

MARTY (UA)	🚶🚶🚶
NOT AS A STRANGER (UA)	🚶🚶🚶🚶
LADY AND THE TRAMP (Disney-Buena Vista)	🚶🚶🚶🚶
WE'RE NO ANGELS (Paramount)	🚶🚶
MISTER ROBERTS (Warners)	🚶🚶🚶🚶
THE VIRGIN QUEEN (20th-Fox)	🚶🚶
TO CATCH A THIEF (Paramount)	🚶🚶🚶🚶
SUMMERTIME (UA)	🚶🚶🚶🚶
THE MAN FROM LARAMIE (Columbia)	🚶🚶
LOVE IS A MANY-SPLENDORED THING (20th-Fox)	🚶🚶🚶
THE PHENIX CITY STORY (Allied Artists)	🚶🚶🚶
PETE KELLY'S BLUES (Warners)	🚶🚶🚶
THE McCONNELL STORY (Warners)	🚶🚶
TO HELL AND BACK (U-I)	🚶🚶🚶🚶
KISS OF FIRE (U-I)	🚶🚶
THE KENTUCKIAN (UA)	🚶🚶
ULYSSES (Paramount)	🚶🚶🚶
DESERT SANDS (UA)	🚶
IT'S ALWAYS FAIR WEATHER (MGM)	🚶🚶🚶
SEVEN CITIES OF GOLD (20th Century-Fox)	🚶🚶
BLOOD ALLEY (Warners)	🚶🚶
FEMALE ON THE BEACH (U-I)	🚶🚶
THE LEFT HAND OF GOD (20th Century-Fox)	🚶🚶🚶

Press Agent Gathers News Space As Well Known Southwest Sculpter

DALLAS—When a publicist is the personality and the instrumentality through whom motion picture publicity is promoted in key cities—that's news even in the motion picture industry. And that's exactly what happened over at U-I during the Texas territorial pre-release campaign on "To Hell And Back" based on Audie Murphy's autobiography as World War II's most decorated hero.

Nobody would suggest that this is not possible but it remained for U-I's Julian Bowes to make it a reality. Bowes is a member of that fraternity known as the permanently-stationed field exploitation representative. His territory is the entire southwest working out of Dallas and covering Dallas, Houston, San Antonio, Fort Worth, and even Oklahoma City—not to mention other situations in Texas when it becomes necessary. Until early July he was just Julian Bowes, field exploiteer, but when Charley Simonelli, U-I eastern advertising and publicity department manager, called the field expolitation staff to New York for meetings on "To Hell And Back," Bowes become something else. He produced a picture of a bust he had made of Audie Murphy and it developed that even according to "Who's Who," he was an eminent American sculptor in addition to several other things, including an artist, archeologist, writer, lecturer, teacher, painter, veteran of two World Wars, and short story writer.

Arrangements were made to cast the bust in bronze with Bowes to be used as the personality in some of the Texas territorial cities as the unveiling of the statue was to take place coincidental with Audie Murphy's appearances in these cities. It proved to be a perfect set-up in the Texas towns. The tear sheets on Bowes are terrific with extensive newspaper and column breaks and picture art. Bowes unveiled the statue in San Antonio in connection with the world premiere at the Majestic. He did the same thing in Houston, Dallas, and Fort Worth.

Audie Murphy, star of his autobiographical release, U-I's "To Hell And Back," and Julian Bowes, U-I press agent and sculptor of a portrait bust of Murphy, are seen at the unveiling of the work in front of the Worth, Fort Worth, Tex., on the occasion of the recent premiere.

And now, since it is still a good news story, the statue will be toured to key cities on behalf of important openings during the coming weeks. They are not talking about touring Bowes to key cities yet but who knows, a local press agent may easily be able to promote a telephone interview with Bowes for large blocks of newspaper space as he is able to do with a Jimmy Stewart or a Tyrone Power. Bowes has a newspaper story to tell and he's now good copy.

Minneapolis

(Continued from preceding page)

for the season. . . . The Roxy, Beulah, N. D., has installed new Selenium rectifiers. House is operated by A. T. Zimmerman and E. M. Moe. . . . The 900-seat RKO Orpheum, Waterloo, Ia., ceased to operate Sept. 18. The building housing the theatre was sold and will be torn down to make way for a new structure. . . . Marian Santrizos rejoined United Artists as cashier, replacing Evelyn Lukes, who resigned to get married. . . . J. T. McBride, Paramount branch manager, was in New York for a week's indoctrination at the home office and to study its procedure.

New Haven

The Salem Playhouse, Naugatuck, Conn., reopened with a special benefit show for the Recreation Field Fund. New foam rubber seats, carpeting, redecoration, and improved projection equipment were the installations made in this flood-wrecked theatre. . . . Harry Feinstein, Stanley Warner zone manager, and co-chairman, Jimmy Fund, went to Hartford and arranged to have Governor Abraham Ribicoff sign a proclamation declaring Oct. 1-15 "Jimmy Fund Weeks." . . . The United Artists branch continued to work hard in the Max E. Youngstein Drive, which ends Dec. 31. In the first period, ending in August, the group was third.

HARTFORD, CONN., NEWS—Ray McNamara, Allyn, invited police detectives to a "Phenix City" screening. . . . George Smith, purchasing manager, Hartford Theatres Circuit, who has been doubling as manager, Colonial, has relinquished the latter post. The house is now supervised by Pat Buchieri. . . . Al Swett is the new manager, Stanley Warner Palace, Norwich, Conn., replacing Phil Allaire, who joined the Electric Boat Company. . . . Tom Grace, Eastwood, East Hartford, is back at his desk, following ear surgery at St. Francis Hospital. . . . Stavros Claros replaced A. J. Barone as manager, Start. . . . Jack Sanson, Stanley Warner Strand manager, and Mrs. Sanson, are observing their 45th wedding anniversary. . . . The Arch Street, New Britain, Conn., owned and operated by Baruch S. LeWitt and Mrs. Margaret Glackin, widow of veteran theatre owner John Glackin, has been leased for five years by Perakos Theatre Associates. . . . Jim Kulowski, Parsons, screened MGM's "Svengali."

New Orleans

J. W. McBurney, Altec Service Corporation southern division branch manager, is in town scouting around for office location and a home. His former abode was Atlanta. . . . Dixie Film Exchange will continue to operate the front office at 218 South Liberty Street. Inspection and shipping will be handled by Film Inspection Service. . . . A group including managers, office managers, bookers, and salesmen attended the annual weekend fishing party at Ft. Walton, Fla., hosted by Giddens and Rester officials, Mobile, Ala. . . . United Artists welcomed members of the trade to the opening of their new exchange at 210 South Liberty with a buffet luncheon.

Olin Evans, Florala, Ala., who recently acquired the Brundidge, Brundidge, Ala., and the Clayton, Clayton, Ala., from the Fred T. McLendon circuit, appointed J. B. Shuman, formerly with Florida State Theatres and more recently with Martin Theatres, as manager, Brundidge, and transferred Oscar Hendrix, who was at the helm of Moonlite Drive-In, Evergreen, Ala., to be house manager, Clayton, under the supervision of Shuman. Evans' original holding was the Starlite Drive-In, Florala. . . . Joy's Theatres, Inc., home office is again in the original quarters at 218 South Liberty Street, where they occupy the entire fourth floor. For the past two years, they had space in the Warwick, Gravier Street. . . . Verlin Osborne, Dallas, WOMPI president, arrived a week ahead of convention delegates in order to make plans. She was feted by civic and industry figures, and the press, radio, and TV.

Abe Berenson, president, Gulf States Allied, reported that much enthusiasm was evinced with regard to the forthcoming National Allied Convention, to be held at the Morrison Hotel, Chicago, Nov. 7-9 at the board of directors meeting at the New Orleans Hotel last fortnight. Berenson also stated that Gulf States will probably send its largest delegation to the 1955 meeting, and that instructions were given to National delegates to voice Gulf States' sentiments on the COMPO situation.

Topics regarding Toll-TV and Government legislation were discussed, with specific instructions to be brought forth at the board meeting in Chicago. Dates for the 1956 Gulf States annual convention were set up for March 12-13, to be held at a hotel in New Orleans, at which time delegates to the Chicago meet will give full reports.

Variety Tent Fund Drive Goes Well Over The Top

MIAMI, FLA.—"The Variety Barker," publication of Tent 33, appeared again after a summer vacation period. Latest club news was that the Committee of 1,000 for 1955 went over the top on July 22, with contributions ranging from a single high one of $20,000 to $3.98 raised by a group of children who sold lemonade, for a total of over $100,000. Sixteen leaders raised over 75 per cent of the total amount. Total amount of funds raised by the club the first half of 1955 was $314,407.05.

Among those attending the recent festive bow of 20th-Fox's "The Left Hand Of God," Roxy, New York City, which was in the nature of a benefit for the Boys' Town of Italy, were, left to right, Charles Einfeld, vice-president, 20th-Fox; Mrs. Einfeld; and Murray Silverstone, president, 20th Century-Fox's International Corporation, with, in background, the parents of Lauren Bacall; Humphrey Bogart, who co-stars in the film, with his wife, Lauren Bacall; and Mrs. George P. Skouras, premiere chairman, accepting a donation check for $20,000 from Thomas E. Saxe, second from left, as Monsignor John Patrick Carroll-Abbing, left, founder, Boys' Town of Italy; and Fortune Pope, right, look on.

MMPTA Ups Board From 12 To 24 Men

NEW YORK—An increase in the number of board members from 12 to 24 was voted last fortnight by the Metropolitan Motion Picture Theatres Association at its annual meeting in the St. Moritz Hotel. The move was made, it was explained, to permit wider representation on the board and to have a larger group available for association activities.

Other action at the conference included the approval of a United Hospital Fund request to solicit contributions in MMPTA theatres, and a decision to postpone discussion of the 16mm. anti-trust action pending outcome of the suit. It was disclosed also that the exhibitor association received a citation from the Red Cross for the action of its directors allowing collections in member theatres for flood relief.

Named to fill 11 of the 12 new places on the board were: Walter Brecher, Leo Brecher Theatres; Emanuel Frisch, Randforce Amusement Corporation; James F. Gould, Radio City Music Hall; Philip F. Harling, Fabian Theatres; Bernard Helfand, Paramount Theatre Corporation; Murray Lenekoff, Loew's; Harry Mandel, RKO Theatres; William L. Miller, Roxy; Martin Newman, Century Theatres; Donald S. Rugoff, Rugoff and Becker; and Morris O. Strausberg, Interboro Circuit.

Paramount Memphis Branch Switched To New Division

MEMPHIS—Hugh Owen, vice-president, Paramount, announced in New York last fortnight that the Memphis branch, which has been in the southwestern division, will be incorporated instead into the southeastern division, under the supervision of Gordon Bradley. Howard A. Nicholson is branch manager.

The change, which was effective Sept. 26, completes a series of realignments by Owen among the sales territories in his jurisdiction.

New York

Bell Films has acquired for release "Fury In Paradise" and "Silent Fear." . . . Paramount executive secretary Gloria Genovese has left the New York exchange to join the Denver branch as secretary to Phil Isaacs, the newly appointed Rocky Mountain division manager. Lory Greenstein has replaced Miss Genovese as the New York branch manager's secretary. She was formerly secretary to the sales manager. . . . 20th-Fox employe Sylvia Weitz has gained a promotion from booker's assistant to news and short print booker. . . . Mrs. Estelle Kulick, wife of Bell Film's Sydney S. Kulick, has been discharged from the hospital and is home recouperating from her recent operation.

William B. Brenner, vice-president, National Screen Service, flew to London for a series of conferences with NSS English officials. . . . One hundred prominent industry sponsors were announced for the Museum of Modern Arts Thursday Evening Film Series, a subscription-plan event to run through December, exhibiting old and rarely seen pictures. . . . Silvana Pampanini arrived from a Denver visit to spend a week, devoted to press interviews, shopping, and sightseeing. . . . Gregory Peck and Si Bartlett announced the formation of Melville Productions, Inc. The independent film company will open Hollywood offices shortly. . . . Dave Emanuel, Phoenix Films, acquired distribution rights to "Wiretappers" in New York, Buffalo, Albany, Philadelphia, Pittsburgh, Cleveland, and Cincinnati. . . . Columbia's telephone gimmick to promote "My Sister Eileen" swamped the New York Telephone Company with so many calls that the stunt was discontinued after two days.

Plans for the Roxy, New York City, benefit world premiere of 20th-Fox's "The Left Hand Of God" for the Boys' Towns of Italy were recently discussed by Mrs. George P. Skouras, right, chairman of the benefit committee; and the Marchese La Grand Theodoli, a committee member.

Four Oklahoma Houses Under New Ownership

TULSA, OKLA.—Controlling interest in downtown theatres, the Rialto, Ritz, Orpheum, and Majestic has been announced by John H. Williams, president, Williams Brothers Company, internationally-known pipeline builders.

The purchase involved the stock of the theatres owned by Theatre Enterprises, Inc., Dallas. Sale of the control included stock in Ritz Theatres, Inc., which controls the Ritz and Rialto, and stock in the Majestic Amusement Company, which controls the Orpheum and Majestic. Facilities of the theatres, including the seats, projectors, screens, and other equipment, were involved in the transaction.

Although the principal operation of Williams Brothers Company is the construction of pipeline, the company is staffed with personnel capable of operating theatres. "Not only must we have skilled people who can perform the tasks of pipeline laying, but there also must be those who can cope with the problems inherent in specialized construction, management, and special services," Williams said. Williams also stated that no change in management is being considered.

Philadelphia

Allen Benn, 146 Long Lane, Upper Darby, Pa., would like to hear from his industry friends. . . . Recuperating were Stanley Warner zone head Ted Schlanger

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and MGM branch manager William Madden. . . . Variety Club, Tent 13, is holding a benefit at the Arena on Oct. 16 with the Ice Capades of 1956 as the attraction. . . . Victor H. Blanc has been elected chairman of the board, Philadelphia Chapter for Infantile Paralysis. . . . Ralph W. Pries has been elected chairman, March of Dimes campaign, with Edward Emanuel, Howard Minsky, and Ray Thomas his co-chairmen. . . . Mike Katz, Allied Artists upstate salesman, resigned to go to Florida to recuperate. He is succeeded by Bob Shissler, formerly with Paramount.

Jack Engel, formerly with Screen Guild, is now devoting full time to Exchange Finance Corporation. . . . A farewell luncheon planned in honor of Harold Seidenberg, former managing director, Fox, by his many local industry friends, was cancelled when the guest of honor was called to his new west coast executive spot with National Theatres immediately. . . . Harry LaVine returned to the local territory recently, and is city salesman for Allied Artists.

WILMINGTON, DEL., NEWS—The DuPont Company released a survey of its manufacturing and research operations in New York State last year, showing for the Rochester, N. Y., photographic products plant $3,324,009 in purchases, and $2,869,346 in payroll. . . . Dr. William H. Vinton, a chief supervisor, Du Pont's Photo Products Department plant technical section, Parlin, N. J., was named product manager in charge of new product development here.

READING, PA., NEWS—Robert Diem, manager, Loew's, showed exclusive films of the Marciano-Moore fight. No local theatre was in the TV hookup of the night of the telecast. . . . The giant new drive-in near Sinking Springs, Pa., opened late in the summer, has changed its policy to first-runs. The ozoner will be open all winter. . . . The Park, Emanuel S. Rosenberg, manager, also has switched to first-runs. . . . Faulty electrical fixtures were blamed for a minor fire at the Mt. Penn Drive-In. The blaze developed during an intermission and picture showings were not interrupted. . . . City officials are checking clubs and resorts to learn if unlicensed pinball and other machines are in use. If the amusements tax law is being violated, the penalty could be $300 in each case, city authorities say.

Jack H. Harris, vice-president, Exploitation Productions, Inc., Philadelphia, recently presented a check to Jack G. Engel, Screen Guild, Philadelphia, marking the absorbtion of Screen Guild by EPI. This move will bring most of the top independent releases under one roof at 1315 Vine.

Theatres are watching the outcome of the Reading league baseball club's efforts to reduce its tax bill, under the city ordinance. If the City Council grants the reduction, or changes the text of the ordinance for 1956, as requested, there would be nothing to stop a theatre manager from selling his tickets "cheaper by the dozen," a phrase used by the baseball club management. Theatres could sell tickets at cut rates to clubs, lodges, schools, churches, or societies, and thus get away with tax reductions. Council is asked to change the law, to permit the block or cut price arrangement. Under the law as it stands now, City Treasurer John L. Hoch is asking for payment of the full tax stipulated in the ordinance, 10 per cent.

SCRANTON, PA., NEWS—The Capitol has been closed temporarily for a probable six weeks, in order to prepare the CinemaScope screen and the stage for the presentation of variety live shows. . . . Marie Barber, Comerford, who recently resigned was tendered a farewell supper party at the Blue Lantern Restaurant by her co-workers. Included on the guest list were Mr. and Mrs. William Comerford, M. B. Comerford, Byron Linn, Tom Walker, James McKinney, all Comerford executives. . . . Jane Williams, Capitol, has succeeded at the Comerford Rose Marie Laffetry, who left the organization to get married. . . . Billy Wolfe, Comerford, is a patient at the West Side Hospital. . . . Frimi Spiegel, daughter of Harry Spiegel, Comerford advertising department, has returned from an extended tour of Palestine. . . . Frank O'Malley, Comerford, resigned to join the staff of the Strand, Paramount.

Pittsburgh

Richard J. Crosby, Jr., resigned as manager of the Hollywood, California, Pa. The next day he took over as manager of the Plaza, Brownsville, Pa. Crosby starts seven-day operation with weekend matinees. Son of the veteran and popular IATSE executive, young Dick, who has been a student at the Douglas Business College, Monessen, Pa., for six months, continues his daytime course there. . . . Francesco Biamonte, manager, Dattola, New Kensington, Pa., son-in-law of Bart Dattola, mourned the death of his uncle of the same name, publisher, Patroit, Indiana, Pa., for 40 years. . . . Ben Steerman, SW executive, is recuperating at home following surgery in Montefiore Hospital. . . . New Kensington, Pa., stores

Penna. Blue Laws Face Ballot Test

PITTSBURGH—A move to settle the blue law issue by local option has been launched by Joseph Warren, owner and operator, Greater Pittsburgh Drive-In, North Versailles, Pa. Petitions for a referendum at the November election have been registered and certified. Although his ozoner has operated on Sunday for a year, Warren initiated the campaign to prevent the issue from affecting future operations. More than 500 voters signed referendum petitions in this township of 5,300 voters.

Warren is helping develop a large tract near his drive-in. North Versailles township officials say there is no opposition to the drive-in's Sunday operation, although a similar issue several years ago incurred the resistance of the district's ministers.

The campaign for signers to petitions to have the Sunday film issue on the election ballot at Wilkinsburg, Pa., is developing into a lively squabble. The Gazette states, "The Rowland [only theatre in the borough] is generally regarded as one of the most run-down and least attractive of the former Warner chain. The present owners [SW] say that if they gain the right to show on Sundays they will completely refurbish the theatre, including air conditioning . . . Opponents tell the theatre people to fix up their property and then ask for Sunday movies. Nobody has gotten to name-calling yet, but that is anticipated in the near future."

Police Action Halts "Garden Of Eden" Run

OKLAHOMA CITY—The exhibition of the controversial sun-bathing film, "Garden Of Eden," at the Rialto was halted last fortnight by police action after a complaint was filed by the Reverend Braxton Sawyer, Fort Smith, Ark., radio minister, who alleged that the picture was "obscene and indecent."

When two police officers attended a screening and agreed with Sawyer, Rialto manager A. V. Adwell withdrew the picture and booked an alternate. The nudist-hating minister warned later that he will try to stop "Garden Of Eden" showings in three other undisclosed Oklahoma locations, with a complaint at each place.

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Theatre Installations and Maintenance

remained closed one morning to enable store personnel to attend a special briefing at the Liberty on a merchandising event. . . . Bob Ellison, assistant, Fulton, resigned to take over management of a Mayflower doughnut shop. . . . Joseph Fecheck, who has served the Basle-Laskey circuit as general manager, Brownsville, Pa., for several years, has been promoted to booker. Basle-Laskey, formerly represented by the Moore booking office, will open an office on Filmrow with Fecheck in charge. . . . The bruised body of Fred Irwin, 70, manager, Capitol, Atlantic City, N. J., a former Pittsburgher, was washed ashore there recently. Irwin's brother Cleo, Mount Oliver, Pa., was summoned to identify the body in what police described as a homicide case. . . . J. Troy, Parker, Pa., exhibitor, is expected to open his new outdoor theatre, located between Parker and Emlenton, Pa., in late September.

By official city proclamation, Donna Atwood Week was observed recently, honoring the star of "Ice Capades," featured at the Gardens. Miss Atwood is the wife of John H. Harris, theatre circuit operator and producer of ice shows. She plans to go into semi-retirement at the close of this season. . . . Variety Club resumed Friday family night with the "Ice Capades" cast as guests of honor. . . . Jack Hale, Warner staff, and Terry Peretic were married. . . . L. B. Dugan, Hill Top Drive-In, Monongahela, Pa., was hospitalized with two broken wrists suffered when he fell off a ladder in his home.

C. T. Strictling has leased the Main, St. Marys, W. Va., and will reopen it. . . . Ralph Parrack, exhibitor in four communities in the Pickens, W. Va., area, has returned to school teaching there. . . . Bob Munn, former Pittsburgh film salesman who has operated the Grand, Moundsville, W. Va., for a number of years, also operates a radio station there and a stock car racetrack. . . . George Everitt, Belington, W. Va., exhibitor, is preparing to reopen the theatre at Tunnelton. . . . Charles Colisimo is booking the Farmington, Farmington, Pa., for reopening in October. . . . Construction of a new exchange for 20th-Fox will be started shortly on the lot located between the present 20th-Fox and Paramount buildings. . . . A Sunday movie referendum will be taken at the November general election in North Sewickley, Pa., township. Located within this political subdivision is Ralph Felton's Spotlight 88 Drive-In, long in the news for exhibiting "illegal" Sunday movies, with closings and fines imposed by peace officers. . . . Louis Guidetti, manager, Manos circuit State, Charleroi, Pa., will enter a Cleveland clinic for a checkup. . . . At a Pennsylvania labor board election, IATSE Local 628 was certified as bargaining agency for projectionists and stagehands employed at the Manos, Monessen; State and Coyle, Charleroi; and the Plaza, Brownsville. . . . The SW Columbia, Brookville, Pa., closed during summer months, will be reopened. . . . The Grand, Fredericktown, Pa., has been withdrawn from the Co-Op setup. . . . With the Penn, Stanley, and Harris sold out for the closed circuit telecast of the Marciano-Moore fight, the Enright leased a mobile video, and tickets were sold out within a few days.

Paul Townsend, director of advertising, SW Theatres, Oklahoma City, and Joe Real, manager, Midwest, Oklahoma City, recently worked out a unique stunt for Warners' "Mister Roberts." They located an actual "Mister Roberts," Lieutenant M. R. Roberts and had him as guest of the management at the opening of the film. Shown, left to right, are Real; Lieutenant Goodnar, Navy public relations officer, Lieutenant Roberts; Townsend; and Navy photographer Chief Hoffman.

The Shea Circuit has returned the popular Bernie Hickey here as manager, Fulton. He replaces Joseph Scanlon, Jr., temporary manager, who has left the organization. For the past year or more Hickey has been on special home office and exploitation assignments. . . . The new date for the Variety car drawing is Oct. 14. . . . R. W. Knepton, formerly in the auditing department, Warner Theatres, and now an auditor for the Warner exchange system, is on duty at the local office.

Dismissal Move Denied In Anti-Trust Action

CHARLESTON, ILL.—Judge Robert F. Cotton, Coles County Circuit Court, recently denied a defense motion for dismissal in the $125,000 damage suit charging monopolistic practices filed some months ago by John Mullaney, former owner-operator, Ricky, in Mattoon, Ill., against the Frisina Amusement Company, Springfield, Ill., which owns the Clark, Mattoon, and Times, Mattoon. The Ricky went out of business in July, 1952. The suit is to be tried on its merits before a Circuit Court jury, probably this fall.

The motion to dismiss was argued before Judge Cotton in August, with the defendant presented by attorney Charles Bliss, Taylorville, Ill. The case may set a legal precedent in Illinois courts, Judge Cotton said. The action states that Walter Mullaney and his brother, John W., a World War II hero who later was killed in the Korean War, opened the theatre in 1945 and operated it jointly until John's death, after which Walter took it over personally, and as administrator of the estate of his brother. Later, due to lack of business, the house was closed permanently.

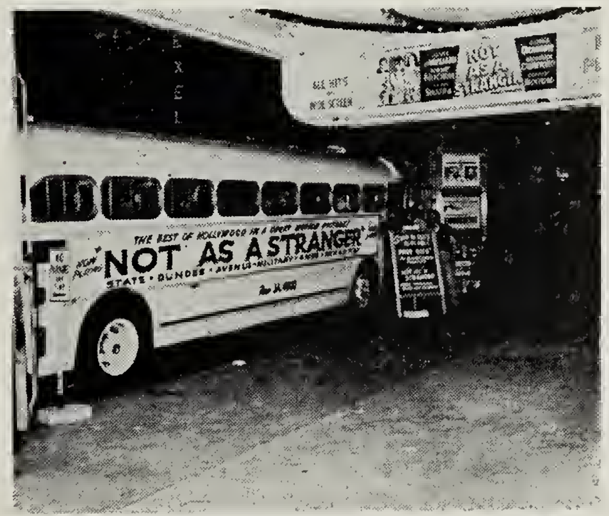
The petition, filed in November, 1954, also alleged that Frisina drove the Ricky out of business and into bankruptcy by lowering the admission prices of the rival theatres, which the defendant controlled, and by other unfair practices. The complaint charged the defendants with establishing a monopoly in the theatre business in Mattoon.

The suit was filed by Walter F. Mullaney personally and as the administrator of the estate of John W. Mullaney. The case reportedly was dismissed in the Federal courts on a technicality before the state action was brought.

San Antonio

George Kaszmar, manager, Empire, whistled for the cops, hoping for their approval of a burlesque film called "Striperama." A special preview was run for the members of the Vice Squad. If the film is passed by the "censors," Kaszmar will book it. . . . Plans for a $120,000 drive-in at Longview, Tex., were announced by J. L. Wyche, building contractor, Alice, Tex., who will operate the ozoner, with a 600-car capacity and central unit heating during the winter months. . . . Roy J. Grimes, director of public relations, Jefferson Amusement Company, has resigned his post to join Newkirk and Whalen, public relations firm, Houston. . . . Ray Kennedy, usher, North Main, Houston, has been named assistant manager, replacing Edward Grace. . . . The Joy-Tex, second-run downtown theatre, Houston, has been closed. . . . Elmo Ward, manager, Hi-Nabor Drive-In, Houston, has announced that he will move to Brownwood, Tex., where he will operate his own theatre. . . . Fred Smith, manager, Galena, Houston, has resigned his post. No replacement has been announced by Albert Raines, district manager, Korn's OK Theatres.

Charles D. Donaldson has set up the South Texas Booking Service, to handle bookings for theatres in the area. Donaldson stated that only two exchanges handling Spanish language films are located here and many theatres use these films to supplement regular fare. Two major film exchanges are located in Houston now, with others expected to open soon. This presents a problem to the exhibitors of having to work both from Dallas and Houston, he pointed out. Exhibitors now may buy and book various types of programs here with the new booking company. . . . Less than 24 hours after he is alleged to have held up the H & H Drive-In, Stamford, Tex., James T. Braswell was captured by a posse and returned to jail from which he had escaped earlier. Braswell and two others have been indicted for armed robbery. The three are alleged to have taken $100 at gunpoint from the cashier, Mrs. Clarice Meador. . . . Steve Boruk, manager, Ala-



To handle overflow business for six theatre day-and-date engagement of UA's "Not As A Stranger" in Omaha recently, bannered bus carried ticket buyers from full theatre to one of the houses where immediate seating was assured. The gimmick also served as a fine bally.

Variety Club Honors Isaacs And Boucher

WASHINGTON—Phillip Isaacs, newly appointed division manager, Paramount, and Frank M. Boucher, advertising manager, TV Guide, were honored by Tent 11, Variety Clubs International, at a recent dinner held at the Willard Hotel. Isaacs is first assistant chief barker, and Boucher is past chief barker.

Jack Fruchtman, Marvin Goldman, and Nate Golden were co-chairmen of the affair attended by 250 persons. Judge Milton S. Bronheim and Alvin Newmeyer, Sr., acted as toastmasters.

Among the many out-of-town Variety Club members attending were Ed Emanuel, international property master, Jack Beresin, past international chief barker, and Ralph Pries, international representative, Philadelphia Tent 13.

Martin Moskowitz, Fox Films, Glenn Norris and Joe Gins, 20th-Fox, and Rudy Berger, MGM, were in the New York delegation. Representing Baltimore were Gordon Contee and Bill Brizendine.

Capital Brass Attends "McConnell Story Opening

WASHINGTON—The opening of "The McConnell Story" at the Metropolitan was attended by a distinguished audience of top-ranking Air Force officers and their wives. The wives were the honored guests of the evening when a citation was presented which paid tribute to Air Force wives for their "devotion, loyalty and understanding."

George Crouch, S-W Washington zone manager, and Frank LaFalce, advertising and publicity director, were on hand to greet the Air Force guests. Sidney Hoffman, theatre manager, presented the citation.

meda and Roxy, Olton, Tex., has announced that a new lobby floor and new fixtures are being installed in the Alameda, which is scheduled to reopen on Oct. 1. The Roxy, now running on a weekend basis, will change to a full schedule early in the fall.

The $100,000 Chisholm Drive-In, Alvardo, Tex., will soon be ready for opening, according to H. A. Jordan, architect and contractor, who is building it for Gene Chisholm, Dallas. The drive-in will be equipped to run CinemaScope and VistaVision on a 40 x 80 foot screen. . . . A second series of flat tires caused by sharp pieces of wire on a drive-in parking area was reported to police. Latest victims were patrons at the Roxy Drive-In, operated by W. T. Yett. A similar trouble occured recently at the South Loop 13 Drive-In. Police said a former projectionist named as a suspect will be questioned. . . . Jack Chalman, publicity director, Interstate Theatres, who was operated on recently at the Nix Hospital is reported recuperating nicely. . . . Robert Mann is the new salesman, Columbia, replacing Charles Donaldson, who resigned. Mann was formerly with Border Theatres. . . . The O & A Film Truck Lines now includes El Paso, Tex., and southwestern New Mexico towns on a newly-started route. . . . Robert Lucchese, manager, National, was one of the golfers to shoot a six-under-par 65 to win the pro-amateur tournament played at the Brackenridge Park golf course recently.

Evergreen Realignment Ups Thedford, Runte

SEATTLE—William H. Thedford, president, Evergreen Theatres, was promoted to division manager, Fox West Coast Northern California division, which operates 44 theatres extending south to Fresno, Cal., and east to Reno, Nev. He will move his headquarters from Seattle to San Francisco's Fox West Coast office building, but will continue to serve also as president of Evergreen, which operates 24 theatres in Washington and Oregon. Fox West Coast and Evergreen are divisions of National Theatres.

To complete the shuffle, James Runte, who has been Northern California division manager for Fox West Coast will return to Seattle to head up Evergreen operations as division manager. Runte has been associated with the company, including a tour of duty in southern California, for over 20 years. He formerly managed the Paramount here.

St. Louis

The case of Northtown Theatre Corporation vs. Mickelson, trustee, et al was submitted on briefs without oral arguments to Judges Woodrough, Vogel, and Stone in the United States Court of Appeals. It will be some time before the appellate court issues its decision. . . . Art LaPlant, salesman, Columbia, was honored upon completion of 25 years with the company. Carl Shalit, Detroit, division manager, was here for this special occasion. La Plant was presented with a wrist watch as a momento. . . . Vernal Elliott, owner, Louise, Louisville, Ky., has publicly expressed his thanks to Mayor Brice Jones for his introduction in connection with the fine program that marked the reopening of the theatre. . . . Capacity audiences enjoyed the Marciano-Moore fight telecast at Loew's State, here, and the Majestic, East St. Louis, Ill. . . . The Gem, Villa Grove, Ill., owned by George Barber, was reopened.

The recently elected officers of WOMPI of Washington are seen above. They are, back row, left to right, the board of directors, Lois Milstead, UA; Madeline Ackerman, Elmer Brient; Verda Lee, RKO; Myrtle Friess, U-I; Lillian Lee, Paramount; Josephine Byrnes, MGM; and Catherine Davis, Warners; and, front row, left to right, the officers, Nelia Turner, RKO, treasurer; Florence Carden, AA, recording secretary; Ora Donaghue, Jack Fruchtman Theatres, first vice-president; Lucille Traband, UA, president; Sara Young, 20th-Fox, second vice-president; and Mary Louise Parry, Bernheimer Theatres, corresponding secretary.

Mortimer E. Berman, manager, Orpheum, Springfield, Ill., a Publix Great States unit, resigned to undergo medical treatment to obtain relief from an ailment incurred in World War I. He was awarded the Purple Heart for his war services. . . . J. G. Golladay, veteran midwest theatre manager, has succeeded William J. Souttar as manager, Fox-Lincoln, a Fox Midwest unit, Springfield, Ill. Souttar resigned to become assistant vice-president, Burton Reid, Inc. Golladay, with Fox Midwest for 25 years, recently had been manager, Kennedy and Princess, Kirksville, Mo. . . . Tom W. Bridge, Dallas, southwest district manager, Paramount, accompanied by Al Fitter, assistant to Hugh Owen, vice-president, New York, were here to confer with Harry H. Haas, branch manager, and to give Bridge an opportunity to meet the local employes. He recently entered upon his duties as a district manager. He formerly was branch manager, Dallas, and has been with Paramount for 26 years. . . . Jim Castle, Paramount publicity and advertising manager, was in Chicago for the special showing at the State-Lake of "The Desperate Hours."

Seattle

The meeting for the election of permanent officers of Variety Club has been scheduled at the New Washington Hotel. Bud Saffle, temporary chief barker, will be in charge. . . . Mrs. Charles Nelson is building a theatre at Twisp, Wash., to replace her Winthrop, Winthrop, Wash., which burned last August. . . . In another fire, Mercey's Liberty, Yakima, Wash., was damaged, and is closed for repairs. . . . Glen Haviland, 20th-Fox salesman, who has been on sick leave, is back on the job again part time. . . . Walter Hoffman, Paramount publicist, returned from the Hollywood studio press party and screening of "The Desperate Hours." . . . Frank Christie, Evergreen buyer and booker, attended a meeting of Fox West Coast executives in Colorado Springs, Colo. . . . The Cozy, Lind, Wash., operated by Mr. and Mrs. J. W. Tallent, was closed. . . . Chuck Rosemeyer, formerly office manager, Paramount, is now handling the local Buena Vista office. Bill Tomlinson, former BV head, has returned to San Francisco.

Washington

BALTIMORE, MD., NEWS—Richard Dizon has resigned as manager, Town. His successor has not been named. . . . Oscar Coblenz, Jr., owner, Alpha, Catonsville, Md., underwent eye surgery at Wilmer Institute, Johns Hopkins Hospital, and is on the road to recovery. . . . Richard Smith, circuit operator, Boston, was in town to check over his newest project, the Timonium Drive-In, Timonium, Md. . . . Manager Jack Barton, Royal, by being alert, averted a near-riot when he signalled for police when a gang of hoodlums stormed the exit doors at his theatre. . . . George A. Crouch and Charles Grimes, Stanley Warner zone and district managers, respectively, visited the Stanley for an inspection of projection of the Marciano-Moore fight.

MOTION PICTURE

EXHIBITOR

SERVISECTION

The original Pink Section evaluations of features and shorts

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SECTION TWO
VOL. 54 • No. 23

OCTOBER 5, 1955

ALLIED ARTISTS

The Warriors (5523)

COSTUME MELODRAMA
85M.

(CinemaScope)
(Technicolor)
(Filmed in England)

ESTIMATE: Period meller has angles to help.

CAST: Errol Flynn, Joanne Dru, Peter Finch, Yvonne Furneaux, Patrick Holt, Michael Hordern, Moultrie Kelsall, Robert Urquhart, Vincent Winter, Noel Willman, Frances Rowe, Alastair Hunter, Rupert Davies, Ewan Solon, Richard O'Sullivan, Jack Lambert, John Welsh, Harold Kasket, Leslie Linder, Robert Brown, John Phillips. Produced by Walter Mirisch; directed by Henry Levin.

STORY: After 100 years of sporadic warfare, the English under King Michael Hordern finally have vanquished the French provinces and Hordern's son, Prince Errol Flynn, has been left in command of Aquitaine. Certain French lords led by Count Peter Finch and the powerful Noel Willman persist in their determination to drive the British out. To precipitate further fighting, Finch and his men kidnap Lady Joanne Dru and her two children from her late husband's estate. Flynn disguises himself as the Black Knight and with the help of his faithful friend, Rupert Davies, he is accepted in Finch's army. In a pitched fight, some distance from Finch's castle, Flynn is recognized, but he manages to escape to the British castle with Dru and her children. Finch and Willman's armies join forces in an attempt to storm the British fortress. Intensified fighting ensues, with the British emerging victorious. Finch is killed and Willman yields. Dru embraces Flynn as England and France are at peace again.

X-RAY: This story of kings, knights, and nobles maintains a degree of interest throughout, aided by impressive CinemaScope shots of battle scenes. Flynn handles the heroics in his usual fashion, with other performances and direction being satisfactory. The entry is well mounted and film can serve adequately as part of the program. The story and screen play were written by Daniel B. Ullman.

TIP ON BIDDING: Fair program rates.

AD LINES: "A Page Out Of History Comes To Vivid Life As Two Mighty Armies Clash In Mortal Combat"; "See Errol Flynn In The Role Of A Daring Knight Battling To Save An Empire"; "An Adventure Thriller Filled With The Wonder Of The Days Of Chivalry."

COLUMBIA

Duel On The Mississippi (808)

MELODRAMA
72M.

(Technicolor)

ESTIMATE: Okay for lower half.

CAST: Lex Barker, Patricia Medina, Warren Stevens, Craig Stevens, John Dehner, Ian Keith, Chris Alcaide, John Mansfield, Celia Lovsky, Lou Merrill, Mel Welles, Jean Del Val, Baynes Barron, Vince M. Townsend, Jr. A Clover Production; directed by William Castle.

STORY: Dignified and aristocratic planter John Dehner faces bankruptcy when, in 1820, raiders, under the leadership of Warren Stevens, swoop down on his Louisiana sugar plantation and make off with his entire crop. Patricia Medina, daughter of reformed pirate Ian Keith, obtains Dehner's note for $30,000 and forces the planter's son, Lex Barker, in servitude to her as payment for the note. Barker engages Stevens in a duel, and through Medina's intervention no one is killed as the swords cross. Barker learns of a contemplated raid by Stevens and prepares an ambush. Stevens is tipped off and he and his men avert the trap. Medina is part owner of a gambling ship, and when Stevens becomes her partner, he stocks the ship with his crooked men. A customer takes offense at the crooked policy of the boat, and Medina and Barker wind up in jail. Stevens bails Medina out of prison and makes her a prisoner aboard the boat. Barker is later released from prison. He boards the boat and is also imprisoned by Stevens. Medina jumps into the water, swims to shore, and informs the planters of Stevens' plans. The ship arrives at the hideout and Stevens and Barker fight a duel with cutlasses. Stevens is killed as the planters, led by Medina, ride up to capture the pirate band. Medina and Barker embrace, with marriage in the near future a certainty.

X-RAY: This action meller should serve okay as a programmer. Abounding in romance, swordplay, and heroics, the entry goes along at a reasonable pace and holds a degree of interest throughout. The story is somewhat routine, with production, performances, and direction being satisfactory. The story and screen play were written by Gerald Drayson Adams.

TIP ON BIDDING: Program rates.

AD LINES: "High Adventure On The Old Mississippi"; "He Fought The Greed Of A Ruthless Pirate And The Hate Of A Beautiful Woman"; "The Turbulent Mississippi . . . Where Men Fought For Their Land, Their Life, And Their Love."

MGM

Green Dolphin Street (606)

ROMANTIC DRAMA
141M.

ESTIMATE: Names should put this reissue across.

CAST: Lana Turner, Van Heflin, Donna Reed, Richard Hart, Frank Morgan, Edmund Gwenn, Dame May Whitty, Reginald Owen, Gladys Cooper, Moyna Macgill, Linda Christian, Bernie Gozier, Pat Aherne, Al Kikume, Edith Leslie, Gigi Perreau. Produced by Carey Wilson; directed by Victor Saville.

X-RAY: When first reviewed in THE SERVISECTION of October, 1947, it was said: "Women should undoubtedly get a thrill and varied emotions from this different and lengthy period piece set in 1840. It is a love story that runs the gamut of emotions, and presents its tale in minute detail. The film is based on the best-selling novel of the same name by Elizabeth Goudge. The names in the cast should help at the boxoffice. The production shapes up as a lavish, well-financed entry, with special effects, the earthquake in particular, that are outstanding. The film could have stood some judicious editing, but this won't deter fans from seeing or wanting to see the picture."

AD LINES: "The Film That Millions Want To See"; "A Great Book Brought To The Screen As An Outstanding Film"; "One Of The Screen's All-Time Great Romances."

The Philadelphia Story (605)

COMEDY DRAMA
112M.

ESTIMATE: Names will help reissue.

CAST: Cary Grant, Katharine Hepburn, James Stewart, Ruth Hussey, John Howard, Roland Young, John Halliday, Mary Nash, Virginia Weidler, Henry Daniell, Lionel Pape, Rex Evans. Produced by Joseph L. Mankiewicz; directed by George Cukor.

X-RAY: When first reviewed in THE SERVISECTION of December, 1940, it was said: "Philip Barry's stage play has been transformed into a film play with excellent sophisticated humor that makes it a natural for metropolitan and cultural centers. Its impressive cast of top marquee names makes it strongly saleable in the smaller spots where sophisticated comedy is usually secondary to horse operas in public appeal. It's a trifle risque, but the cast turns in excellent performances.

AD LINES: "Philip Barry's Great Stage Comedy, Now A Great Motion Picture"; "Your Favorite Stars In A Great Laugh-fest"; "She Married Her Ex-Husband And Her Blood Changed From Blue To Red."

Svengali (602)

DRAMA
82M.

(EastmanColor)
(English-made)

ESTIMATE: For art and specialty spots.

CAST: Hildegarde Neff, Donald Wolfit, Terence Morgan, Derek Bond, Paul Rogers, David Kossoff, Hubert Gregg, Noel Purcell, Alfie Bass, Harry Secombe, Peter Illing, Jean Haythorne, Hugh Cross, David Oxley, Richard Pearson, Rica Fox, Toots Pound, Michael Craig, Neville Phillips, Arnold Bell, Jean Heal, Martin Boddey, Cyril Smith, Marne Maitland. Produced by George Minter; directed by Noel Langley.

STORY: Hildegarde Neff, an artist's model, in the Latin Quarter of Paris, meets artists Paul Rogers, Derek Bond, and Terence Morgan at their studio apartment. Sinister looking Donald Wolfit, Svengali, is also present. Tone-deaf Neff sings in her discordant voice, and Wolfit states that he can make a great singer out of her. Neff and Morgan fall in love. Neff has recurrent headaches, and, over the protests of Morgan, enlists Wolfit's hypnotic powers in relieving her pain. When Morgan's guardians tell Neff that her low social position prevents a marriage, she vows that she will never see Morgan again. Neff disappears, and Morgan, influenced by a curse put on him by Wolfit, falls under a horse and carriage. The boy is seriously injured and taken to his London home where he fails to improve. Neff is drawn to Wolfit by his hypnotic power and is soon completely under his control. Through hypnotic influence, Neff becomes a famous concert singer and fails to recognize Rogers and Bond when they next see her. Neff and Wolfit come to London to perform. Morgan enters the concert hall, but Neff does not know him. During the concert, Wolfit dies of a heart attack and Neff loses her voice on stage. Wolfit's prophesy of Neff's death seems assured when the girl lapses into a coma. But Morgan rushes to her side and revives her.

X-RAY: Set in Paris, this entry presents a fairly interesting and colorful story that is aided by okay performances and average direction. The film is well produced and the classic tale should appeal to art and specialty audiences particularly. The screen play was written by Noel Langley, from the story by George Du Maurier. It might go as lower half filler in regulation spots. The aspect ratio is 1.75-1.

AD LINES: "Now At Last You Can See The Story Of Sinister 'Svengali'"; "Amid A Background Of Gay And Frivolous Paris, 'Svengali' . . . The Crazed Hypnotist That Made A Beautiful Girl His Prisoner"; "The Strange And Mysterious Tale Of 'Svengali' . . . Now Brought To The Screen."

RKO

Tennessee's Partner (602)

ACTION DRAMA 87M.

(Print by Technicolor)
(Superscope)

ESTIMATE: Okay program entry.

CAST: John Payne, Ronald Reagan, Rhonda Fleming, Coleen Gray, Anthony Caruso, Morris Ankrum, Chubby Johnson, Leo Gordon, John Mansfield. Produced by Benedict Bogeaus; directed by Allen Dwan.

STORY: While the gals in a night spot run by Rhonda Fleming entertain the gold miners in a California boom town, John Payne runs the gambling table and wins consistently to the displeasure of gambler Anthony Caruso and prospector John Mansfield. The latter tries to kill him but is prevented by stranger Ronald Reagan, who kills Mansfield in a gun battle. He and Payne are jailed by sheriff Leo Gordon, but are released when Fleming and her girls swear it was self-defense. Payne and Reagan become friends, with the latter revealing that he is to meet his fiancee and wed her, Coleen Gray, whom Payne recognizes as an old flame and a gold-digger of the worst sort. To save Reagan, Payne persuades her to run off with him but leaves her stranded on a river boat minus Reagan's money. Reagan vows to kill Payne after getting some more money from prospecting. Chubby Johnson, who has been grubstaked by Payne, strikes it rich and asks Reagan to map out his claim for filing. Payne beds him down in his quarters after hiding the map, which is observed by Caruso. Payne then goes to Reagan to straighten things out and takes a terrific beating, after which he convinces him what he did was in Reagan's best interests and they are reunited. Johnson is found dead and Payne is suspected. He and Reagan rush for the claim to trap Caruso, who is changing the marker prior to his registering the claim in his name. A gun battle sees Reagan killed and Caruso brought to justice. Payne and Fleming decide to get married.

X-RAY: There are a good many action sequences, plus drama and a fairly interesting yarn, with performances handled in able fashion by most of the cast. It should sit well as part of the program. Direction and production are average. The screen play is by Milton Krims and D. D. Beauchamp, based on a story by Bret Harte. This bears a Legion of Decency "B" rating.

TIP ON BIDDING: Fair program rates.

AD LINES: "One Of Bret Harte's Famous Yarns Of The West Brought To The Screen As Better Entertainment"; "Tops In Action . . . Loaded With Thrills . . . Ready For Romance"; "He Had To Be Fast With A Card As Well As A Gun To Stay Alive."

The Treasure Of Pancho Villa (601)

ACTION DRAMA 96M.

(Color by Technicolor)
(Superscope)
(Filmed in Mexico)

ESTIMATE: Good programmer.

CAST: Rory Calhoun, Shelley Winters, Gilbert Roland, Joseph Calleia, Fanny Schiller, Tony Carvajal, Carlos Mosquiz, Pasquel Pena. Produced by Edmund Grainger; directed by George Sherman.

STORY: In Mexico about 1914, Pancho Villa and his revolutionary forces have withdrawn into the northern hills to await fresh financing. American Rory Calhoun works for the Villa forces because the pay is good under the direction of colonel Gilbert Roland. With guerrilla help commanded by Joseph Calleia, they ambush a train carrying government gold and transfer it to mules for a meeting with Villa. At the base, Shelley Winters, school teacher and believer in the revolution, whose father was killed by the federals, persuades Roland to let her go along. She and Calhoun become interested in each other, although she doesn't like his completely commercial attitude in the fight. The soldiers get closer and a skirmish develops, with them getting away. Villa is not at the rendezvous, and Calleia and his men turn on Roland and Calhoun for the gold. Calhoun disarms them and announces he is taking the gold himself, with Roland as a prisoner-guide setting those who prefer it free and sending Winters along to safety. Calleia offers to lead the federal troops to the gold in exchange for his life and freedom, and they go after Calhoun and Roland, who are left as the others desert one by one. The soldiers catch up and the pair make a stand together, protected by the gold bags. Calleia is killed as are many soldiers before Calhoun runs out of ammunition. Roland is killed and Calhoun sets off a tremendous dynamite charge which sends hundreds of tons of rock down burying both the treasure and the remaining troops. He, being the only survivor, sets out for Tampico and a possible meeting with Winters if the buzzards don't get him first.

X-RAY: There's a goodly amount of action and intrigue to be found in this entry, which should make up well on the program. The story holds interest throughout, and action fans should be satisfied with the result. Direction and production are okay, with the acting average. The screen play is by Niven Busch.

TIP ON BIDDING: Fair program rates.

AD LINES: "Action And Intrigue In The Mysterious Mountains Of Mexico"; "Thrill To The Terror Of Mexico Torn By Revolution"; "Their Love Was Born Of Gunfire And Danger With A Fortune In Gold At Stake."

20TH-FOX

The Deep Blue Sea (527)

ROMANTIC DRAMA 99M.

(English-made)
(CinemaScope)
(Color by DeLuxe)

ESTIMATE: Well-made dramatic import.

CAST: Vivien Leigh, Kenneth More, Eric Portman, Emlyn Williams, Moira Lister, Arthur Hill, Dandy Nichols, Jimmy Hanley, Miriam Karlyn, Heather Thatcher, Bill Shine, Brian Culton, Sidney James, Alec McCowen, Gibb McLaughlin. Produced and directed by Anatole Litvak.

STORY: Vivien Leigh survives an attempted suicide in a London boarding house. She is revived from her sleeping pill slumber by American corporal Alec McCowen, a showgirl boarder Moira Lister, and Eric Portman, a doctor and psychiatrist who has been barred from practicing medicine because of a previous crime. Leigh is living with Kenneth More, but it is learned that her real husband is a prominent judge, Emlyn Williams. Since More is away for the weekend, Williams is notified of the suicide attempt and he rushes to the boarding house. Leigh refuses Williams' help and pledges to stick with More, the man she fell in love with the previous year. More came along and his gaiety, and care-free manner infatuated Leigh so that she ran off with him. More returns and learns of Leigh's action. He realizes that he cannot give her the violent love she asks for, and he decides to leave her. Spurning Williams' desire for a reconciliation, Leigh tries to locate More. She fails, but is told by Portman that he will return to her since he is weak. She is the stronger one and must make a complete break if both their lives are not to be ruined. More returns to get his baggage, and Leigh courageously watches him walk out of her life.

X-RAY: This slick and well-made screen portrayal of a play will find greatest appeal in art and specialty spots. Although it could also appeal in regulation spots as a woman's picture. The film is well paced but stresses dialogue and motivation rather than action. Fine performances and direction enhance the interesting story. The screen play was written by Terence Rattigan. The song, "The Deep Blue Sea," is heard in the film. This bears a Legion of Decency "B" rating.

AD LINES: "Now On The Screen . . . The New York And London Stage Success"; "An Emotion Packed Story . . . A Thrilling Screen Experience"; "One Man Offered Her Wealth, Security, Position . . . The Other, Only His Love."

The National Release Date Guide, Which Is Always Found On the Inside Back Cover Of This Publication, Is the Most Authentic Service Of Its Kind.

Nightmare Alley (546)

DRAMA
111M.

ESTIMATE: Cast should help reissue of carnival life.

CAST: Tyrone Power, Joan Blondell, Coleen Gray, Helen Walker, Taylor Holmes, Mike Mazurki, Ian Keith, Julia Dean, James Flavin, Roy Roberts, James Burke. Produced by George Jessel; directed by Edmund Goulding.

X-RAY: When first reviewed in THE SERVISECTION of October, 1947, it was said: "This is a well-made picturization of the best selling novel by William Lindsay Gresham about carnival life and its "geek," down-and-out drunkard who will do almost anything, even to eating live chickens to get his bottle-a-day. It is a different and absorbing piece of filmcraft. Children, however, should not see the film. Performances by the cast as a whole are excellent with Power on top. The direction is smart, efficient, and of high calibre, and the story moves at an interest-holding pace."

AD LINES: "For Thrills And Chills See 'Nightmare Alley'"; "You Will Get A Terrific Thrill Out Of This Film"; "Brought Back By Demand."

The Tall Men (523)

OUTDOOR DRAMA
122M.

(CinemaScope)

(Color by DeLuxe)

ESTIMATE: High rating entry.

CAST: Clark Gable, Jane Russell, Robert Ryan, Cameron Mitchell, Juan Garcia, Harry Shannon, Emile Meyer, Sylvan Darell, Will Wright, Robert Adler, J. Lewis Smith, Russell Simpson, Mae Marsh, Gertrude Graner. Produced by William A. Bacher and William B. Hawks; directed by Raoul Walsh.

STORY: A few years after the Civil War Clark Gable and his younger brother, Cameron Mitchell, arrive in Montana with robbery in mind. Gable has difficulty controlling his hothead brother. They rob Robert Ryan, who convinces them that because the money is new and in large denominations they will have difficulty spending it, and instead offers to cut them in on a plan to buy a herd of Texas cattle, selling them in Montana at a huge profit. Gable sees a chance to go straight and agrees. They come across a party of emigrants, including Jane Russell, who are low on food and transportation. They promise to send back help from a trading post. They see signs of a large Indian war party, and Gable goes back in time to save Russell, the only survivor. Romance kindles between them. She refuses, however, to go along with his dream of settling down on a ranch in Texas, stating her parents tried it and died in the hardship. They quarrel, are found and escorted by a cavalary troop. In San Antonio, they part, with the ambitious Ryan taking over buying her clothes and offering her marriage. They buy the cattle and start back, with Russell returning as Ryan's guest in opposition to Gable's feelings. Tension mounts between the pair and between Mitchell and Ryan. A group of armed men try to exact a toll before permitting cattle and men to cross a river, but they are gunned down by Gable's organized cow hands. Mitchell, who has a fight with Ryan and loses, offers to scout ahead and winds up dead from Indian arrows. Gable maps a plan and the stampede of the cattle through a narrow pass kills many Indians and routs the others. At their destination, Ryan and Russell ride ahead to close the deal. When Gable shows up to collect, he finds vigilantes waiting to arrest and hang him for holding Ryan up. His own men are prepared and the tables are turned. He takes a nominal sum for himself and payment for his men and leaves to break camp and return to Texas. Russell is waiting for him.

X-RAY: This entry has everything, action, melodrama, suspense, Indians, thousands of head of cattle, gunplay, intrigue, torrid romance, and a yarn that holds up well throughout. This superior western also contains better performances by all, with Gable and Russell coming through in fine fashion to give fans what they want in romance and action. Direction and production are in the better category. Given the proper campaign, this should be high on the returns list. Songs heard include "Tall Men," "Cancion Mixteca," "I Wish I Were A Peach Tree." The screen play is by Sydney Boehm and Frank Nugent, based on a novel by Clay Fisher.

TIP ON BIDDING: Higher rates.

AD LINES: "She Liked Her Men Tall . . . Her Romancing Rough"; "A Thrill-Packed Yarn Of The Early West When Men Were Men . . . And Women Loved Them All The Way"; "An Adventure Yarn Loaded With The Tops In Entertainment."

Thieves' Highway (545)

MELODRAMA
94M.

ESTIMATE: Good trucking meller.

CAST: Richard Conte, Valentina Cortese, Lee J. Cobb, Barbara Lawrence, Jack Oakie, Millard Mitchell, Joseph Pevney, Morris Carnovsky, Tamara Shayne, Kasia Orzazewski, Norbert Schiller, Hope Emerson, George Tyne, Edwin Max, David Clarke, Walter Baldwin, David Opatoshu, Ann Morrison, Percy Helton, Maurice Samuels, Saul Martell, Holland Chamberlain, Irene Tedrow. Produced by Robert Bassler; directed by Jules Dassin.

X-RAY: When first reviewed in THE SERVISECTION of September, 1949, it was said: "Here is a tight, tense, highly absorbing meller of the trucking racket that will have its audiences on pins and needles. The characterizations are all fine. The locale is something different and one which should prove an entertaining subject. The direction and over-all production are in the better class so mark this down as okay melodramatic entertainment. It is based on the novel, "Thieves' Market," by A. I. Bezzerides. Legion of Decency: "B."

AD LINES: "There's A Thrill A Minute When You Ride The 'Thieves' Highway'"; "A Race With Death Down 'Thieves' Highway'"; "Shocks And Thrills In A Different Type Of Entertainment."

UNITED ARTISTS

Killer's Kiss

MELODRAMA
67M.

(Kubrick-Bousel)

ESTIMATE: For the lower half.

CAST: Frank Silvera, Jamie Smith, Irene Kane, Jerry Jarret, Mike Dana, Felice Orlandi, Ralph Roberts, Phil Stevenson, Julius Adelman, David Vaughan, Alec Rubin. Produced by Stanley Kubrick and Morris Bousel; directed by Stanley Kubrick.

STORY: Jamie Smith, a boxer, has his apartment across the alley from Irene Kane's room. Kane is picked up by Frank Silvera, owner of the dance hall where she works. Kane is seduced by Silvera, while in the ring, Smith is knocked out. Smith returns to his apartment and sees Kane struggling with Silvera. The fighter rushes to the girl's apartment and discovers that Silvera has left. Kane tells Smith the story of her life, and they decide to get married. When Kane goes to the dance hall to collect her salary, Silvera instructs his hoods to beat up Smith. Smith's manager is mistaken for the fighter and is killed. Smith learns of the murder and, finding Kane gone, grabs Silvera and makes him drive to the warehouse where Kane is being held prisoner by Silvera's men. Smith is overpowered, but he breaks away and leads Silvera on a chase over the rooftops. The two finally come face to face in a mannequin factory. They battle each other with fire pole and fire axe, Smith emerging the winner. Smith prepares to leave the city as Kane catches up with him and they leave together.

X-RAY: In an attempt at originality and artistic quality, as well as the utilization of a New York background, the producers of this film have created an entry that falls flat. The contrived and arty picture at times seems amateurishly made, and the sordid plot, far from realistic, is handled strictly for effect. However, the film does contain enough action and violence to make it suitable as lower half filler. The original story and screen play were written by Stanley Kubrick. This bears a Legion of Decency "B" rating.

AD LINES: "Behind The Glamor Of New York City, A Drama Of Life And Death Takes Place"; "A Two-Bit Fighter And A Dance-Hall Girl Battle For Life And Love"; "They Lived In The Sordidness And Crime That Lurked In The Alleyways And Dance Halls Of A Great City."

U-International

The Second Greatest Sex (5606)

87M.
COMEDY WITH MUSIC

(Print by Technicolor)

(CinemaScope)

ESTIMATE: Cute novelty has angles for the selling.

CAST: Jeanne Crain, George Nader, Kitty Kallen, Bert Lahr, Mamie Van Doren, Keith Andes, Kathleen Case, Paul Gilbert, Tommy Rall, Edna Skinner, Jimmy Boyd, Cynthia May Carver, the Midwesterners, Ward Ellis, Mary Marlo. Produced by Albert J. Cohen; directed by George Marshall.

STORY: In 1880, Osawkie, Kansas, is populated by women while their menfolk are out battling the men of two other towns for the possession of a safe containing the records of the county with the victor to be declared the county seat. The men return tired but victorious, and the women must wait for their affection. George Nader and Jeanne Crain finally set the date for their wedding, but shortly after the event, the safe is stolen and Nader forgets his honeymoon to lead the men in pursuit. They are away several weeks, and the women, led by Crain, barricade themselves in an old fort vowing not to return to the men until they sign a truce and declare never to battle over the safe again. The safe has changed hands a number of times and finally lands in some quicksand and disappears forever. With nothing left to battle about, the men sign a truce and go home with their women. Several new romances are also settled.

X-RAY: A sneak preview audience seemed to enjoy this off-beat entry with its gay and light plot, its impressive and well-done dance numbers, and good performances by the cast along with suitable direction and production. It follows to a degree the pattern laid down by "Seven Brides For Seven Brothers" and mayhaps might appeal to the same audience group with proper results accordingly. With a little selling, it might go over well. This is one entry where nothing is or should be taken seriously. It's all in fun. Musical numbers include "Lysistrata," "Send Us A Miracle," "Travlin' Man," "My Love Is Yours," "What Good Is A Woman Without A Man," "There's Gonna Be A Wedding," "The Second Greatest Sex," "How Lonely Can I Get." The final screen play is by Charles Hoffman. This bears a Legion of Decency "B" rating.

Tip On Bidding: Fair program rates.

Ad Lines: "Scores Of Women Clamoring For Men In This Gay, Funny Entry"; "Looking For Some Fun . . . Don't Miss This Tale Of Men And Women In Action"; "Sometimes It's Naughty . . . Sometimes It's Nice . . . Most Times It's Funny . . . Oft Times It's Filled With Spice."

MISCELLANEOUS

Fury In Paradise

77m.
Melodrama

(Gibralter)
(Eastman Color by Pathe)
(Made in Mexico)

Estimate: For the lower half.

Cast: Peter Thompson, Rea Iturbide, Edward Noriega, Felipe Nolan, Jose Espinosa, Fani Schiller, Antonio Carbajal, Carlos Rivas, Claud Brooks, George Hayos, Charles Galan, Robert Contreras. Produced by Algonso Sanchez-Tello; written and directed by George Bruce.

Story: Wealthy Texan Peter Thompson, with his Mexican friend, Joe Epinosa, on a trip into Mexico on horseback, meets and is smitten by Rea Iturbide, daughter of Felipe Nolan. Espinosa warns Thompson to leave her alone because of Nolan's status in the country. However, after Thompson saves Iturbide from injury at a rodeo, he is invited to attend Nolan's hacienda to attend Iturbide's birthday party. They are soon in love, and Thompson is accepted by Nolan and his sister, Fani Schiller, when he asks permission to marry Iturbide. Revolutionists arrive with a pack train bearing ammunition smuggled in from the U. S. and pursued by Captain Edward Noriega and soldiers loyal to dictator Porfirio Diaz. Nolan permits them to hide the arms and prepares to defend the hacienda with the men. After a battle, Noriega captures the hacienda and begins a search for the arms. No one will talk so he orders survivors slaughtered by a firing squad, sparing only Thompson, because he is an American; Nolan, whom he thinks will later divulge the hiding place of the arms; and the women. Thompson is jailed, escapes, is recaptured and about to be shot, when Carlos Rivos and revolutionists arrive and battle it out victoriously with Noriega's troops. Thompson and Iturbide are hastily married, and Thompson and Nolan ride off with the revolutionists.

X-Ray: Made below the border with a cast of unknowns, all of whom turn in fine performances, and photographed in good color, this suffers from some mediocre dialogue and a lack of action, although the battle sequences are satisfactory. The natural settings, enhanced by the color, are an asset, as is some music performed by the Mexico City Symphony Orchestra.

Ad Lines: "Revolution Scorches The Screen!"; "The Tall Gringo From Texas; The Fiery Beauty He Loved; The Only Surrender They Knew Was In Each Other's Arms!"; "Love That Flamed Amidst The Fire And Fury Of Mexico's Revolution."

Rock 'N' Roll Revue

Musical
70m.

(Kaleidoscopic WonderColor)
(Studio Films)

Estimate: Names will help this in Negro spots.

Cast: Duke Ellington and band, Leonard Reed, Larry Darnell, Coles and Atkins, The Clovers, Dinah Washington, Nat "King" Cole, Joe Turner, Lionel Hampton and orchestra, Little Buck, Delta Rhythm Boys, Martha Davis, Ruth Brown, "Nipsey" Russell, Mantan Moreland, Willie Bryant. A Studio Films production.

Story: This is a musical revue and has no story. It opens with Duke Ellington and band playing "The Mooch." Follows Larry Darnell rendering "What Do You Want Me To Do?"; Coles and Atkins in a tap routine; The Clovers quartet singing "Your Cash Ain't Nothin' But Trash"; Dinah Washington offers "Only A Moment Ago"; Nat "King" Cole does "The Trouble With You Is Me"; Joe Turner does "Oke-she-moke-she-pop"; Lionel Hampton swings with "Beulah's Boogie"; then Little Buck does a tap routine; the Delta Rhythm Boys do "Take The 'T' Train"; Martha Davis vocalizes "Vip-i-ty, Vip-i-ty Vop"; and Ruth Brown does "Tears Keep Tumbling Down." For laughs, "Nipsey" Russell and Mantan Moreland and Coles and Atkins do several comedy skits; and Willie Bryant m.c.'s the show and helps out in the scenes. Hampton closes the show with "Midnight Sun."

X-Ray: This revue jam packed with Negro "names" should prove okeh boxofficewise in the Negro spots. Talentwise it is a good enough filmed stage show; but colorwise, it's better left uncriticized. It does little to enhance things. The film, however, has definite possibilities where it can be played.

Ad Lines: "Rhythm-Packed And Star Studded"; "A Crazy, Real Gone, All-New, All-Star Super Musical Treat"; "Breezy, Bouncy And Alive With The Greatest Headliners Ever Brought Together In One Smash Feature Picture."

Sins Of Pompeii

Spectacle
70m.

(Visual Drama, Inc.)
(Made in Italy)

Estimate: For exploitation spots and duallers.

Cast: Micheline Prelle, George Marchal, Marcel Herrand, Adriana Benetti, Laure Alex, Jaque Catelain, Peter Trent, Marcelle Rovena, Alain Quercy, Antonio Pierfederici. Produced by Salvo D'Angelo; directed by Marcel L'Herbier. Produced by Franco London Films, S. A.

Story: Wealthy George Marchal befriends slave girl Adriana Benetti, buys her from her parents, intending to give her to his supposed fiance Laure Alex. Benetti's gratitude becomes a secret love, but Marchal loves neither her nor Alex. His interest is in Micheline Prelle, ward of unscrupulous high priest Marcel Herrand, who himself desires Prelle. Herrand persuades the jealous Alex during a banquet to give Marchal a love potion, thinking that this will turn Prelle away from Marchal. The witch, Marcella Rovena, hates Alex, however, and makes a poison that will induce madness. Benetti discovers the plot by accident, thinks to advance her own cause by serving Marchal the potion, which she also believes to be love-giving. Marchal drinks the potion, loses his senses. Madly, he drives his chariot to the temple intent on killing the priest. Benetti forestalls him, reproaches Herrand and she threatens to reveal all. Herrand stabs her, plants Marchal's dagger beside the body, and accuses him of the murder. Marchal's madness prevents him from defending himself and he is sentenced to be thrown to the lions on feast day. A Christian, however, has seen the murder and arrives, accompanied by Prelle, just as Marchal is about to be thrown to the beasts. When Marchal sees Prelle he recovers his sanity, but Vesuvius erupts with the resultant earthquake. They flee with the mob, reach the sea, board a boat, and escape.

X-Ray: This spectacle is marred by some poor acting and even worse dialogue. The court and arena scenes seem peopled with innumerable extras, but although really a simple story, most of the footage is confusing. The real spectacle comes at the end with the eruption of the volcano and the earthquake material of considerable excitement. The photography is none too good and the film seems a long time reaching the suspenseful climax. The English dialogue, most likely dubbed, is a good job of its kind; but some of the acting had better be forgotten. Sets and production values are okeh. The film is absolutely clean in all respects, there being no orgie scenes to offend nor any torrid love sequences.

Ad Lines: "A Film Spectacular Of Titanic Proportions"; "A Cast Of Thousands In The Fire And Brimstone Story Of The Last Days—And Nights—Of Pompeii"; "All Of The Awesome Life, The Panoply And Splendor That Was Rome."

The Shorts Parade

THREE REEL

Color Nature Study

THE WHITETAIL BUCK. RKO—Wildlife Album. 27½m. A boy and his father visit the color-laden woods in the fall in preparation for the day when the boy will join the father in hunting the Whitetail Buck when the season opens. They see the many inhabitants of the forests in Virginia in their natural habitat and the lad gets instruction in the use of the rifle. Finally, the big day arrives and they go off rifle in hand seeking their object. The boy has several close calls but misses until he has his chance at a shot at the deer. Actor Thomas Mitchell provides an effective narration for this Technicolor subject. EXCELLENT. (63001).

TWO REEL

Comedy

BASHFUL ROMEO. RKO—Gil Lamb Reissue. 16m. When first reviewed in The Servisection of November, 1949, it was said: "Spot remover salesman Gil Lamb is an innocent bystander who gets involved with a jealous huband. Wife Betty Underwood has phoned an escort service for a man to help make her husband jealous and reconsider his marital bust-up idea when she mistakes Lamb for the man. As her husband arrives, and is repentant, she is forced to hide Lamb, who eventually resorts to a female disguise when the escort man, Leonid Kinsky arrives, but is discovered, and thrown out. FAIR." (63302).

CONTEST CRAZY. RKO—Edgar Kennedy Reissues. 17m. When first reviewed in The Servisection of November, 1948, it was said: "Edgar Kennedy's wife thinks she has won $10,000 on a radio contest. He returns home with the news that he is changing jobs and going with the firm that sponsored the contest. His wife and her brother conspire to get him fired, knowing that no firm employe or his family can win the contest. He gets fired, and his wife learns that her prize wasn't $10,000 in cash, but a year's supply of dog food. Kennedy does his usual slow burn. GOOD." (63504).

DAD ALWAYS PAYS. RKO—Leon Errol Reissues. 18m. When first reviewed in The Servisection of March, 1949, it was said: "Leon Errol despairs of his wife's free spending in clothing their daughter, and seeking to marry her off, brings an important young business client home for dinner. The client discovers his girl friend is Errol's daughter's best friend, and he decides to elope. Errol eavesdrops, and thinks it's his daughter who's the intended so he leases an apartment for them after his daughter leaves to aid in the arrangements. His wife finds the apartment, and misunderstands but eventually learns what has occurred only to discover her daughter has married her poor boy friend. GOOD." (63702).

DIG THAT GOLD. RKO—Edgar Kennedy Reissues. 17m. When first reviewed in The Servisection of August, 1948, it was said: "Edgar Kennedy finds an old tea kettle filled with gold coins in his cellar, but, according to law, this makes him subject to hoarding. To get out of his predicament, he has his brother-in-law hide the dough, with the plan calling for Kennedy to find it. Kennedy's daughter, on whose land the gold is buried, has other ideas, and causes plenty of trouble. After taking a beating in an effort to get the gold, Kennedy learns that the money is fake. FAIR." (63503).

GROAN AND GRUNT. RKO—Gil Lamb Reissue. 17m. When first reviewed in The Servisection of January, 1950, it was said: "Gil Lamb is the boy friend who goes to "take care" of a phone calling masher only to wind up wrestling the heavyweight champion while under hypnosis. When his girl friend accidently awakens him at the bout, which he had been winning, he strategically retreats to collapse finally victoriously when the champ's flying tackle meets with the ring post for the goofy fadeout. GOOD." (63301).

HEART TROUBLES. RKO—Brown-Kirkwood Reissue. 16m. When first reviewed in The Servisection of April, 1949, it was said: "Wally Brown tires of supporting his father-in-law, Jack Kirkwood, and, upon advice from a young next-door neighbor, he feigns heart trouble. His friend poses as a doctor, and prescribes rest, so Kirkwood unwillingly approaches Brown's boss, and is hired. Kirkwood leaves when insulted by an enraged Brown, who is visited by his old boss and a doctor. Brown discovers he has measles, everyone is quarantined except Kirkwood, and Brown gnashes his teeth. FAIR." (63601).

HOW TO CLEAN HOUSE. RKO—Edgar Kennedy Reissues. 18m. When first reviewed in The Servisection of June, 1948, it was said: "With a disrupted house, and everybody complaining, Edgar Kennedy makes a bet with his brother-in-law that he can put the household in condition. Kennedy goes to work, and havoc reigns. When he sees he cannot fulfill his bet, he hires a maid to finish up. The brother-in-law finds out, and refuses to pay, thus adding to Kennedy's chagrin. FAIR." (63502).

IN ROOM 303. RKO—Leon Errol Reissues. 17m. When first reviewed in The Servisection of April, 1947, it was said: "Leon Errol and his partner are chasing after Errol's son whose wife, daughter of an important customer, hasn't heard from him since he went on a business trip. The customer has threatened to break off a big deal, and it is urgent that Errol and his partner contact the son, and straighten things out. The son proves his innocence, being just absent-minded about mailing letters. However, Errol meets up with a golddigger, now the house detective's girl; thinks it was she with whom his son was involved, and before things are straightened out, there is great to do about a mink coat, and considerable running in and out of hotel bedrooms, etc. FAIR." (63704).

NO MORE RELATIVES. RKO—Edgar Kennedy Reissues. 18m. When first reviewed in The Servisection of March, 1948, it was said: "Edgar Kennedy's in-laws arrive at his home after being dispossessed by Kennedy, and cook up a plan to force him to let them stay. They hire a man to pose as Kennedy's rich uncle, figuring that if he can stay on, they can, too. The plan works okeh until it is uncovered, and mayhem breaks lose. They rid the house of the imposter, but the in-laws befriend Kennedy and he lets them stay. FAIR." (63501).

PUT SOME MONEY IN THE POT. RKO—Wally Brown and Jack Kirkwood Reissue. 17m. When first reviewed in The Servisection of March, 1950, it was said: "Rent dodgers Wally Brown and Jack Kirkwood, an unsuccessful song and dance team, decide to save their boarding house haven by stringing owner Patsy Moran along with a marriage proposal. Brown tries to play cupid for Kirkwood, but is welcomed in his stead by Moran, whose wrestling brother, Dick Wessel turns up to make sure the wedding takes place. Her first husband, presumed lost at sea, shows up in time to save the pair, and there is a crackpot inventor who flits about the premises and setting off his dynamite powered rocket. FAIR." (63602).

THE SPOOK SPEAKS. RKO—Leon Errol Reissues. 19m. When first reviewed in The Servisection of January, 1948, it was said: "Leon Errol is the usual chronic drunk. His wife and partner are disgusted with him. While he is on a spree, his favorite nephew, thought killed in the war, returns to visit him, and everybody conspires to make Errol think he has taken one drink too many, and died. He and his nephew, he thinks, are revisiting his old earthy haunts, where he finds his "widow" of two weeks, just married to his former partner. The climax comes when Errol decides the only way to dissolve the new marriage and keep his beloved for himself alone is to kill her, so he goes after her with a gun. GOOD." (63703).

WIFE TAMES WOLF. RKO—Leon Errol Reissue. 17m. When first reviewed in The Servisection of April, 1947, it was said: "Dorothy Granger decides to leave home when husband Leon Errol comes home slightly inebriated and with lipstick on his face. Errol's partner, Harry Harvey, talks Granger into giving Errol another chance, outlining a plan whereby they will reform Errol into becoming a model husband. With the help of Dick Wessel and his bride, Peggy Maley, the two scheme up a plan whereby Errol will be forced to declare his love for his wife, or else suffer the consequences, in this case get killed. He comes through with flying colors, and passes the test. FAIR." (63701).

Drama

DOG OF THE WILD. RKO—My Pal Reissue. 21m. When first reviewed in The Servisection of October, 1949, it was said: "Gary Gray, 12, and the dog, Flame, are featured in this short drama about a boy at a military school who can't buckle down to discipline, and yearns for unforthcoming parental affection. Gray is forbidden to fight with a cadet bulley, and, after breaking the rule, runs off to the woods where he is saved from a hunted wild dog by Flame. Gray tries to bring Flame back to camp with him, but a manhunt is on for the killer dog, and a farmer attempts to shoot Flame. Gray foils his efforts as the forgiving academy head, and the repentent parents rush up to take him home. GOOD." (63201).

PAL, CANINE DETECTIVE. RKO—My Pal Reissues. 22m. When first reviewed in The Servisection of March, 1950, it was said: "Gary Gray stars as the imaginative son of a detective, who imitates a popular comic strip detective, and aids pop solve a real crime. His dog, Flame, aids in the physical capture of heads of a fur stealing gang after the somewhat discredited detective John Ridgely and Gray go on a fishing trip. Ridgely is infuriated by Gray's make-believe to a point of severely discipling Gray, but after the happy and accidental case-breaking he even joins in the make-believe. GOOD." (63202).

Musical

BAR BUCKAROOS. RKO—Ray Whitley Reissues. 16m. When first reviewed in The Servisection of October, 1940, it was said: "Ray and his boys need $25 to enter a rodeo, take jobs as bouncers in a tough saloon. But they use music to soothe the savage patrons, until they are forced to enter the fray themselves. Whitley and company contribute some typical tunes and a dance team offers a tango. FAIR. (63402).

THE INK SPOTS. U-I—Musical Featurettes. 15m. Georgie Auld and His Auld Stars are featured in "Dark Green." The Barry Sisters vocalize with "Let Me Be Your Honey, Honey" and "I Hate To Lose You." "If I Had Three Wishes" is sung by Joy Lane. The Ink Spots harmonize in "If I Didn't Care" and "In Old Shanty Town." GOOD. (1311).

MUSICAL BANDIT. RKO—Ray Whitley Reissue. 16m. When first reviewed in The Servisection of July, 1941, it was said: "Ray Whitley helps out Virginia Vale, who is about to lose her hotel. He poses as a bandit, and scares off the new owner, Jane Kigley. There are several tunes to offset the story. FAIR." (63401).

Science

THE FUTURE IS NOW. RKO-Pathe Specials. 15m. This film explores the impressive advances in science being made today that have resulted in remarkable inventions we may be enjoying tomorrow. Television pictures we will be able to record on tape will make our leisure hours more enjoyable. The development of electronic brains may one day result in completely automatic factories. The kitchen of tomorrow will give a maximum output with a minimum amount of work. These and many other inventions are previewed for us. GOOD. (63101).

Serial

DICK TRACY'S G-MEN. Republic—Serial Reissue in 15 Episodes. Ralph Byrd, Irving Pichel, Phyllis Isley. First Episode, 29m., others, two reels. When first reviewed in The Servisection of August, 1939, it was said: "This Dick Tracy serial shows promise of being a powder-keg attraction for the kids as well as many adults. Keeping up with current affairs, the story opens with the sentencing to death of international warmonger, munitionist, Zaroff (Irving Pichel). By paralyzing his lungs with an ancient Oriental drug, Pichel escapes the lethal gas chamber and is later resuscitated by his henchmen. He swears to get Tracy, who was responsible for his arrest and conviction. Pichel then plans to blow up the locks of an American canal by means of a dynamite-laden motor boat guided by a radio robot. Tracy (Ralph Byrd) leaps from plane in mid-air and turns boat off course. Last shot has Pichel, by means of radio control, set off the explosives in the boat and it crashes into the side of the canal with Tracy supposedly at the wheel. GOOD."

ONE REEL

Cartoons

BEARLY ASLEEP. RKO—Walt Disney CinemaScope Cartoons. 7m. Donald Duck is custodian of a group of bears at a ranger station in a park. The season is over, the bears wave goodbye to the visiting tourists, and are marched by Donald into a cave where they will hibernate for the winter. The bears are interrupted by the snoring of bear Humphrey. Humphrey is kicked out of the cave and a rock placed over the entrance. Humphrey heads for Donald's cabin and gains entrance by putting on a sleepwalking act. He is heaved out of the house by Donald, but tries time and time again to gain access to the warm bed. Finally, he dresses up in baby clothes and is cheerfully welcomed as an orphaned baby by the other bears. EXCELLENT. (54113).

BEEZY BEAR. RKO—Walt Disney CinemaScope Cartoons. 7m. Donald Duck operates a bee farm near a Ranger station. Humphrey, the bear, invades Donald's hives in search of honey. Donald rushes to the Ranger and informs him of the act. The Ranger lines his bears up, but Donald is unable to identify the guilty one. Humphrey makes continued raids on the honey supply but meets with little success. Finally, the bear hooks a hose to the hive in an attempt to suck out the honey. Donald catches on to the trick and attaches the hose to a water faucet. The Ranger arrives and he, Donald, and Humphrey are tossed into a lake by the water squirting out of the hose. EXCELLENT. (54114).

BUNCO BUSTERS. U-I—Walter Lantz Cartunes. 6m. Taking its cue from one of the popular television shows, this is a story taken from the files of the Racket Squad and told by Captain Haddock. Woody Woodpecker inherits a legacy and falls prey to Buzz Buzzard, a confidence man who lures him to Canalow Island to search for treasure and then proceeds to fleece him in every possible way. Woody finally realizes the buzzard's game, and the crook is brought to justice. GOOD. (1333).

GOOFY GOOFY GANDER. Paramount—Cartoon Champion Reissues. 7m. When first reviewed in The Servisection of August, 1950, it was said: "Little Audrey is put in the corner in school for reading a comic book about gangsters instead of her Mother Goose nursery rhymes. She falls asleep, has a dream in which her teacher is Mother Goose, and they visit the story-book world. The gangsters pop up in the dream to steal the golden eggs laid by the goose, but Audrey foils them. GOOD." (S15-11).

HEP CAT SYMPHONY. Paramount—Cartoon Champion Reissues. 6m. When first reviewed in The Servisection of September, 1948, it was said: "Mr. Cat likes to swing musically in tin pan alley but a symphony of mice continually interrupts his music. He does everything he can to dislodge them, with little success, usually winding up on the receiving end. He finally decides to try and lure them to water graves a la the Pied Piper, but ends up in the drink himself. One more try results in him leaving the vicinity for good, with a nest of hornets to help him along. GOOD." (S15-4).

HOT AND COLD PENGUIN. U-I—Walter Lantz Cartunes. 6m. Chilly Willy, the cold blooded penguin attempts to warm himself near a fire, but the fire goes out. He goes into a shack to warm himself by the stove, but a tough army dog sentry throws him out. The penguin battles the dog for admittance to the warm cabin. Willie even attempts to kidnap the stove. Finally Willie bests the dog and relaxes in heated comfort. EXCELLENT. (1332).

THE INVISIBLE MOUSE. MGM—Gold Medal Reprint Cartoons. 7m. When first reviewed in The Servisection of October, 1947, it was said: "The usual chase is on, with Tom using cheese tied to a string, and hovering nearby with a flat iron to smash on Jerry. Finally, the mouse accidentally falls into a chemical set, which makes him invisible. The chase continues, although Tom, the cat, is naturally bested, and thinks he is going crazy since he can't see Jerry, who proceeds in his invisible state to give him a hot foot and a general mauling. Desperate, Tom is about to corner the invisible Jerry when his old enemy, the bull dog, appears, and chases Tom away just as the chemical wears off, and Jerry returns to visibility. FAIR." (W-761).

KING-SIZE CANARY. MGM—Gold Medal Reprint Cartoons. 7m. When first reviewed in The Servisection of December, 1947, it was said: "A hungry alley rabbit breaks into a house to rob the icebox, after putting the watch dog to sleep with sleeping pills, only to encounter a lack of food. A wise mouse suggests he refrain from eating him in favor of the canary, but the latter proves to be so emaciated that the cat hasn't the heart to devour him. However, the cat comes upon some vitamins, feeds the canary, and it grows to monster proportions. Now afraid to eat the giant, the cat takes some vitamins himself, and also grows to giant size. The other animals involved also manage to get some, all become huge, and the usual chase ensues. FAIR." (W-762).

KITTY FOILED. MGM—Gold Medal Reprint Cartoons. 7m. When first reviewed in The Servisection of May, 1948, it was said: "Engaged in their usual chase, a canary comes to the aid of Jerry, the mouse, just as Tom, the cat, has him cornered. After some more whirlwind chases and good gags, which invariably find Tom getting the worst of it, Tom ties Jerry to a toy railroad track, starts the train, and, while riding as the engineer, heads straight for the helpless mouse. The canary, however, comes to the rescue once more, drops a bowling ball as a bomb right on Tom's head, and Tom and the train crash through the floor. This is fast and funny. EXCELLENT. (W-763).

LEPERCHAUN'S GOLD. Paramount—Cartoon Champion Reissues. 10m. When first reviewed in The Servisection of October, 1949, it was said: "This touching tale about the Irish Leperchauns is engaging, and deftly assembled. They perform their annual ceremony of polishing their gold, which is needed for payment in case of capture, when Leperchaun, Jr., goes off to collect some potatoes usually left by a kind widow, and discovers her facing eviction. Junior allows the widow's fair daughter to "capture" him, thus paying off the mortgage, and the greedy landlord finds that this gold doesn't "stay with one who steals" so the Leperchauns get their gold back. EXCELLENT." (S15-6).

THE LITTLE CUT-UP. Paramount—Cartoon Champion Reissues. 6m. When first reviewed in The Servisection of January, 1949, it was said: "A Colonial youngster is cutting his way happily through the woods with an axe until he comes upon some woodland animals made homeless by his antics. Realizing his blame, he takes them onto his estate, and builds them a new home, chopping down a cherry tree. His enraged father comes, and George Washington admits his guilt. GOOD." (S15-3).

LITTLE RED SCHOOL MOUSE. Paramount—Cartoon Champion Reissues. 7m. When first reviewed in The Servisection of April, 1949, it was said: "This concerns a mouse who is the laughing stock of a mouse school because of his lack of knowledge about cat identification. Moping his way along, he finds a cat, and drags him back to school, panicking the pupils, but the dopey little mouse spearheads the ensuing victorious fight against the cat. FAIR." (S15-5).

THE MITE MAKES RIGHT. Paramount—Cartoon Champion Reissues. 8m. When first reviewed in The Servsection of September, 1948, it was said: "When the stork shows up at a farmhouse with a baby so small that he can be held in the palm, he is named Tom. As the years go by, he doesn't grow, but remains a mite. One night, he hears his father complaining over having to do the work all by himself, and Tom and his pet mouse run off. They visit a circus, and the mouse brings on a stampede of the elephants until Tom puts a stop to the chaos. He is signed up by the circus people, and becomes the star of the show with a trained mouse act. GOOD." (S15-1).

OLD ROCKIN' CHAIR TOM. MGM—Gold Medal Reprint Cartoons. 7m. When first reviewed in The Servisection of September, 1948, it was said: "When mouse Jerry terrorizes the housekeeper, and cat Tom's efforts to catch him are ineffectual, she gets a new cat, Lightnin', younger and faster. The latter gets rid of Jerry, and then raids the ice box so that Tom is blamed, and he is thrown out, too. Tom and Jerry join forces, and, with the aid of a flat iron and a magnet, succeed in slowing Lightnin' up so that Jerry can again terrorize the housekeeper. Tom arrives for the rescue, and he is reinstated handsomely. The cat sees that Jerry shares in the reward. GOOD." (W-766).

THE OLD SHELL GAME. Paramount—Cartoon Champion Reissues. 7m. When first reviewed in The Servisection of September, 1948, it was said: "The wolf is real hungry, and eyes a calf for steak until the bull in the pasture curbs his yearning. He finally resorts to trying to obtain some turtle steaks until the turtle raises objections, and refuses to emerge from his shell, despite assorted efforts on behalf of the wolf. The turtle has the last laugh when he is summoned for another film by his old rival, the hare. The wolf goes slightly mad, and resorts to trying to dig up a caterpillar. GOOD." (S15-2).

PLEASED TO EAT YOU. Paramount—Cartoon Champion Reissues. 6m. When first reviewed in The Servisection of July, 1950, it was said: "A starving lion is unsuccessful in attempts to gain food. He falls for a radio spiel to get food by joining up with a zoo, but once transported to civilization finds the promises empty. He escapes, but is caught, and returned, weak and hungry. The radio commences again; but he jumps in it, and swallows the announcer. FAIR." (S15-10).

QUACK-A-DOODLE-DO. Paramount—Cartoon Champion Reissues. 7m. When first reviewed in The Servisection of February, 1950, it was said: "Mrs. Duck, realizing that every other duck in the barnyard is raising a family, swallows a full bottle of vitamin pills, and bears a gigantic egg. When the duckling is born she names it Huey, but because of the baby's huge size she and the infant are ridiculed. The situation continues until a fox attacks the barnyard, and has Huey to contend with. Every trap the fox plans for Huey seems to go awry, until Huey gives the fox a beating, and is acclaimed a hero. FAIR." (S15-7).

SAVED BY THE BELL. Paramount—Cartoon Champion Reissues. 6m. When first reviewed in The Servisection of September, 1950, it was said: "Mice terrified by a cat find hope in the arrival of a cocky little bell salesman. He tries to bell the cat, thus warning the mice of the latters approach, but his first efforts fail. Eventually, he accidentally succeeds in having the cat swallow the bell. FAIR." (S15-12).

SMARTY CAT. MGM Cartoons. 7m. Butch, the cat, and his pals stop by Tom's house to show home movies. Jerry tries to watch, but is kicked out of the house. Jerry goes to Spike, the bull dog, and brings him over for a peek through the window at the show. The films depict Spike as a big goof who is constantly outwitted by the cats. Spike, not agreeing with the sentiment, goes into action. He rips the equipment apart and takes off after the cats. This is recorded by Jerry who is busily working a movie camera. GOOD. (W-743).

TARTS AND FLOWERS. Paramount Cartoon Champion Reissues. 7m. When first reviewed in The Servisection of May, 1950, it was said: "Little Audrey exhausts herself mixing batter and baking a gingerbread, and falls asleep while it's in the oven. In her dream, her gingerbread man takes her to cake-land to witness his marriage to the Angel Cake. The ceremony is disrupted by the lecherous Devil's Food Cake, who snatches the bride-to-be, but Audrey halts his escape, and, upon awakening, finds the baking done and a large and small gingerbread and angel cake in the pan. GOOD." (S15-9).

TEACHER'S PEST. Paramount—Cartoon Champion Reissues. 7m. When first reviewed in The Servisection of March, 1950, it was said: "A Junior Owl is sent off to his first day of school but he is waylaid by a wolf. Mama Owl comes along to rescue Junior from the boiling pot but is cornered. Junior saves all by routing the wolf. FAIR." (S15-8).

TOM AND CHERIE. MGM CinemaScope Cartoon. 7m. Mouseketeer captain Tuffy sends Jerry to deliver a letter to his lady love. Jerry starts on the mission but encounters Tom. They engage in swordsplay, with Jerry getting the worst of it. Jerry manages to get through, however, and to deliver the answer into Tuffy's hands. The lady has turned Tuffy down so the captain writes to another female acquaintance, giving the note to Jerry to be delivered. When Jerry again meets Tom, he completely ignores the cat's challenge, saying "phooey" to the whole business. EXCELLENT. (C-731).

THE TRUCE HURTS. MGM—Gold Medal Reprint Cartoons. 7m. When first reviewed in The Servisection of August, 1948, it was said: "Finally realizing that fighting never pays off, Tom, Jerry, and a huge dog sign a truce never to fight among themselves again. The truce holds out to the letter until the trio get their hands on a huge piece of meat. Each of them attempts to mark off three pieces but makes the same mistake of giving himself the lion's share. When they lose the meat through their selfishness, the truce is torn up, and war is declared again. GOOD." (W-765).

UP A TREE. RKO—Walt Disney CinemaScope Cartoons. 7m. Donald Duck attempts to top a tree in a lumber camp. The tree is the home of two chipmunks, Chip and Dale, who attempt to stop Donald's work. They unbuckle his safety belt and he falls to the ground. Perservering, Donald finally fells the tree and rides it down the chute to the lumber mill. The chipmunks deflect the path of the log and the duck falls off. He is now being chased by the log, so he gets into his car and makes a race of it. The car is finally wrecked and Donald starts running, the log in hot pursuit The duck emerges intact, but his house is carred off by the log. EXCELLENT. (54115).

WHAT PRICE FLEADOM. MGM—Gold Medal Reprint Cartoons. 7m. When first reviewed in The Servisection of March, 1948, it was said: "A mongrel dog has made friends with his flea, and shares his food with it, etc., but the flea is vamped by a gorgeous lady flea belonging to a gigantic bull dog, and he joins her. The bull dog does everything he can to get rid of the fleas, succeeds, and they return with their army of children just in time to prevent the mongrel dog from committing suicide due to his loneliness. FAIR." (W-764).

Drama

THAT MOTHERS MIGHT LIVE. MGM—Passing Parades Reissues. 10m. When first reviewed in The Servisection of May, 1938, it was said: "John Nesbitt narrates the story of Dr. Ignatz Philip Senmelweiss, who discovered what sanitation would mean in the delivery of babies. Laughed at, scorned, he finally died in an insane asylum, the world learning of his greatness years later. Competently acted, narrated, this is an ace among shorts. The commentary is intelligent, the entire sepia production fine. EXCELLENT." (P-771).

Musical

LOUIS PRIMA AND ORCHESTRA. Columbia—Thrills Of Music Reissues. 10m. When first reviewed in The Servisection of February, 1949, it was said: "Disc jockey Jack Eigen names the tunes in this sub-par series issue, and the orchestra of Louis Prima is featured. Songs played with Prima and Keeley Smith on the vocals are "Bacia-Galoop," "Robin Hood," and "That's The Lip." FAIR. (8951).

Color Novelty

THE BIG TEST. U-I—Color Parades. 10m. Roy Rogers provides a Western type commentary in describing the activity at the automobile proving grounds outside of Detroit. Cars take rough and tumble treatment as they are tested on dirt roads and the auto proving track. Betty Skelton, champion female speed driver, guns a stock car to 143 m.p.h. A sports car hits 179 m.p.h. in the timed trials. The film concludes with four stock models racing over hills and dales. FAIR. (1384).

DREAM ISLAND. U-I—Color Parades. 9m. An attractive young working girl takes a vacation trip to Jamaica in the British West Indies. She finds the island a place of tropical splendor, sees native customs and dress. The girl attends the races, and aided by a fortune teller, meets a young man. FAIR. (1387).

Novelty

BE KIND TO ANIMALS. Paramount—Speaking of Animals Champions Reissues. 8m. When first reviewed in The Servisection of August, 1946, it was said: "The animal world's opinion on the 'Be Kind To Animals' crusades is heard. All the problems facing the animals are discussed, and the animals themselves express their opinions. EXCELLENT." (A15-3).

BROOKLYN GOES TO CLEVELAND. U-I—Variety Views. 9½m. A Brooklynese tours Cleveland and humorously comments on the highlights of the metropolis. A visit to Municipal Stadium during the World Series time brings disaster to the Brooklyn character. He finds his tour has been extended to include the Cleveland jail. GOOD. (1345).

CANDID MICROPHONE. Columbia Reissues. 10½m. When first reviewed in The Servisection of March 15, 1950, it was said of this number three, series two: "Allen Funt again utilizes his hidden microphone and camera as usual. He poses as a vastly inquisitive gasoline attendant quizzing a truck driver and his wife, an omnipotent habadashery tailor mismeasuring a customer, and a "modern dance" ballet instructor malinstructing an eager novice. GOOD." (8551).

FROM A TO ZOO. Paramount—Speaking of Animals Champions Reissues. 9m. When first reviewed in The Servisection of September, 1945, it was said: "At the zoo one meets up with strange and common animals. Hilarious wisecracks and clever animation plus the interesting assortment of animals like the stork, wolf, zebra, baboon, etc., all add to its entertainment value. EXCELLENT." (A15-4).

GOLD. RKO—Screenliners. 10½m. This short tells the story of gold as it is mined today in the Yukon Territory of Canada. Gold is no longer gotten by a one-man panning process. Now giant dredges are used to obtain the valuable metal. Seven dredges are in operation for this process which is known as placer mining. It still takes manpower to sort foreign matter from the gold. GOOD. (64201).

HOLLYWOOD BRONC BUSTERS. Columbia—Screen Snapshots. 9m. Young comedian Jack Lemmon is the guest of Ralph Staub as they review scenes of all-time cowboy heroes. Film strips are shown of Gene Autry, Roy Rogers, Hopalong Cassidy, Tom Mix, William S. Hart, Buck Jones, Hoot Gibson, Charles Starrett, and Will Rogers. GOOD. (8851).

MONKEY SHINES. U-I—Variety Views. 9m. As seen through the eyes of a groundhog, who never for a moment stops munching food, this is the tale of a monkey who breaks his rope and wanders into a pet shop. The monk frees a couple of racoons and proceeds to wrestle with

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(The running time carried in this listing represents the latest corrected time of each feature. While every effort is made to keep the listing accurate, features are often subject to editing after being reviewed. Readers are advised to check the time with the local exchange—Ed.)

The Shorts Parade

(*Continued from page* 4043)

them. He then scampers around with two dogs, and finally winds up amusing children at a party. FAIR. (1346).

MONKEY SHINES. Paramount—Speaking of Animals Champions Reissues. 9m. When first reviewed in THE SERVISECTION of December, 1947, it was said: "The camera visits a typical zoo, and concentrates on the monkey cage, picking up the sayings uttered directly from the monkeys' mouths. The film fades with all the monkeys joining in a rendition of "Yes, We Have No Bananas." This rates with the best of the entries. GOOD." (A15-2).

MAN VS. NATURE. 20th-Fox—See It Happen. 9m. This dramatic short contrasts the forces of nature with the forces of man. Man's progress in destructive weapons is revealed through scenes showing the opening of the atomic era at Oak Ridge, Tenn., and A-bomb explosions at Hiroshima and the Bikini Islands. Nature's destructive forces are illustrated through shots of the erupting Krakatoa volcano near Pave, an east coast hurricane, and a tornado. The short concludes with the detonation of a mighty hydrogen bomb. GOOD. (6501).

'TAIN'T SO. Paramount—Speaking of Animals Champions Reissues. 10m. When first reviewed in THE SERVISECTION of April, 1948, it was said: "This attempts to disprove certain fallacies usually associated with certain animals. The usual species of animal life are on hand, and the audience gets the latest dope straight from their mouths. The gags fall short of previous entries. FAIR." (A15-1).

Sports

DANISH GYM DANDIES. Columbia—World of Sports. 9m. Narrator Bill Stern takes us to Denmark, where gymnastics is a national sport. Young men and women perform intricate routines involving highly developed bodies and muscular coordination. GOOD. (7810).

GAME WARDEN. RKO—Sportscopes. 8m. As a game warden in the Catskill Mountains, Bryan Burgin has the job of aiding sportsmen as well as enforcing the game laws. When signs of illegal trapping are discovered, Burgin tracks down the culprit and confronts him with the evidence. In a deer poaching case, Burgin captures a second villain after tracking him to his home. FAIR. (64301).

ROCKY MARCIANO VS. ARCHIE MOORE. United Artists—Sports Special. 20m. All the excitement leading up to Marciano's ninth round victory is captured in stirring ring shots. The slow motion accounts of the knockdowns and commentary of Jimmie Powers adds much to the enjoyment and all sports minded audiences should go for it. The photography is brilliantly clear. EXCELLENT.

JUST A REMINDER

• • These PINK "**SERVISECTIONS**" are the industry's oldest and most reliable means of establishing a file of reference data that becomes more valuable with each passing month and year. . . . Published every-second-week (26 forms each year) they are compiled and indexed by the Film Season starting with the first issue of September and ending with the last issue of August. . . . Separately bound and separately numbered, the last page of each form always indexes all Features reviewed since the start of the particular season, and the preceding "**SERVISECTION**" page on which any review may be found. . . . Reviews of Short Subjects are indexed at regular intervals. . . . At the end of each Film Season you will have accumulated a complete and detailed history of all film distributed in it, for your later use in locating reissuable or replayable product.

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title. H ill be to the bottom of this page. This chart is kept as up-to-date as possible

	ALLIED ARTISTS			RO	PARAMOUNT	RKO	REPUBLIC	20th-FOX	UNITED ARTISTS	U.-INT.	WARNERS
SEPTEMBER	**Night Freight** F. Tucker, K. Larsen, B. Britton **The Return Of Slade** J. Ericson, M. Blanchard, N. Brand	**Footsteps In The Fog** S. Granger, J. Simmons (Technicolor) (Made in England) **Special Delivery** J. Cotton, E. Bartok (Made in Germany) **The Gun That Won The West** D. Morgan, R. Denning, P. Raymond (Technicolor) **Apache Ambush** B. Williams, A. August, T. Ritter	**[illegible]** D. Bogarde (Eastman Color)	**It's Always Fair Weather** G. Kelly, C. Charisse, D. Dailey (Eastman Color) (CinemaScope) **Svengali** H. Neff, D. Wolfit, T. Morgan (Eastman Color) (English-made) **The Bar Sinister** J. Richards, J. Lewis, E. Gwenn (Color) (CinemaScope)	**The Girl Rush** R. Russell, F. Lamas, E. Albert (VistaVision) (Technicolor) **To Catch A Thief** C. Grant, G. Kelly (VistaVision) (Technicolor)	**Tennessee's Partner** J. Payne, R. Reagan, R. Fleming (SuperScope) (Technicolor)	**Headline Hunters** R. Cameron, J. Bishop **Cross Channel** W. Morris, Y. Furneaux	**The Left Hand Of God** H. Bogart, G. Tierney, L. J. Cobb (CinemaScope) (Color by De Luxe) **Seven Cities Of Gold** R. Egan, A. Quinn, R. Moreno (Color by DeLuxe) (CinemaScope) (Made in Mexico)	**The Night Of The Hunter** R. Mitchum, S. Winters, L. Gish (Gregory-Laughton) **Desert Sands** R. Meeker, M. English, J. C. Naish (Technicolor) (SuperScope) (Bel-Air)	**The Shrike** J. Ferrer, J. Allyson, K. Clark **Female On The Beach** J. Crawford, J. Chandler, J. Sterling	**The McConnell Story** A. Ladd, J. Allyson (WarnerColor) (CinemaScope)
OCTOBER	**Jail Busters** L. Gorcey, B. MacLane **Time Slip** G. Nelson, F. Domergue **The Body Snatchers** K. McCarthy, D. Wynter, C. Jones	**My Sister Eileen** J. Leigh, J. Lemmon, B. Garrett (Technicolor) (CinemaScope) **Count Three And Pray** V. Heflin, J. Woodward, P. Carey (Technicolor) (CinemaScope) **Devil Goddess** J. Weissmuller, A. Stevens, Kimba **Duel On The Mississippi** L. Barker, P. Medina, W. Stevens (Technicolor)		**Trial** G. Ford, D. McGuire, A. Kennedy **Quentin Durward** R. Taylor, K. Kendall, R. Morley (Eastman Color) (CinemaScope) **The Philadelphia Story** Green Dolphin Street (Re-releases)	**Ulysses** K. Douglas, A. Quinn, S. Mangano (Technicolor) (Made in Italy) **White Christmas** B. Crosby, D. Kaye, R. Clooney, Vera-Ellen (Technicolor) (VistaVision) (Re-release)	**The Treasure Of Pancho Villa** R. Calhoun, S. Winters, G. Roland (Technicolor) (Superscope) (Made in Mexico)	**Fighting Chance** R. Cameron, J. London, B. Cooper **A Man Alone** R. Milland, M. Murphy, W. Bond (Trucolor) **Twinkle In God's Eye** M. Rooney, C. Gray, H. O'Brian **Mystery Of The Black Jungle** L. Barker, J. Maxwell	**The Tall Men** C. Gable, J. Russell, R. Ryan (DeLuxe color) (CinemaScope) **The Girl In The Red Velvet Swing** R. Milland, J. Collins, F. Granger (DeLuxe color) (CinemaScope) **Lover Boy** G. Philipe, V. Hobson, J. Greenwood **Thieves' Highway** **Nightmare Alley** (Re-Releases)	**Gentlemen Marry Brunettes** J. Russell, J. Crain, S. Brady (Technicolor) (CinemaScope) (Russ-Field-Voyager) **Fort Yuma** P. Graves, J. Vohs, J. Hudson (Technicolor) (Bel-Air) **Savage Princess** D. Kumar, Nimmi (Technicolor) (Mehboob)	**Kiss Of Fire** J. Palance, B. Rush, R. Reason (Technicolor) **To Hell and Back** A. Murphy, M. Thompson, C. Drake (Technicolor) (CinemaScope)	**Blood Alley** J. Wayne, L. Bacall (WarnerColor) (CinemaScope) **Illegal** E. G. Robinson, N. Foch **Rebel Without A Cause** J. Dean, N. Wood (WarnerColor) (CinemaScope)
NOVEMBER	**Gun Point** F. MacMurray, D. Malone (Technicolor) (CinemaScope) **Bobby Ware Is Missing** N. Brand, A. Franz, W. Reed **Toughest Man Alive** D. Clark, L. Milan, M. Dell	**Queen Bee** J. Crawford, B. Sullivan, J. Ireland **Three Stripes In The Sun** A. Ray, M. Kimura, P. Carey (Made in Japan) **'Teen Age Crime Wave** T. Cook, F. Griffin, M. McCart		**The Tender Trap** F. Sinatra, D. Reynolds, D. Wayne (Eastman Color) (CinemaScope) **Guys and Dolls** M. Brando, J. Simmons, F. Sinatra (Eastman Color) (CinemaScope) (Goldwyn) (Special engagements only) **A Guy Named Joe** **30 Seconds Over Tokyo** (Re-releases)	**The Desperate Hours** H. Bogart, F. March, M. Scott (VistaVision) **The Rose Tattoo** B. Lancaster, A. Magnani (VistaVision)	**Texas Lady** C. Colbert, B. Sullivan (Technicolor) (SuperScope)	**Secret Venture** K. Taylor, J. Hylton (Made in England) **The Vanishing American** S. Brady, A. Totter, F. Tucker **Jaguar** Sabu, Chiquita, B. MacLane	**The View From Pompey's Head** R. Egan, D. Wynter, C. Mitchell (DeLuxe Color) (CinemaScope) **The Deep Blue Sea** V. Leigh, K. Moore, E. Portman (DeLuxe Color) (CinemaScope) (English made) **Good Morning, Miss Dove** J. Jones, R. Stack, K. Hamilton (DeLuxe Color) (CinemaScope)		**Hold Back Tomorrow** C. Moore, J. Agar **Lady Godiva** M. O'Hara, G. Nader, R. Reason (Technicolor) **The Naked Dawn** A. Kennedy, E. Inglesias, B. St. John (Technicolor) (Made in Mexico)	**I Died A Thousand Times** P. Lopez, W. Abel, B. Garland **Miracle In The Rain** V. Johnson, J. Wyman

HOLIDAYS

Oct. 12—Columbus Day
Oct. 31—Hallowe'en
Nov. 8—Election Day
Nov. 11—Armistice Day
Nov. 24—Thanksgiving Day

MOON PHASES	1 Quater 🌓	2 Full 🌕	3 Last 🌗	4 New 🌑
OCTOBER	23	1-31	8	15
NOVEMBER	22	29	6	14

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MOTION PICTURE

EXHIBITOR

OCTOBER 12, 1955 VOLUME 54 NUMBER 24

IN TWO SECTIONS • THIS IS SECTION ONE

TOA Directors Elect Myron Blank

(page 9)

Todd-AO And "Oklahoma!" Bow

(page 17)

"Why Not A Theatre Code"

(editorial)

THE "OKLAHOMA!" SURREY WITH THE FRINGE IS SEEN AS IT APPEARS IN TODD-AO'S TWO TO ONE RATIO

ENTERED AS SECOND-CLASS MATTER MARCH 15, 1939, AT THE POST OFFICE AT PHILADELPHIA, PA., UNDER THE ACT OF MARCH 3, 1879

IT ROCKED MANHATTAN!

TENDER TRAP: "What Every Girl Sets For Every Man!"

HIGHEST RATING OF ALL TIME!

Yes, in all the years that FILM RESEARCH SURVEYS has polled audiences, "TH TENDER TRAP" at Loew's Lexington Theatre, N.Y. Preview last week topped ever picture in history. It was a repetition of the sensational audience Preview in Californi The news of this GREAT attraction will spread like wild-fire through the industr ACT FAST! THIS IS MONEY!

M-G-M's GOLDMINE!

CINEMASCOPE and TECHNICOLOR

HE TENDER TRAP"

Starring

FRANK
NATRA · DEBBIE
REYNOLDS

DAVID
WAYNE · CELESTE
HOLM

With JARMA LEWIS · Screen Play by
JULIUS EPSTEIN

Based On the Play by Max Schulman and Robert Paul Smith
And Presented On the New York Stage by Clinton Wilder

Photographed in EASTMAN COLOR

Directed by CHARLES WALTERS

Produced by LAWRENCE WEINGARTEN

FRANKIE!

On the cover of Time and Look Magazines, he's the hottest name in films today and here's a perfect show for his millions of fans!

DEBBIE!

She's an authority on the tender trap. Debbie's headline romance makes her the sure-fire-want-to-see star of the year!

HERE'S WHAT IT'S ABOUT!

Come into Frankie's love-nest-bachelor-apartment. Through these portals pass the most gorgeous and seductive models and career girls in naughty New York. And just when the confident bachelor thinks he's got the perfect set-up, along comes the most-innocent-of-them-all to set the tender trap! Bait your box-office with this big-time bonanza entertainment!

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...the company that walloped the screen with "WICHITA"

...and punched up grosses with "THE PHENIX CITY STORY"...

NOW smashes through with its newest BOX OFFICE BLAST!

FLAMING **with the barb**

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with

YVONNE FURNEAUX • ROBERT URQUHART • NOEL WILLMAN

A WALTER MIRISCH Production

Directed by HENRY LEVIN

Story and Screenplay by DANIEL B. ULLMAN

An ALLIED ARTISTS Picture

elties and infamous conquests of the dark age of TERROR!

ERROL FLYNN
JOANNE DRU
PETER FINCH

"A real swashbuckler ... perfectly suited to the talents of Flynn ... geared to the likes of the action fans"...

FILM DAILY

RRIORS

"to ride to prime profits"

MOTION PICTURE DAILY

PHOTOGRAPHED IN
CINEMASCOPE
PRINT BY
TECHNICOLOR

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From BOONEVILLE, ARK.

Please print full information on how to establish a sliding scale.

E. W. SAVAGE
Savage Theatres

From HARTFORD, CONN.

Your article about Sliding Scales was quite appropriate. Would greatly appreciate more articles about scales with charts as you suggested. By all means let's have a clinic. Thanks.

M. W. SHULMAN
Webster and Rivoli Theatres

From OSAGE, IA.

By all means! I believe this is important! Would be glad to know more about SLIDING SCALES.

J. W. WATTS
New Theatre

From AURORA, ILL.

Your attention to SLIDING SCALE will be greatly appreciated. We have been a subscriber to your MOTION PICTURE EXHIBITOR for the past six years and we think it is "TOPS."

RAY MITCHELL
"R" Theatre

From NEW ORLEANS, LA.

This is to advise that the members of our organization would be interested in MOTION PICTURE EXHIBITOR doing a clinic or study of the sliding scale method.

E. R. SELLERS
Member of the Board
Allied Theatre Owners of
the Gulf States, Inc.

From BALTIMORE, MD.

Please, let's have that info on SLIDING SCALE.

G. A. BREHM
Edmonson Drive-In

From AURORA, MO.

SLIDING SCALE is a fair way to buy product if the distributor will accept the theatre's just overhead. I do hope enough exhibitors show interest.

J. GLENN CALDWELL
Princess and Caldwell Theatres

From FORSYTH, MONT.

Your September 21 editorial on SLIDING SCALE immediately caught my interest. Count one exhibitor who will be looking forward to your proposed clinic.

DONALD FAUST
Roxy Theatre

From HANCOCK, N. Y.

We are greatly interested in knowing more about SLIDING SCALE and will look forward to future issues pertaining to the sliding scale method.

M. L. SMITH
Hareden Theatres Circuit (8)

From BURLINGTON, N. C.

I for one want it and I have talked with seven other managers who want the clinic or study of the SLIDING SCALE method.

FRANK BRUTON
Town Theatre, Inc.

From PHILLIPSBURG, N. J.

Please *do* the proposed clinic on the SLIDING SCALE method. There is nothing more important on the theatreman's expense sheet than his film bill. My dad is in his 49th year in this business, and we both come to the conclusion that the longer we're in motion picture exhibition, the less we admit we know about it. We're never too old to learn. Thanks again for your fine and appreciated services.

D. O. ATKINSON, JR.
Philmont and Main Theatres

From CINCINNATI, O.

Handling many theatres which mostly operate on very small margin, I believe your idea of acquainting exhibitors with SLIDING SCALE mechanics would be a forward step. I personally would like a review of your thoughts on the method which you propose. I am not satisfied that I know enough about sliding scale. I believe that any person who thinks he knows all about anything is merely kidding himself.

JAMES W. McDONALD
Theatre Owners Corporation
(Coop Buying and Booking)

From STRAFFORD, PA.

I would appreciate it very much if you would run one or more articles on the subject of SLIDING SCALE.

V. C. SMITH
Main Line Theatres

From ORANGEBURG, S. C.

I, for one, would appreciate an article in your magazine revealing in as great a detail as practicable, all facets of the SLIDING SCALE. As you seem to suspect, many of us exhibitors need a clearer idea of what is considered acceptable by both distributor and exhibitor. An article on the subject will in all probability be a great help to many of your subscribers in crystallizing their thinking on the subject, and in helping them in their future efforts to negotiate such deals.

If I am fortified with all pertinent information, together with specific requests for a fair scale as determined from the method or formula you will expound in your article, I feel that I, and many exhibitors like me, will have a much better chance for success.

I read, enjoy and find much helpful information in your excellent magazine, and I wish you continued success.

E. B. BOWMAN
Carolina Theatre

From KNOXVILLE, TENN.

As an old subscriber to EXHIBITOR please allow me to congratulate you on your courageous editorials and constructive service to all exhibitors. In reference to a SLIDING SCALE clinic, please include it in subsequent issues for I'm sure it would be of great service to exhibitors. We've used the sliding scale principal for many years but an exchange of ideas never hurts.

We wish to also thank you for separating the pink Servisection from the original binding of the book, for it is a great deal more convenient for filing. Thanks again for your regular service.

WALTER L. MORRIS
Pike, Tower and Lee Theatres

From NORFOLK, VA.

I would certainly like to know more about your SLIDING SCALE. I feel that I would be more up-to-date if you would give a complete breakdown on how it works.

L. H. BRESS
Lenox Theatre

From ILWACO, WASH.

This is the first time in nearly 30 years of being in the movie business that I ever wrote to a trade magazine regarding anything connected with our business but I think this is important. I do not believe in government regulation of film prices but 50 per cent rentals for small grossing situations is certainly a step in that direction. Let's put our house in order and we won't need to send out for the police.

J. G. WILLIAMS
Ilwaco and Long Beach Theatres

From WELCH, W. VA.

We would appreciate very much your printing of the SLIDING SCALE as per your editorial of Sept. 21.

L. E. ROGERS
Rogers Theatres, Inc. (4)

From MILWAUKEE, WIS.

I don't know enough about the SLIDING SCALE and would appreciate you running space about it.

BOB HOFFMANN
Royal Theatre

Sliding Scale Survey In Preparation

EDITOR'S NOTE: While we wish to acknowledge the receipt of more than one hundred letters from readers, with little if any variance from the above views, space does not permit the reprinting of all. We trust that the above 19, selected from 19 different states, will serve to prove the exhibitor interest which exists.

The promised complete Survey on the SLIDING SCALE as a method of arriving at a FAIR FILM PRICING FORMULA is being readied for publication in an early issue. Your patience is requested!

MOTION PICTURE
EXHIBITOR

OCTOBER 12, 1955
VOLUME 54 NUMBER 24

WHY NOT A THEATRE CODE

An interesting suggestion has been made by Ward Marsh in the Cleveland (Ohio) Plain Dealer, that theatremen have a Code of their own. However impractical this may sound, in a business where it seems impossible for theatremen to agree on just one theatreman association, let us see how Mr. Marsh develops his point.

"There should be much the same kind of union among theatre owners and managers as there is among production majors. These major producing firms form the Motion Picture Association which is the Johnston Office. When this group denies a Code seal of approval, you may be assured there is something morally wrong, if not rotten, within the picture denied the seal.

"We shall never be without demands for censorship so long as the little independents can put a bad scene in a picture. Too, there is the foreign producer who makes pictures according to his moral standards or, as we sometimes view them, lack of such standards.

"Then we shall never be without such censorship demands so long as these pictures are made and there is one exhibitor who will show them. The fast buck is better than good will, and one theatre owner can make it tough for 1,000 decent exhibitors.

"Maybe there is a better way, but it seems to me that eventually theatres must band together with the common pledge to show no film which does not wear the Code seal of approval."

We can't agree that all objectionable material comes from the "little independents." The "little independents" have given us many fine pictures, and during the recent product shortage we don't know where we would have been without them. What we really must recognize is a fringe of fast buck picture distributors, who pick up, edit, splice, dub, and angle pictures, from many sources, into the fast buck supply.

If theatremen generally ignored them, and refused to buy their sex-angled junk, a real stride toward Mr. Marsh's ideal would be accomplished. But unfortunately there seems to be enough fast buck theatremen to make fast buck pictures profitable!

. . . AFTER THE COW HAS BEEN STOLEN

A recent bulletin from the Allied Theatre Owners of Indiana reprinted an editorial which appeared in the Courier-Wedge, Durand, Wis. Whoever wrote this editorial seems to have remembered a few facts that too many in this industry have seen fit to overlook lately; that keeping a theatre open is important to the entire community; that exhibitors do not want sympathy, but patronage; and that the true value of a theatre is not appreciated until it has shuttered.

The editorial summed up its reasoning by listing some of the things that take place when a theatre, because of lack of support by the public, or the attitude of some distributors in the pricing of their films is forced to close. We think they are worth reading and remembering!

1. Chambers of Commerce and civic organizations attempted to raise money to underwrite the operation so it could be reopened.
2. Residents of an entire trading area went elsewhere to see movies, and began shopping out-of-town.
3. Without the flash of lights on a theatre marquee, the business section had a cast of gloom in the evening.
4. The word "closed" on the marquee haunted progressive minded individuals. They know that a town which cannot support a theatre is considered quite dead.
5. Families looking for a home in a good community oftentimes consider a show house along with schools, churches, and medical facilities.
6. The pay roll of a theatre cannot help but be missed in a town.
7. Funds spent for advertising, fuel, lights, water, and improvements at a theatre are a husky contribution to the economy of any community.
8. Every city is anxious to have entertainment and recreation so its youth is not obliged to drive away for pleasures.

Jay Emanuel

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CAN NEWS

(Trade Headlines Of The Issue)

Deaths

James Dean, young Warners star, dies in an auto accident (page 10).

Distribution

UA is bullish on foreign operations as vice-president Arnold Picker foresees a 1956 foreign gross of $30,000,000 (page 10).

Lacy W. Kastner, president, Columbia International, will preside at the company's first Far East sales convention in Manila (page 31).

Exhibition

Elmer Rhoden, NT president, is baffled over Hollywood opposition to the exhibitor-sponsored Audience Awards poll (page 12).

Financial

Columbia's fiscal year ended June 25 breaks all records with an income of $4,949,000 (page 9).

International

Japanese film executive reveals that his country's censorship system is currently under fire (page 25).

Student rates return in Famous Players Canadian houses; open stores on Friday nights help theatres (page 30).

Legal

A Federal Judge makes an effort to speed the government's presentation of evidence in the 16mm. anti-trust against major distributors (page 10).

Times fights "Game Of Love" censorship in Chicago (page 12).

Legislative

Alfred M. Loew and the U. S. State Department agree to disagree over the withdrawal of "Blackboard Jungle" from the Venice festival (page 31).

Mel Konecoff

Another junket for the bow of a top feature takes a reporter to Barre, Vt., as the guest of Paramount to view Alfred Hitchcock's "The Trouble With Harry"; no speeches at "Oklahoma!" luncheon; Lauren Bacall eats egg-roll to boost "Blood Alley"; and other miscellany fills a busy metropolitan week (pages 9 and 32).

Organizations

TOA directors at the organization's Los Angeles convention elect Myron Blank new president; E. D. Martin terms arbitration a step in the right direction and endorses tax repeal (page 9).

TOA and Allied are slated to be invited to a Rome international meeting in an effort to form a global exhibitor unit (page 9).

Production

Hal Makelim announces that the first three features produced under his exhibitor participation plan will be personally financed (page 10).

U-I executive Al Daff reveals that the company's new global thinking approach has led to the signing of top European and other film stars (page 12).

Technical

The new Todd-AO process and "Oklahoma!" by Rodgers and Hammerstein bow at New York's Rivoli (page 14).

Sikor Film Distributing Company recently signed a contract with Continental Films Distributing, Inc., New York, for the latter to act as sales representative in the U. S. of "Hill 24 Doesn't Answer," produced in Israel. Seen signing the contract are, left to right, Frank Kassler, president, Continental; Zui Kolitz, producer of the film; and David Karny, Sikor board vice-chairman.

NEW YORK

By Mel Konecoff

1955 MAY WELL go down in history as the year of the short junket. It's gotten so that we keep a bag packed and ready to go at the slightest provocation, and some of them have been slight. Not that we're complaining, y' understand, nor are we referring to this particular item.

Konecoff

The other day we received an invite to view the wonderfully colorful scenery of Vermont in autumn, and there is very little that can beat it, as well as to attend the world premier of Alfred Hitchcock's latest film for Paramount "The Trouble With Harry."

It's off via chartered airliner from LaGuardia Field shortly thereafter with a stopover in Boston to pick up that city's distinguished critics, and then off for Burlington where we landed via instruments because of a heavy dew in the air. Then a bus trip to the capital of the state, Montpelier. Then a short ride to Barre for dinner at the auditorium, a welcome by Governor Joseph B. Johnson and local and imported dignitaries, as well as the premiere at the Paramount.

This aforementioned heavy dew in the air fell now and again but an entertained audience never gave it a thought as it sat fascinated by Harry and his troubles on the screen.

Following the premiere showing, Governor Johnson, a grand guy, was host at a special buffet supper party in Montpelier. The next day, a guided tour by Hitchcock describing the shooting of the film in the area and pointing out the locations was called off on account of heavy ra . . . er that is dew the day before. Instead, before taking off for the plane and reversing our arrival pattern, we had a chance to sit down with Hitchcock and Shirley MacLaine, newcomer-star of the film, and yack it up for a while.

Hitchcock reported that the film cost $1,030,000, due to Technicolor costs in the main, with other costs being kept reasonably low . . . the latent ham in him is the reason he appears in all his pictures and not superstition . . . he reported previews all over had audiences pleased with the film . : . He used unknowns to keep the costs down and also because they fitted the parts, something "names" might not be able to do . . . his next is a real scary suspense film with Jimmy Stewart and Doris Day called "The Man Who Knew Too Much" . . . he's off shortly for a two month tour of Scandinavian countries and Japan to make sure "Harry" gets the right sendoff as well as the proper translation in titling and dubbing . . . his next will be "The Wrong Man" with Henry Fonda and is being written by Maxwell Anderson . . . re his TV series of half hour shows, he will direct six of the 39 scheduled; but will supervise the others . . . he opined that the industry must use new people more and more to develop a reservoir of new talent, to keep costs low, and to insure proper casting for many roles . . . the American public is

(*Continued on page 32*)

BROADWAY GROSSES

(As of this Monday)

Average Business On Broadway

NEW YORK—Despite the advent of three new pictures, Broadway first runs were only doing average business last weekend.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"Blood Alley" (Warners). Paramount claimed the first week would hit $47,000.

"Ulysses" (Paramount). Globe expected the eighth week to reach $14,000.

"Seven Cities Of Gold" (20th-Fox). Roxy announced $15,387 for Friday through Sunday, with the opening week heading for a rather poor $31,000.

"Night Of The Hunter" (UA). Mayfair was sure of a $21,000 second week.

"It's Only Fair Weather" (MGM). Radio City Music Hall, with stage show, announced $85,000 for Thursday through Sunday, with the fourth and last week sure to tally $138,000.

"The McConnell Story" (Warners). Astor expected the second week to reach $15,000.

"The Desperate Hours" (Paramount). Criterion reported $43,000 on the opening week.

"My Sister Eileen" (Columbia). Victoria dropped to $18,000 on the third week.

"To Hell And Back" (U-I). Capitol was down to $31,500 on the third week.

"The Phenix City Story" (Allied Artists). Loew's State claimed $10,000 for the sixth and last week.

TOA Directors Name Blank President

Martin Asks End To Exhibitor Selfishness; Terms Arbitration Step In Right Direction; Endorses Tax Repeal Fight

Los Angeles—Myron Blank, Central States Circuit president, Des Moines, was named last week president, Theatre Owners of America, by the exhibitor organization's board of directors and executive committee before the opening of the annual convention here at the Biltmore Hotel. The new president, who succeeds E. D. Martin, Martin Theatres, Columbus, Ga., made a plea for harmony in the industry following his election.

Five assistants to the president were designated by TOA toppers. They are Nathan Greer, Santa Fe, N. M.; George G. Kerasotes, Springfield, Ill.; Samuel Rosen, New York; J. J. Rosenfield, Spokane, Wash.; and Ernest G. Stellings, Charlotte. The appointment of presidential assistants was the result of efforts to relieve Blank of some of the tremendous responsibilities in his new post. Martin became chairman of the board, succeeding Walter Reade, Jr., who retired; Samuel Pinanski continues as honorary board chairman; and Alfred Starr was reelected executive committee chairman.

Other officers elected were, as vice-presidents, Carl E. Anderson, A. Julian Brylawski, Horace Denning, Lester Kropp, Pat McGee, Albert M. Pickus, John Rowley, and Roy Cooper; secretary, Robert R. Livingston; assistant secretary, Joseph Alterman, who has been in charge of TOA New York headquarters; and treasurer, S. H. Fabian. Mitchell Wolfson was named chairman, finance committee. The board retained Herman M. Levy as general counsel.

Executive committee members elected were Art Adamson, Tom Bloomer, James S. Carbery, C. E. Cook, Edward L. Fabian, Edwin Gage, Bolivar Hyde, Jack Keiler, Mack Jackson, R. M. Kennedy, M. A. Lightman, Jr., Arthur H. Lockwood, Roy Martin, Jr., Martin J. Mullin, Robert J. O'Donnell, J. J. O'Leary, A. Fuller Sams, Jr., Jay Solomon, Morton Thalheimer, David Wallerstein, Nat Williams, and R. B. Wilby.

Martin Tells Directors Allied Merger "Difficult"

Outgoing president Martin told the board of director that "although there is unity in the relief sought for exhibitors, the paths toward achievement are further apart," in his report on what was accomplished in his term. Because of the differences in organizational makeup and in personalities, he said that a merger with Allied States Association, or the creation of a new organization, will be difficult in the foreseeable future. He warned that the voice of exhibition will not be heard in the industry until exhibitors "think and act" for the betterment of all, instead of for selfish ends. The recently-completed draft of an industry arbitration plan he termed "a step in the right direction." To the activities of the TOA-sponsored Exhibitors Film Financial Group, Martin attributed increased Hollywood production by the majors, and gave his personal endorsement to a full-scale campaign to eliminate the Federal admissions tax. He praised highly A. Herman's activities as New York office head.

Ned E. Depinet, prominent industry figure, recently accepted the post of general chairman of the 17th annual showmanship dinner of the Motion Picture Pioneers to be held at the Waldorf-Astoria, New York, on Nov. 4, in honor of Herman Robbins.

Activities of the board preceding the official convention kick-off included the renewal of membership in COMPO for one year, with Samuel Pinanski to continue as a member of the Council's triumvirate, Pat McGee as alternate; a resolution to go on record in support of complete elimination of the Federal admissions tax, a fight urged by Pinanski; and approval of a resolution warning that TOA may be forced to seek "other forms of relief." Starr, co-author of the statement, declined to elaborate, except that several remedies "are available." He emphasized, however, that TOA is committed to friendly persuasion through arbitration and conciliation.

Reports were delivered to the convention delegates concerning TOA activities in the past year by various committee chairmen. These included organization and membership, Kerasotes, Walter L. Morris, and Adamson, co-chairmen; national legislation, chairmaned by Brylawski; theatre equipment and accessories, Joseph J. Zaro, Lucian E. Pope, Gage, co-chairmen; state and local legislation, LaMar Sarra and Robert E. Bryant, co-chairmen; and insurance, Lockwood, Gene Lutes, and Stellings, co-chairmen.

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TOA, Allied Invited To Global Exhib Effort

New York—Representatives of Theatre Owners of America and Allied States Association will be invited to attend and participate in the forthcoming Union Internationale de l'Exploitation Cinematographique, to be held in Rome Oct. 26-29, it was announced last fortnight by Italo Gemini, president, AGIS, the Italian exhibitor organization, who was en route to the TOA Los Angeles convention. Gemini expressed hope that the American groups would accept the invitation looking toward a world wide exhibition organization.

The AGIS executive revealed that Pope Pius XII will receive a group of delegates in audience and that the President of Italy will address the convention. Commenting on Italian film production, Gemini said that films exported here do not find a "ready made market," with the result that producers have adapted their films to American tastes, losing in turn the foreign flavor for which Italian product has been noted. He asserted that the Italian market is the best for U. S. product because of the large number of new and modernized theatres patronized by avid filmgoers.

Gemini expressed hope also that his visit here will bring about closer liaison between UIEC and the American exhibitor associations. He noted that UIEC policy is aimed at coordinating activities of national groups to solve common problems. At present, he said, UIEC represents 40,000 theatres around the world, attended by three million people.

Efforts toward the establishment of a global organization have seen TOA and Allied representatives in frequent contact with European counterparts.

Columbia Hits New High

New York—Columbia net profits scaled new heights in the fiscal year ended June 25, it was announced last week by Harry Cohn, president, who revealed that revenues reached $4,949,000 for that period, compared with 3,595,000 for the previous 12 months. The best preceding period was the 1936-37 fiscal year, in which net profits of $3,706,541 were chalked up. Cohn noted that the net for the past year was reduced approximately $1 million by the inauguration of a conservative policy in the treatment of foreign prints and advances to producers.

Profit before taxes for the recent fiscal year were $8,650,000, compared with $8,381,000 in the 1953-54 period. The Federal tax provision was $2,100,000, compared to $3,250,000, while the state and foreign tax allotment was $1,602,000, compared with $1,5356,000. Earnings were equal to $5.64 per common share on the 833,034 shares outstanding June 25, compared with $4.01 on the same number in the preceding period. On the basis of the 1,041,293 common shares now outstanding, the earnings per share would be $4.51, against $3.21.

UA Bullish On Foreign Operations With $30,000,000 Seen For 1956

New York—United Artists business is still on the upgrade according to a report issued by Arnold Picker, vice-president in charge of foreign operations, and the future looks extremely bright for this phase of the company's operation.

At the end of a 35-week period in 1955, the company's billings abroad were 40 per cent ahead of the same period last year, and at the present rate, it is expected that the goal of 20 million dollars for the year will be substantially topped. The operation still amounts to 40 per cent of the over-all company income. To illustrate the progress that has been made, in 1951 when the present management took over the billings from foreign territories amounted to $5,500,000 and it looks as though 1956 will see that figure approach the 30 million dollar mark.

Picker announced that as a result of three recent conferences with overseas executives and personnel in London, Tokyo, and Miami, plans have been formulated which will see the bigger company releases make themselves felt abroad in 1956. Initial dates, for instance, on "Not As A Stranger" have indicated that this will be the biggest United Kingdom grosser in the company's history, with similar indications holding for "Summertime" in Japan.

A number of problems still face the industry abroad and on the agenda are the problem of price and rental controls in effect without relief except for CinemaScope films in Latin America; the inequality of licensing and the remittance situation in Japan; the tremendous amount of money belonging to American companies blocked in the Philippines; the unfairness of the film rental ceiling in Denmark; the need for a reduction in the admissions tax in Britain.

A number of problems could be solved if Eric Johnston and the MPA would formulate and pass on a united plan for global action in all spheres, Picker said. He felt that if the industry were to act as a united unit, governments abroad would accept recommendations for the good of the industry as a whole with all members sharing in the result.

Theatre construction is tapering off, Picker reported, in many areas, although there are still a few locations where building is continuing. Japan is still witnessing theatre construction while houses in Germany are springing up at the rate of 300 every six months. The drive-in will be spreading to the European continent, and the next five years should see that operation become a big one abroad. At the moment, it is proving highly successful in Australia as well as in South Africa. More and more are on the construction boards keeping pace with the increase in auto production and sales all over the world. Germany and Southern France may be the scenes of some forthcoming ozoners.

The advent of commercial television on the British scene seems to offer no problem to theatre attendance there, although the comparison period is a relatively short one.

Arnold M. Picker, United Artists vice-president in charge of distribution, recently reported to the trade press at a New York conference that the company is shooting for an overseas gross of $30,000,000 in 1956. Seen with Picker at desk, right, is Louis Lober, general manager, UA's foreign department, while at the right, with pipe, is Mel Konecoff, MOTION PICTURE EXHIBITOR's New York editor.

Makelim To Finance First Three Features

Hollywood—The first three feature films produced under the Makelim plan will be financed privately, it was announced last fortnight by Hal R. Makelim, who revealed that the banks have taken the position that his guaranteed exhibition contracts, with 4,000 theatres, are insufficient collateral, although they represent $300,000 in non-cancellable playdates. The first production, "Peacemakers," will be released by the end of the year, it is planned.

Makelim said that he has invested already $250,000 to bring the Plan to its current status and that although he had expected partial bank financing on the basis of the signed exhibition contracts, he is not dismayed by the new development. Instead, he will pay the entire cost, amounting to about $500,000 for each picture.

In addition to his own family's investment in the Plan, two outsiders will participate, the producer revealed. They are Hugh Thomas, former Sarasota, Fla., exhibitor, and now Makelim Pictures vice-president, and C. A. Dandelake, director, Theatre Owners of North and South Carolina. Distribution, he said, will be via national film delivery, with six men appointed to act as sales representatives in areas not in the original Makelim Plan.

James Dean Mourned

Fairmount, Ind.—Funeral services for Warners star James Dean, who was killed last fortnight in an auto collision, were held here. The 24-year-old actor won immediate recognition in his first film, "East Of Eden," released only last April. He subsequently starred in "Rebel Without A Cause," which has yet to be released and then went into a role in "Giant," which he completed recently.

He is survived by his father.

Judge Speeds Trial In 16mm. Gov't Suit

Los Angeles—The Government's 16mm. anti-trust suit against major distributors, originally expected to last several months, may wind up at an early date, it was indicated last week when Federal Judge Leon R. Yankwich urged Government attorney Samuel Flatow to speed up the presentation of his evidence, concluding by the end of this week. Judge Yankwich said he would not devote several weeks of the Court's time to reading exhibits.

Judge Yankwich re-clarified his definition of conspiracy to the effect that an agreement among two or more parties to perform an act that is legal when performed by one party does not constitute conspiracy in terms of the Sherman Anti-Trust Act. Focusing the discussion, he said, "Even if there is a conspiracy—if the restraint of trade is not unreasonable —or is a reasonable restraint, then there is no case."

Later in the week, testimony was offered by Henry Roman, former Miami Beach, Fla., hotel exhibitor, and Abe Landow, former operator, 16mm. Murland, Keansburgh, N. Y., to the effect that they were forced to quit their business because they were unable to obtain product from the majors. Two other Government witnesses, Jack L. Von Volkenburg, CBS Television head, and Bernard Lowenthal, also a former Miami Beach hotel exhibitor, did not categorically assert that their business was jeopardized by lack of product, but rather referred to prices, considered too high in the recent past.

Rhoden Urges Quality Films

Hollywood—The best way for exhibition to secure its fair share of the public's time is through quality motion pictures, coupled with the new processes and efficient advertising and exploitation methods, it was asserted by National Theatres president Elmer Rhoden in an opening address last week at a meeting of 160 members of the Southern California division of Fox West Coast Theatres, a subsidary of NT.

John B. Bertero, FWC president, told the meeting that Toll-TV and color TV are yet to be reckoned with, but predicted that the problem will not be too serious because the American public is a gregarious one which will always leave home to see good entertainment. It is up to exhibitors, he said, to bring the people out of the home.

National Theatres vice-president Edwin F. Zabel, who is in charge of west coast operations, expanded on Bertero's theme by saying that the exhibitor who provides the best pictures, most modern equipment, most pleasant surroundings, and most comfortable seats "need not fear the future."

DeMille Honored

Hollywood—The Screen Producers Guild annual Milestone Award, for "Historical Contribution to the American Motion Picture," went by unanimous vote of the executive board last fortnight to Cecil B. DeMille, it was revealed by president Samuel G. Engel. Presentation will be made at a date to be announced.

PICTURE PEOPLE IN PICTURES

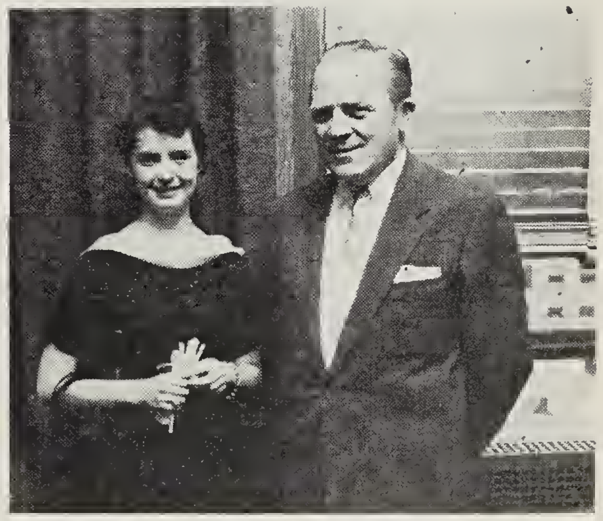
A turnout of top ranking Air Force officers and their wives and a group of top female aviators highlighted the recent New York City bow of Warners' "The McConnell Story," Astor. Seen, left to right, are John Cusack, managing director, Astor; Natalie Wood; Captain Peter Fernandez; and Tab Hunter; and Mrs. Jimmy Doolittle awarding a citation to officers of the Air Force Wives Association on the Astor stage as emcee Bob Russell looks on.

Joan Collins, star, 20th-Fox's "The Girl In The Red Velvet Swing," recently joined Bronx Borough President James E. Lyons and a delegation of civic and business figures at a special "Carnival Of Lights" celebration in the Bronx.

Edwin Gage, vice-president, Walter Reade Theatres, recently presented a check for $1,000 to Ralph Lanterman, manager, Community, Morristown, N. J., as first prize in the "Jack Harris Drive." Walter Reade, Jr., president of the circuit, and Harris, film buyer, look on.

A sneak preview of U-I's "The Second Greatest Sex" was held recently at the RKO 86th Street, New York City, and seen attending, left to right, are Budd Rogers, U-I board of directors member; Max Fellerman, head, Astor and Victoria; P. D. Dana, U-I eastern sales manager; Ed Heiber, branch manager, U-I Philadelphia exchange; and Ray Moon, assistant general sales manager, U-I.

During a recent three-week stay in New York City to publicize her grown-up screen debut in RKO's "Glory," Margaret O'Brien visited Walter Branson, world-wide sales manager, RKO.



Many industry executives attended a cocktail reception held in honor of Jack Goetz, at the Essex House, New York City, recently, hosted by Republic president Herbert J. Yates. Gaetz, associated with Consolidated Film Industries since its inception, will join CFI on the west coast. From left to right are Dr. Emanuel Stern, Adolph Zukor, and Goetz; Yates and Milton R. Rackmil, president, Universal-International; and C. Halstead Cattington, Hollywood Television; Andy Gebstaedt, Republic advertising manager; Richard G. Yates, Hollywood Television; Roberta Daniel, publicity manager, Republic International; Gaetz; "Hank" Pasner, assistant sales manager, CFI; Ken Coleman, sales manager, CFI; and J. J. Petrauskas, Jr.

U-I's Global Thinking Approach Causes Signing Of Foreign Stars

Borchers

New York—Universal-International has instituted a new program, calculated to revitalize not only that company, but the American motion picture industry as a whole. The move, announced by Al Daff, U-I executive vice-president, will be an attempt to pump new blood into American productions through the use of foreign performing, writing, and directional talent. Daff considers the new company policy another step in U-I's global thinking.

The vice-president recently returned from a European trip, which culminated in the signing of O. W. Fisher, German film star. Over a period of two years, each of his films has grossed over a million dollars. Due to German commitments, Fisher will only be able to make two features in Hollywood in the next three years. He has signed a contract with U-I calling for roles in five productions.

Rossano Brazzi, star of "Summertime," is another foreign personality recruited by U-I in their new program. A film has already been selected for Brazzi, and Jane Wyman has been chosen as the actor's co-star.

It was also announced that Cornell Borchers, British "Oscar" winner, has been signed to a contract. She will appear opposite Rock Hudson in "Never Say Goodby."

Universal-International's search for foreign talent has even extended to Israel, where the talents of Ziva Shapir have been acquired by the company.

The foreign performers being recruited by U-I will supplement their Hollywood talent school, instituted five years ago. The school is presently undergoing expansion and is expected to develop new screen personalities.

Alfred E. Daff, executive vice-president, Universal-International, in Munich recently, signed O. W. Fisher, German actor, to a five-year contract.

Another Well For 20th-Fox

New York—Drilling on the eighth oil well on the property of the 20th-Fox studio in Hollywood has begun, it was revealed last fortnight by president Spyros P. Skouras in a press release. It is anticipated, he said, that oil and gas sales from seven producing wells now in operation there will commence within the next month, with substantial revenues accruing eventually.

Academy Telecast Set

Hollywood—The telecast of the Academy Award nominations will go over the NBC coast-to-coast network on Feb. 18, sponsored by the General Motors Oldsmobile division, it was announced last fortnight by George Seaton, Academy president. The final awards will be presented Mar. 21 in telecast ceremonies also sponsored by Oldsmobile.

Goldwyn Suit Near Settlement

San Francisco—Attorneys in the $6,750,000 anti-trust suit brought by Samuel Goldwyn against Fox West Coast Theatres, and other defendants, held conferences last fortnight looking toward an out-of-court settlement, it was announced by Arthur B. Dunne for the distributors and Joe Alito for the producer.

Following a hearing, Federal District Court Judge Edward P. Murphy withdrew a request for documents in the action, but kept the trial date on Oct. 31 open on the Court calendar. He commended both parties for their conduct in the case.

AA Subsidiary Expands

New York—Lloyd Lind, vice-president and general sales manager, Interstate Television Corporation, subsidiary of Allied Artists, last week announced the establishment of an office in Toronto, Canada and the appointment of Richard Fischer as Canadian division manager.

Times' "Game Of Love" Fights Chicago Censorship

CHICAGO—Spurred by its recent victory in getting the controversial "The Game Of Love" shown in Boston, Times Film Corporation is renewing its legal efforts to lift the ban on the film in Chicago.

A hearing began last week in the Federal Court here on an action brought by the movie company seeking a basic court test of the constitutionality of the city censorship system. Appointed by the Court, Master Shipman presided over the hearing. In its complaint, Times Film names as defendants the city of Chicago, Mayor Richard A. Baley, and Police Commissioner Timothy J. O'Connor.

In denying Times a permit to show the film, the defendants are infringing on its constitutional rights in violation of the first and 14th Amendments to the Constitution, guaranteeing free speech and the right to engage in lawful business, the complaint declares.

Hollywood Opposition To Poll Baffles Rhoden

New York—Elmer C. Rhoden, national chairman, Audience Awards Committee, expressed surprise last week at reports that some Hollywood segments of the motion picture industry might refuse to cooperate with the poll.

"There are scores of polls," said Rhoden, president, National Theatres, "some conducted by magazines, some by newspapers. The COMPO-sponsored Audience Awards are conducted for the theatre patrons through the exhibitor, and can be considered the first national public election since we anticipate there will be approximately 25 million votes cast. I cannot conceive of even a small group of people in show business opposing the idea of acknowledging the public vote. The Academy Award is a great and important function in stimulating the creative genius that is Hollywood. There can be no greater tribute than an artist's recognition of his fellow artist's achievement. The public knows this and appreciates it. However, we of the motion picture industry should be equally aware of the fact that our job is to entertain the public. From the first days of the theatre, show business bests have been the public's favorites. We should welcome the opportunity to hear from our audiences as to what pictures, stars and new personalities they prefer."

Meanwhile, a price of $2 per thousand has been set by National Screen Service for Audience Awards ballots to be used by the public, it was announced by Robert W. Coyne, COMPO special counsel.

"A number of exhibitor leaders whom we consulted," Coyne said, "told us they thought this price eminently fair. It was made possible only by the enormous print order. The first print order is for 35,000,000 ballots, and the printer has been instructed to hold his plant in readiness to increase the number as soon as National Screen has received enough orders to indicate the number that will be finally necessary."

Lasky Heads Eastman Festival

Rochester, N. Y.—The George Eastman House Festival of Film Artists will be chairmaned by Jesse L. Lasky, veteran producer, and ceremonies to honor and award citations to living film artists who made unique contributions to the American industry between 1915 and 1925 are scheduled for Nov. 19. The 20 to be cited, from players, directors, and cameramen, will be selected from ballots mailed to over 400 eligible voters who were active on the scene in the ten-year period.

Associated with Lasky are Carey Wilson, Screen Producers Guild, vice-chairman; Jack Mulhall, Screen Actors Guild; Frank Borzage, Screen Directors Guild; and Jackson Rose, American Society of Cinematographers. In addition to the Eastman House staff under the direction of General O. N. Solbert, others assisting to conduct the festival are Richard Griffith, Museum of Modern Art; W. Ward Marsh, film critic, Cleveland Plain Dealer; and James Card, film curator, Eastman House.

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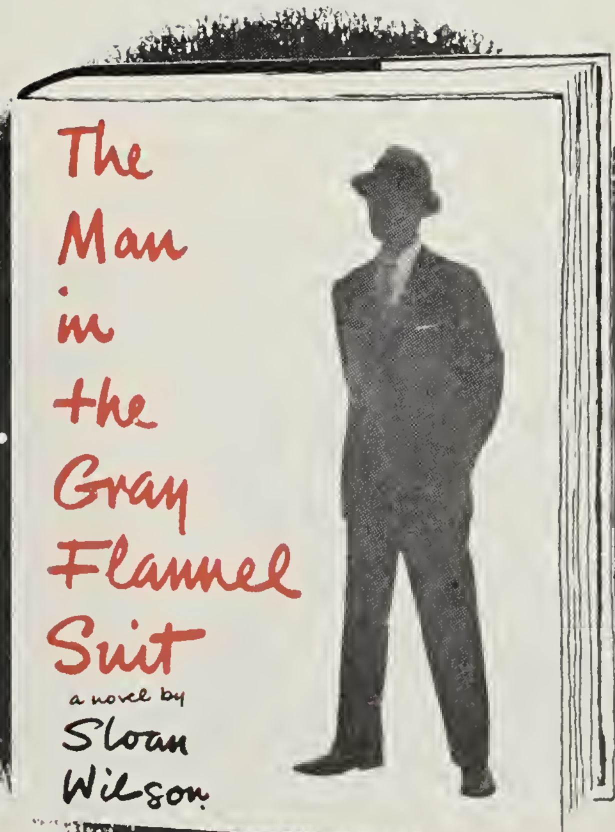
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"Oklahoma!" Introduces Todd-AO Process

Picture And Medium Make Joint Debut In Rivoli; Bow Marks New Success For Top Stage Musical

Richard Rodgers and Oscar Hammerstein, II

One dark winter day in 1942, the head of a top Hollywood movie company heard Alfred Drake sing three songs from a projected musical titled "Away We Go." He could have screen rights for $75,000, he was told. He decided against it, saying that "The public is sick of western musicals."

Since its Broadway debut on March 31, 1943, Rodgers and Hammerstein's "Oklahoma!," as it has since been called, has earned over $100,000,000, and it was not for sale to the movies at any price. However, in August, 1953, Rodgers and Hammerstein stated, "We have been waiting to film 'Oklahoma!' in a process big enough to create a picture, without a frame, of the outdoors, yet mobile and elastic enough to show a love scene in a warm and intimate way. In the Todd-AO process we have it." The finished picture, will be distributed throughout the world by Magna Theatre Corporation, following its bow at New York's Rivoli this week.

Michael Todd had been interested in the production of the first film of an entirely new type of motion picture audience-participation process. He felt, however, that certain improvements were necessary. Todd called the research director at the American Optical Company, Dr. Brian O'Brien, and told him what he had in mind. "Just make sure it comes out of one hole," he said. Dr. O'Brien then put to work a team of 100 research engineers and scientists. In July of the following year, Fred Zinneman made the first tests with cameraman Harry Stradling. "So far as I'm concerned," he said in his report, "there is nothing you cannot do with this medium." Three weeks later, Rodgers and Hammerstein attended a test showing in Buffalo. "This is for us," they said. "We are convinced that this medium is the one best suited for the welding together of stagecraft and film technique. We feel confident that 'Oklahoma!' will have its dramatic impact transmitted to the screen as we have always wanted it to be."

Dr. O'Brien went back to the AO laboratories in Southbridge, Mass., to sharpen the process for the filming of the musical play the following summer. In June, 1954, Todd-AO was officially unveiled to the motion picture trade, the demonstration taking place on a converted sound stage at the MGM studio in Culver City, Cal. Following a 45-minute demonstration that included a roller coster ride, test dance numbers and a dramatic scene from "Oklahoma!," Dr. O'Brien said, "We want to remove the end of the theatre and have the audience look through a window at the world. The scenes we have shown are finger exercises before the concert of "Oklahoma!"

Motion picture art has mechanical and creative advantages. To get the full benefit of all of these, producer Arthur Hornblow surveyed sites in Oklahoma and elsewhere before selecting an Arizona location. The San Raphael Valley was the one place that met all requirements, beautiful cloud formations, skies free of airplanes, and rolling green fields unobstructed by symbols of commerce.

Corn was grown "as high as an elephant's eye," and a complete farm designed by Oliver Smith, "Aunt Eller's farm," consisting of a two-story dwelling, a barn, a windmill, a smokehouse, and a hurricane cellar, was built, creating a bit of 1907 Oklahoma in Arizona. Zinnemann's insistence on authenticity brought forth unusual props, seven acres of wheat, a peach orchard, and the necessity that the corn grow on a sloping field adjoining the farm house set. Another location was the Elgin railroad station, where Agnes de Mille staged the dances for "Kansas City."

Rodgers And Hammerstein Tell Why the 12-Year Wait Before The Play Was Given Film Treatment

We can't help having a special affection for "Oklahoma!," the beginning of our partnership. That's one of the reasons why we took so long to sell the movie rights: we were unwilling to trust anyone but ourselves. We solved the problem by forming our own picture company to present "Oklahoma!" as the first production in Todd-AO.

When people ask us, "What did they do with 'Oklahoma!' in Hollywood?" we have to answer that there is no "they" in this case. If anything is wrong with the picture, blame us. This does not mean, of course, that we can yet call ourselves picture producers. The production was put in charge of Arthur Hornblow, Jr., with Fred Zinnemann as director.

We waited to film the play because we felt "Oklahoma!" in a new medium might not be as stimulating as the original, unless we could do something that would make the film another first in our experience. When we first saw Todd-AO we realized we found the method.

For many years, theatre people thought it fashionable to look down at the synthetic procedure of picture making. But no art form exists that is not synthetic. The ceiling of the Sistine Chapel is a collection of figures, the Fifth Symphony of Beethoven is a collection of notes. Whether or not the camera stops eighteen times during a given scene is of no importance. The only thing that should interest us is what the finished scene has to tell. The art of motion pictures is a laboriously difficult one, but it is an art expressed with talent and emotion. That our picture version fulfills these requirements is our prayer for "Oklahoma!"

Gordon MacRae was signed to play Curly; 19-year-old Shirley Jones is Laurey; Charlotte Greenwood, for whom the part originally was written, impersonates Aunt Eller; Eddie Albert and Gloria Grahame were chosen for Ali Hakim and Ado Annie; Gene Nelson is Will Parker; and James Whitmore, Barbara Lawrence, and J. C. Flippen complement the cast.

Gordon MacRae, as Curley, sings about the wonders of "The Surrey With The Fringe On Top" to Shirley Jones, as Laurey. Center, Rod Steiger, as Jud, tries to kiss Laurey on the way to the box social. (Right) Oscar Hammerstein, II, in plaid shirt, joins production assistants admiring the 16-foot corn, "high as an elephant's eye," grown especially for the production of "Oklahoma!" near Nogales, Arizona.

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Directed by **FRED ZINNEMANN** Produced by **ARTHUR HORNBLOW, Jr.** Dances Staged by **AGNES DE MILLE** Screen Play by **SONYA LEVIEN** and **WILLIAM LUDWIG**

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TODD-AO

NEW sight! NEW sound! NEW screen!

Like Rodgers & Hammerstein's "OKLAHOMA!", all great motion pictures of the future will bear the distinctive imprint—PRODUCED IN TODD-AO . . . This is the new motion picture era . . . it's TODD-AO! . . . Truly revolutionary . . . Ecstatic in its realism . . . supreme in its audience emotional involvement and participation . . . TODD-AO is supersonic in its possibilities . . . you live the action . . . you're part of it . . . TODD-AO is the entertainment miracle born of inspired boldness and determination through the happy marriage of science and the motion picture art.

UNITED ARTISTS THEATRE CIRCUIT INC.

You're in the show with TODD-AO!

$500,000 Plus Newspaper Ads To Launch Film In 50 Key Cities

One of the heaviest pre-selling advertising campaigns ever put behind a film will be used by Magna Theatre Corporation in releasing the $7 million version of "Oklahoma!"

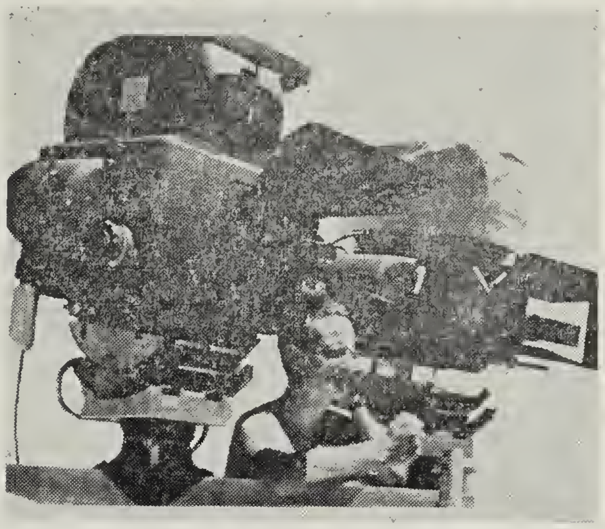
Matsoukas

Saturation advertising totaling 6,000 lines is being run in every newspaper in New York in advance of the Oct. 13 world premiere. Later, as the film opens on a progressive city-by-city schedule in 50 top markets of the country, it will be backed again in each instance by 6,000-line promotion campaigns in all area newspapers, according to Magna. An impressive budget has been earmarked also for ads in Sunday magazine sections, both syndicated and local, for local merchandising tie-ins, and for a sizable campaign in general magazines.

Total newspaper expenditure in the campaign is estimated at more than $500,000, and Magna plans continued heavy newspaper advertising in each market, to be financed jointly by the company and exhibitors.

Nicholas J. Matsoukas, Magna advertising, publicity, and exploitation director, said: "Being a realist and a firm believer in the real value of advertising through the printed page, I am convinced of the wisdom of allocating the major portion of our advertising budget to newspapers."

Figuring importantly in the newspaper advertising will be the exhibition policy established for the picture. All showings in the initial 50-market bookings will be on the roadshow system, two screenings a day, with all seats reserved. Every newspaper ad will carry a coupon to be used for advance mail-order reservations. Box-office reservations also will be available, but the bulk of the sale is expected to come from the coupon ads.



Director Fred Zinneman and Todd-AO camera.

How I Happened To Direct "Oklahoma!"

By Fred Zinnemann

In most of my work as a director, I have been associated with dramatic subjects. I had never made a color film, let alone one in any of the new techniques, and I had not been associated with a musical picture since 1931. Needless to say, it was quite a challenge to direct "Oklahoma!" in color and in the largest and most revolutionary medium introduced so far.

It soon became apparent to me that Todd-AO had great possibilities. Rodgers and Hammerstein were interested in producing in the new process. Two top film executives, Joseph Schenck and George Skouras, also became involved in the project. At this juncture, I was asked to direct "Oklahoma!" and to take part in the further development of Todd-AO. A few days convinced me of its possibilities. However, the big question was, would it be possible to tell a story about people in Todd-AO? The first job must be to find the answer. Otherwise, it would be hardly possible to tell a story such as "Oklahoma!" on the screen. During the next few weeks, with Harry Stradling at the camera, we shot all sorts of scenes.

To me, as a director, the greatest excitement of this new medium lies in the fact that the characters are brought to the audience so intimately that one can almost read their thoughts and feelings.

Due to the Todd-AO wide-screen, it is possible to show a vast part of the world surrounding the protagonists without ever losing the intimacy of their performance. It was this consideration which led us to shoot a large part of the film on location, including some of Agnes de Mille's dance numbers.

Todd-AO Camera New And Versatile

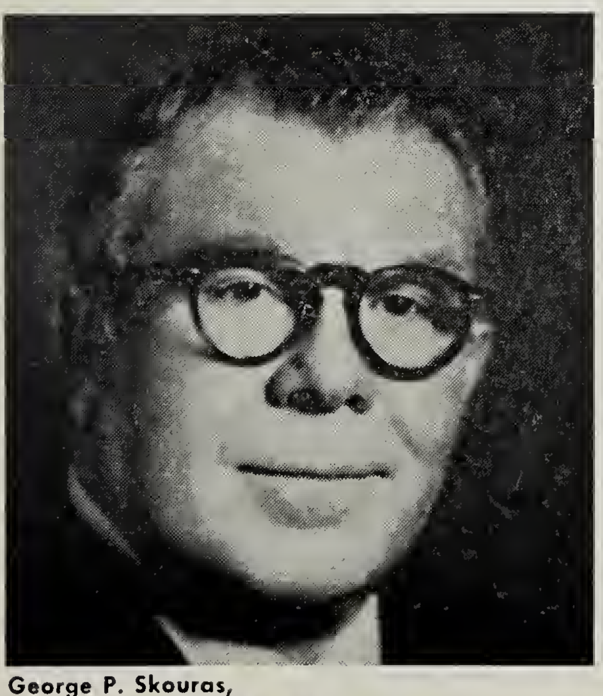
Dr. Brian O'Brien, vice-president, American Optical Company, with a group of scientists, developed the Todd-AO camera, which is approximately the size of a Mitchell, and is about the same weight due to the use of new fiberglas insulation, but has slightly larger head and wider film magazines for the 65mm. negative. However, regular release prints are made on 70mm. film to accommodate the six stereophonic sound tracks.

O'Brien

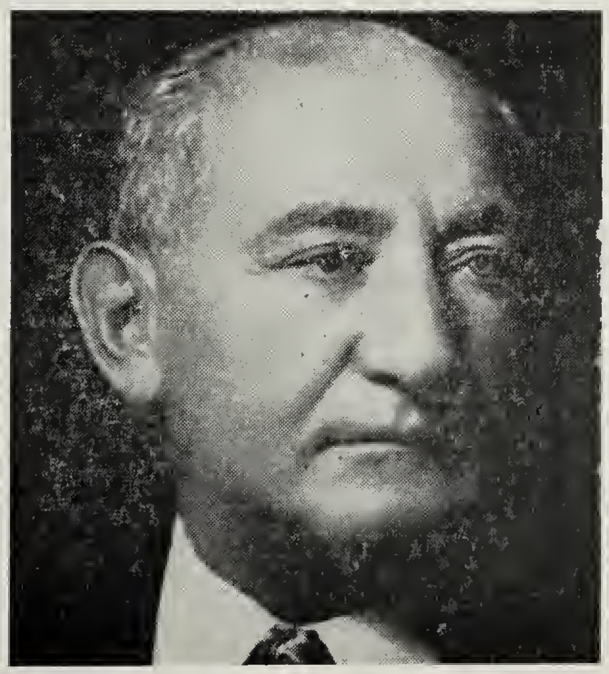
The wider Todd-AO film allows greater flexibility and degree of clarity and a higher speed of film travel, up from the conventional 24 frames per second to 30, which guarantees to smooth out action on a larger screen.

As with conventional cameras, the Todd-AO takes a range of lenses of different sizes. Unlike the lenses used on 35mm. cameras, it has a selection of four lenses that cover everything from a closeup to a distance scenic or panoramic shot. Dr. O'Brien designed the camera as a convertible one, so constructed that all four lenses can be used interchangeably.

According to Robert Surtees, who directed the photography of "Oklahoma!," Todd-AO presents a much better format, one of greater compositional latitude for the cameraman. As more Todd-AO cameras are manufactured they are to be made available to other producers.



**George P. Skouras,
president, Magna Theatre Corporation**



**Joseph M. Schenck,
Magna board chairman**

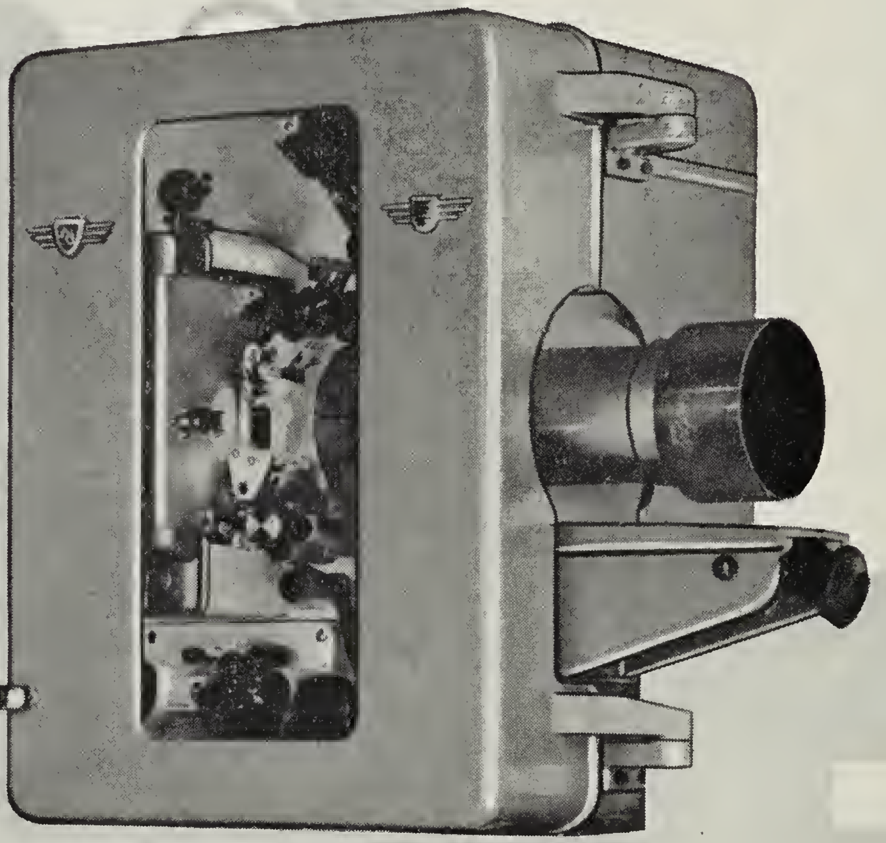
**Malcolm Kingsberg,
Magna treasurer**

RODGERS & HAMMERSTEIN'S

"OKLAHOMA!"

A Motion Picture Milestone
produced in TODD-AO

Philips extends its compliments to The TODD-AO Corporation and the new production "OKLAHOMA!" This new system now brings to motion picture audiences an excitingly new and unusual sensation of reality from a deeply curved screen. This is undoubtedly the most important contribution to the modern art of motion picture reproduction.



After careful investigation of the leading firms throughout the world, Philips was chosen by American Optical Company as the one company best qualified to collaborate in the design and manufacture of this universal projection equipment. The new equipment will accommodate either 70 mm. or 35 mm. film and is also capable of reproducing any of the existing sound systems.

This is but one of the innumerable achievements in the design and manufacturing craftsmanship which is an integral part of Philips products wherever they are found throughout the world.

PHILIPS *the finest in motion-picture projection equipment*

Represented by:
NORTH AMERICAN PHILIPS COMPANY, INC.
100 EAST FORTY SECOND STREET
NEW YORK 17, N. Y.

NEW SIGHT!
NEW SOUND!
NEW SCREEN!

TODD-AO is the wide-angle, deep-screen motion picture system developed by AMERICAN OPTICAL CO.

OKLAHOMA!—the first picture made in the TODD-AO system will be distributed by MAGNA THEATRE CORP.

TODD-AO

NEW sight! NEW sound! NEW screen!

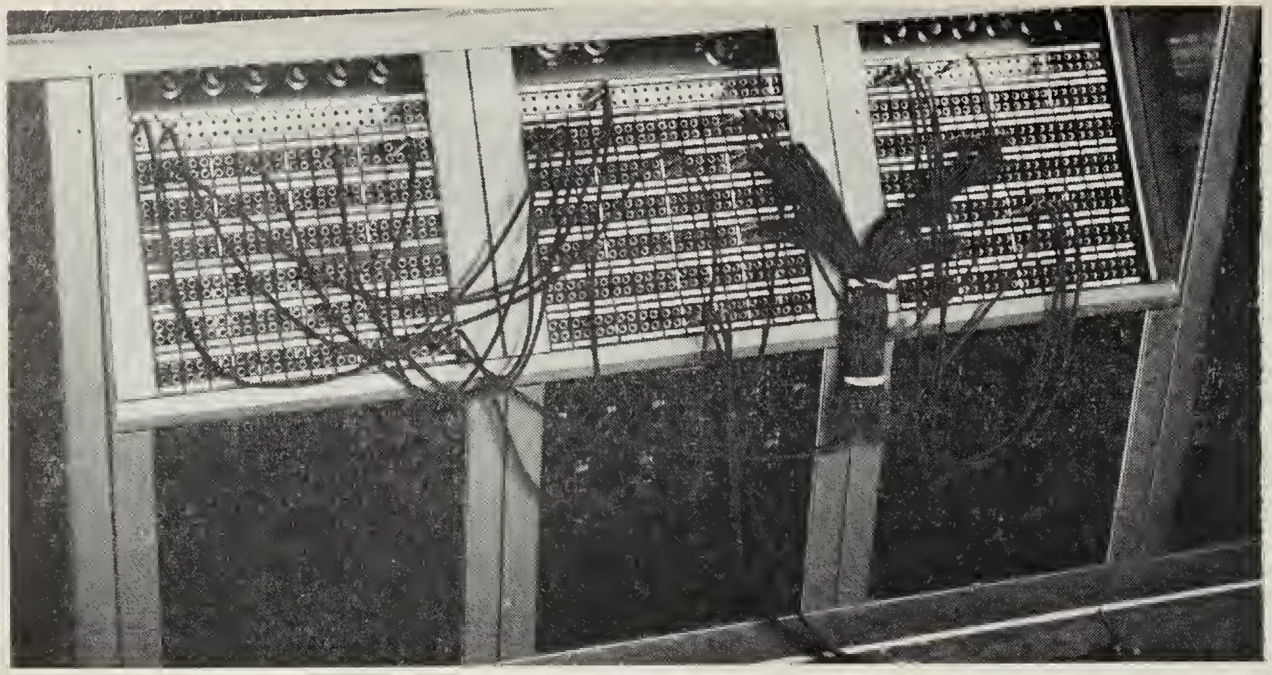
TODD-AO IS THE TRADEMARK OF THE TODD-AO CORPORATION

first presentation . . .

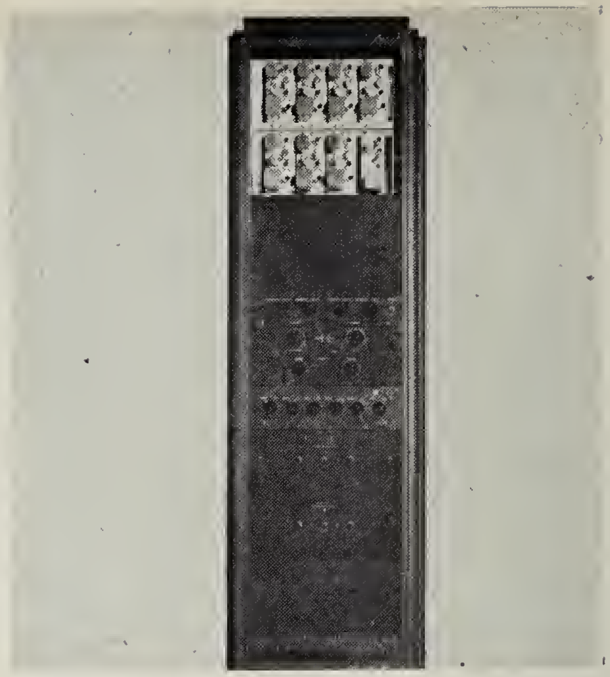
RODGERS & HAMMERSTEIN'S

OKLAHOMA!

THE TODD-AO CORP., 1270 AVENUE OF THE AMERICAS.
ROCKEFELLER CENTER, NEW YORK 16, NEW YORK



The photograph above shows the large jack bay which is part of the amplifier and power supply cabinet associated with the special re-recording console used in transcribing "Oklahoma!" in the Todd-AO process. This jack bay was necessary for the proper interconnection of all the circuits involved and was specially designed by Westrex, another company participating in "Oklahoma!"



The Altec-designed and fabricated new switching-relay-equalizer rack makes possible the use of CinemaScope, Perspecta, and Optical sound systems with the Todd-AO process.

Westrex Gives Voice To "Oklahoma!" Vista

Many favorable reports have been written about the superb quality of the six-track stereophonic sound recording of Rodgers and Hammerstein's production "Oklahoma!" at MGM using the Todd-AO process. This recording was done entirely on equipment furnished by Westrex.

Almost every item of equipment involved in this undertaking was especially designed by Westrex for Todd-AO. Two six-channel stereophonic production recording systems were supplied which were used both on location and on the studio stages. These systems consisted of mixer input facilities accommodating six stereophonic microphone inputs, a six-channel RA-1547 Recorder and associated power supply equipment. Both of these systems were mounted in van type mobile units containing their own power supplies and were self-sufficient on locations where commercial power was not available.

A special stage at MGM in Culver City, Cal., was completely equipped to do the complex re-recording necessary on such a picture as "Oklahoma!" This installation required a special console capable of accepting 96 separate input circuits. Arrangements were made so that circuits could be handled separately or grouped under controls so that each separate film containing six magnetic sound tracks in a stereophonic relation could be controlled with one attenuator. The main console is over 20 feet long and arranged to accommodate a five man crew. All necessary equalizers, auxiliary volume indicators and associated equipment are included in the main console.

Associated with the console is an amplifier and power supply cabinet which also contains the large jack bay necessary for the proper inter-connection of all the circuits involved.

To reproduce the music, dialogue, and sound effects tracks associated with the re-recording operation, Westrex furnished 12 RA-1551 Type Six-Track Stereophonic Reproducing Machines. Two additional RA-1547 Six-Track Stereophonic Recording Machines were furnished as a part of the re-recording installation. These re-

(Continued on page 24)

The Story Of Todd-AO

By Henry S. Woodbridge

Todd-AO President

Todd-AO, a wide-angle, deep-screen motion picture process, is the *new* name in the industry and it brings *new* sight and *new* sound experiences to moviegoers. It has been designed and developed to be an industry-wide system. Pictures in this process are photographed in the usual way on either large film (65/70mm.) or standard film (35mm.) as preferred and projected in the usual way from a theatre's regular booth.

The outstanding feature of the many that distinguish Todd-AO's *new* sight and *new* sound is the sense of participation—the feeling of emotional and physical participation that audiences feel because Todd-AO enables them to be part of what they see and hear. You react to emotional scenes as if the actors were actually there in the theatre and you are part of the action that takes place, reacting physically as if you were part of that action in fact. This reality is achieved by the unique design of the camera lenses, projector lenses and the deep curve of the screen; all designed to fit one with the other with the precision of a scientific instrument. By means of a special printing process the distortions caused by high angle projection onto deeply curved screens from the regular booths of theatres are magically eliminated. This has never been done before and it is what makes regular projection on a deep-screen possible.

Todd-AO is a system for every theatre, large or small. Do not fail when you go to see "Oklahoma!" in the Rivoli to walk to every corner and part of the theatre so that you may see for yourself that it is a system for every seat—something that is not true of any other method of projecting moving pictures, including standard film projection.

It has taken courage, initiative, and the wonderful American spirit of willingness-to-date, to take a risk, to bring "Oklahoma!" in Todd-AO to the Rivoli. The story of this achievement is dramatic.

(Continued on next page)

Compatible Sound Provided By Altec

As a fitting climax to the technical contributions Altec Service Corporation's engineering staff has made to the development of the complex sound phases of the Todd-AO projection system, announcement was made last fortnight of the completion and partial delivery by Altec of a highly specialized Switching-Relay-Equalizer Rack designed and fabricated at the company's New York headquarters in behalf of American Optical Company.

Altec received an order for 50 of the SRE panel racks for delivery to various theatres throughout the United States, including the Rivoli, New York, where the world premiere of "Oklahoma!" will be held this week.

The SRE racks were designed under the direction of chief engineer E. S. Seeley and C. S. Perkins, operating manager, with a major part of the supervisory technical direction performed by F. Pfeiff, Altec headquarters staff engineer, and staff engineer D. Demarest, who supplied the basic drawings from which the rack was conceived and manufactured The intricate wiring circuitry was installed by Altec electronics technicians M. Toporkoff, N. Troiano, and R. Kupchynski, with mechanical engineering details in the hands of T. Carpenter.

According to Altec's engineering department, the Switching-Relay-Equalizer racks provide complete compatibility with all existing sound systems now in use, permitting the projectionist to select operation, as the occasion may require, from Todd-AO, CinemaScope, Perspecta, or Optical recordings.

The Altec panel provides individual equalization and level balancing controls for 20 magnetic tracks. On a two-projector installation, the facilities allow setting the six Todd-AO channels on each projector for identical quality; likewise the four CinemaScope channels on each machine. In addition, a compact equalizer is provided for adjusting the Perspecta-optical channel response. For a third projector, a somewhat similar panel appears lower on the rack. The system thus is fully compatible with any of the cur-

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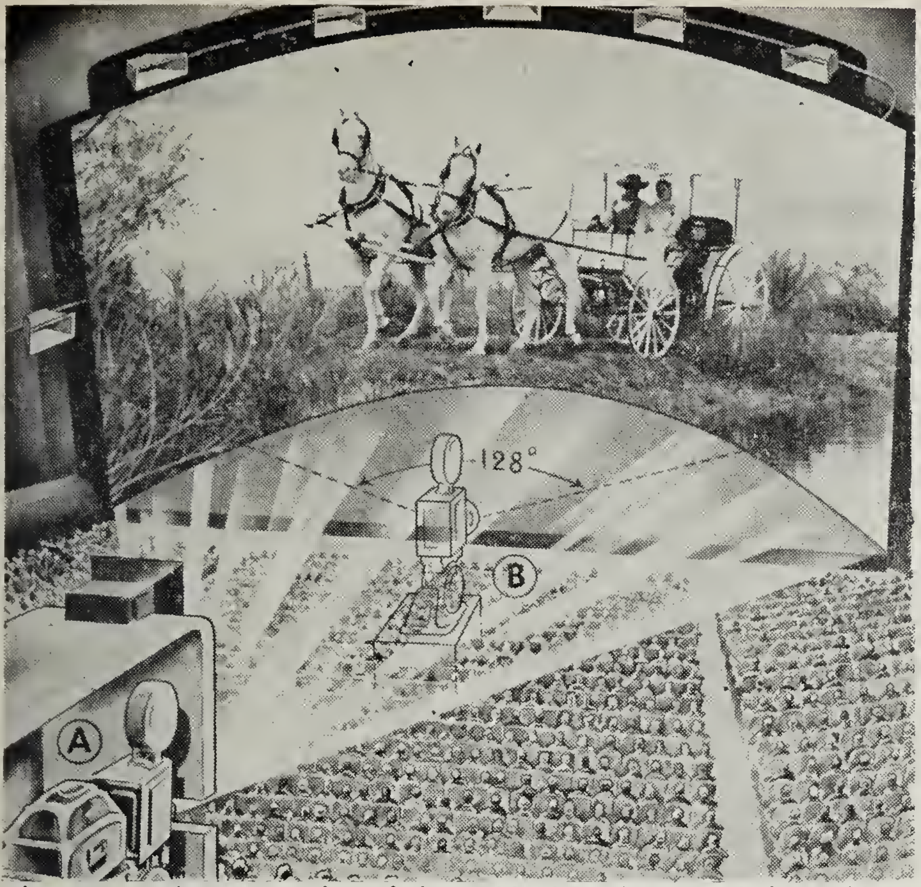
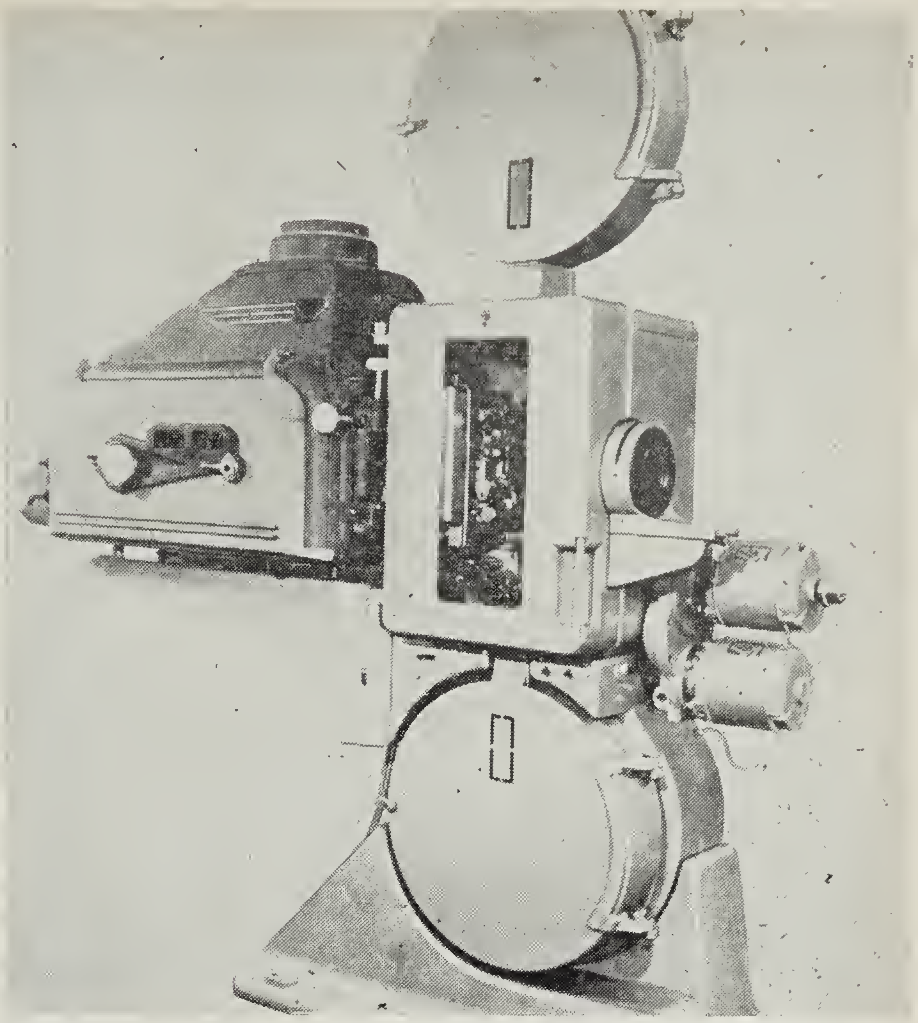


Above, an artist's conception of the Todd-AO projector and the Todd-AO sound system in theatre operation. Right, the Todd-AO "All-Purpose" projector DP70, which will be installed in 50 of the country's largest theatres this year, and eventually throughout the world, to show product in the revolutionary new process.



Todd-AO Story

(Continued from preceding page)

Dr. Brian O'Brien, then at the University of Rochester, and was asked if he could create a wide-angle, deep-screen motion picture process using one camera and one projector. When Dr. O'Brien, who shortly thereafter became vice-president in charge of research for American Optical Company, said "yes," Mike Todd went to Joe Schenck and George Skouras, who joined with him to form Magna Theatre Corporation, the company that raised the money to produce "Oklahoma!" and together with American Optical Company financed the development of the system. The two companies, in turn, formed the Todd-AO Corporation to license producers to make Todd-AO pictures and supply equipment for that purpose, and also to sell Todd-AO theatre equipment to exhibitors.

Dr. O'Brien started work early in 1953 and had upwards of 100 scientists and engineers working with him in the development of the various phases of the system. Dr. Hopkins of the Institute of Optics at the University of Rochester in particular, worked with him on the famous 128 degree "Bug-Eye" lens. The Institute was preeminent in the field of wide-angle lenses, having developed the gunnery training wide-angle lens used by the U. S. Navy.

From the outset, Skouras insisted that the concept of this new motion picture system be broadened to make it industry wide—a system for any theatre and for every seat in any theatre with the worst seat as good as the best. The concept has been achieved almost 100 per cent! To accomplish this, Dr. O'Brien developed the special printing process that eliminates distortions and makes possible projection from any theatre's regular booth.

Not long after the development work started, Arthur Hornblow joined Magna and through his efforts, Richard Rodgers and Oscar Hammerstein became interested in making "Oklahoma!" in Todd-AO.

Rivoli Gets New Face For Gala "Oklahoma!" Bow

NEW YORK—For the Broadway bow of "Oklahoma!" and Todd-AO, United Artists Theatres executive Jules Castiff spent more than $350,000 for new equipment and redecoration, exclusive of the Todd-AO projection setup. New seats have been installed by American Seating, new carpeting by Leedom, special lighting by Adams, and spots by Kliegel. Special draperies were designed by Doris Lee and installed by Novelty Scenic Studios, while J. L. Grosh, Hollywood, provided the track. Monty Salmon continues as managing director of the house.

The first tests of this new system made by Mike Todd and Skippy Sanford, our photographic director, were shown at the Regent Theatre in Buffalo in June, 1953, and successfully proved that the system gives audiences a sense of physical participation. Further tests were then undertaken under the direction of Fred Zinneman, the Oscar-winning director, to find out whether or not a story could be successfully told in this new system. The tests were shown in Buffalo on Aug. 14, 1953. In the words of Zinnemann, they demonstrated that for the first time in the history of moving pictures, audiences have the same feeling in viewing a moving picture that they have in seeing a play in a legitimate theatre. The proof of the success of these tests came when Rodgers and Hammerstein signed to produce "Oklahoma!" in Todd-AO.

Henry S. Woodbridge

To increase the sense of reality, an entirely new sound system was developed under the leadership of Fred Hynes, our sound director, in cooperation with Westrex and Ampex. It is a six channel system based on the principle of sound-saturation of which Sam Goldwyn said after hearing some "Oklahoma!" songs for the first time—"This is better than music," a remark far more accurate than amusing because Todd-AO sound is more true when reaching the ear than any sound theretofore heard whether in a theatre or a building especially built for music.

To bring this new system to the moving picture theatres, American Optical Company has developed for Todd-AO projection lenses and, with Philips of Holland, a universal projector that projects 35mm and 70mm film in all the standard versions and can handle any of the sound systems that are in use. It is important to note that Todd-AO is compatible with any sound system so that any theatre putting in Todd-AO equipment can use its present sound installation. Screens, frames, and accessory equipment are all available for immediate delivery. Our theatre equipment division is headed by L. Douglas Netter, Jr., known to the leading exhibitors from coast-to-coast.

We in Todd-AO are prepared to serve the industry with an industry system. "The proof of the pudding lies in the eating." The proof of this new industry-wide system, Todd-AO, lies in seeing and hearing it at the Rivoli Theatre in New York where "Oklahoma!" opened this week to be followed by subsequent openings in Los Angeles, Chicago, Detroit, St. Louis this year. We are on the threshold of a new age in entertainment.

Oh, what a beautiful morning

(when all those wonderful reviews come in)

Congratulations
Rodgers and Hammerstein
on
"Oklahoma"
in Todd-AO
Made on Eastman Color Film

Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N. Y.

W. J. GERMAN, Inc.
Agents for the sale and distribution of
Eastman Professional Motion Picture Films
Fort Lee, N. J.; Chicago, Ill.; Hollywood, Calif.

WORLD'S LARGEST CONSOLE

16 6-channel groups... 96 input channels

This huge console, custom built by Westrex for the Todd-AO production, "Oklahoma", was designed, manufactured, and delivered in six months as part of the complete recording, re-recording, and editing equipment supplied by Westrex.

Research, Distribution and Service for
the Motion Picture Industry

Westrex Corporation

111 Eighth Avenue, New York 11, N. Y.
Hollywood Division: 6601 Romaine Street, Hollywood 38, Calif.

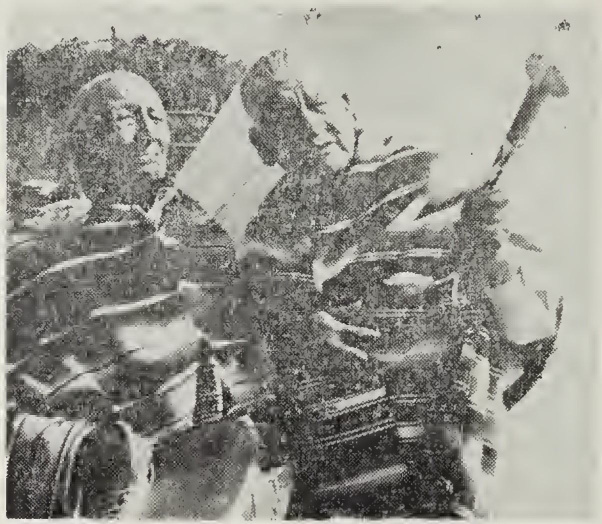
AT LEFT: Lineup of dubbing machines and dubbing recorder. Re-recorded version is 6-track stereophonic sound on 35mm magnetic film. AT RIGHT: Westrex Editer—with 70mm film in the picture gate, and two 35mm sound films, one in the regular gate and one in the special sound head attachment.

Indians Storm Back On Warpath As "Oklahoma!" Stirs Land Dispute

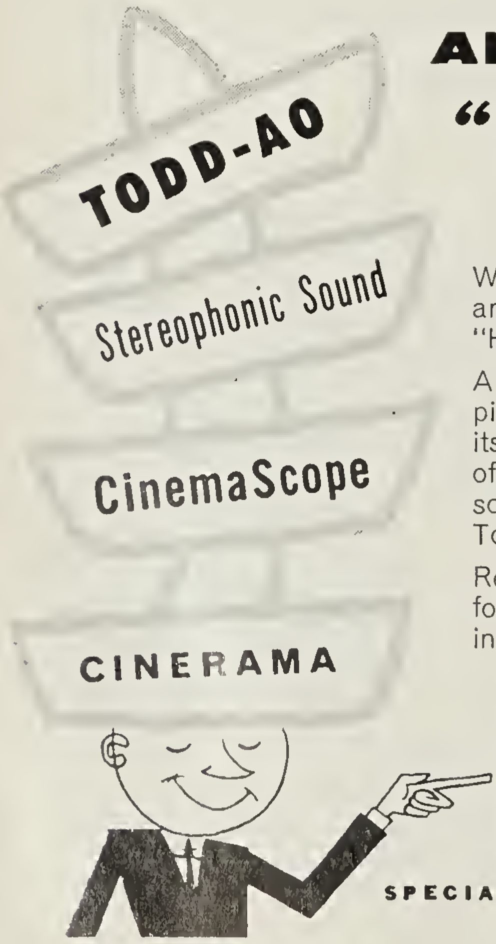
Indian chiefs from Oklahoma and Arizona will settle heated differences between their two states in the ancient and honorable way today (Oct. 12) atop the Empire State Building, New York, with Governor Averill Harriman in attendance as Great White Father and arbitrator.

The dispute centers around 1,000 acres of land near Nogales, Ariz., the site where Rodgers and Hammerstein's "Oklahoma!" was filmed in Todd-AO. The chiefs involved are Tsait-Ah-Saul-Da, a Kiowa from Anadarko, Okla., and Kew-An-We-Y-To-Wa, Hopi chief from Arizona. They will arrive in New York with tomahawks and peace pipes, prepared to settle the long-standing feud over whether the site where "Oklahoma!" was filmed should become Oklahoma territory. When it was first learned the picture wasn't to be filmed in Oklahoma, loud war-whoops emanated from that original Indian land.

Oklahoma's Congressional delegation entered a formal protest. Governor Raymand Gary declared he wouldn't set foot on the acreage Hollywood transformed into "Aunt Eller's farm" unless the Oklahoma flag was allowed to fly over it. Though a native Oklahoman himself, Arizona Governor E. W. McFarland turned down such a request. On learning of the turndown, W. G. Wilcox, president, Nogales Chamber of Commerce, wired Governor Gary, "We propose to secede from Arizona and plant the flag of Oklahoma on the whole county of Santa Cruz. Viva Oklahoma!" Though part Cherokee himself, Oklahoma's Governor Gary is a peace-loving man. He felt this was too drastic. "We consider it great tribute that you wish to fly our flag and adopt our ways," he replied to Nogales boosters, "but we love peace as well as Oklahoma. Complete secession shouldn't be necessary."


The 92-year-old chief of the Oklahoma Kiowa tribe plans strategy with his son.

Negotiations continued between Oklahoma and Arizona governors but to no avail. It was therefore decided to leave settlement of the dispute to Indian Chiefs of the two states. Governor Harriman was chosen arbitrator and the Empire State Building, highest man-constructed point, selected as the meeting place because the Indians felt New Yorkers have reason to be sympathetic to their cause. They pointed out Manhattan was involved many years ago when another Indian chief made the worst land deal in recorded history. This time, the chiefs hope to partially vindicate their long departed ancestor and get something for their people out of the negotiations. One seeks an agreement whereby the Oklahoma flag will be allowed to fly over the site where "Oklahoma!" was filmed in Arizona. The Arizona chief, in turn, wants equal rights at Indian City, U. S. A., near Anadarko, Okla., site of the annual American Indian Exposition.



ALTEC PERFORMS

"THE HAT TRICK!"

When a major leaguer hits a single, a double, a triple and a homer, his achievement is hailed as the "Hat Trick."

ALTEC is the first service organization in the motion picture industry to perform the "Hat Trick" through its superb technical accomplishments in behalf of Cinerama—CinemaScope—Stereophonic sound—and now—the new screen miracle called Todd-AO.

Rest assured ALTEC will continue to be in the forefront of all technical advances in motion picture sound.

ALTEC® SERVICE CORPORATION

161 Sixth Ave., New York 13, N. Y.

SPECIALISTS IN MOTION PICTURE SOUND

Westrex

(*Continued from page 20*)

corders were also used in the scoring operation. Four racks of special power supply equipment were required to power the re-recording machine room.

For monitoring the re-recording operation, Westrex furnished five special horn systems for use behind the screen and two sets of surround speakers for use in the rear of the auditorium. Associated with the loundspeaker equipment, Westrex furnished six special amplifier systems each rated at 50 watts. These were especially designed to keep distortion at full output to the very lowest possible amount. This is essential since the entire recording and reproducing system reproduces a considerably wider band of frequencies than normally available with standard theatre equipment. Associated with the dubbing monitor reproducing equipment are six special projection type volume indicators and a projection type footage counter. These are placed near the screen and greatly facilitate the mixer's job of watching the picture and the sound level at the same time.

Probably the most outstanding reason for the excellent quality of sound recording has been the insistance of sound director Fred Hynes and the entire Todd-AO organization that no compromise be made with quality. The large amount of special development work as well as the manufacturing program involved was handled under the supervision of Dr. John G. Frayne, Westrex's engineering manager.

The Westrex Editer was modified to accommodate two 35mm. magnetic films each containing six stereophonic sound tracks in association with the Todd-AO 70mm. picture film. The stereophonic sound conversions including the auxiliary six-track stereophonic reproducer were provided by Westrex.

ALTEC

(*Continued from page 20*)

rent theatre sound systems, capable of reproducing, in conjunction with the Todd-AO projector, all regular release prints.

The Altec—Todd-AO SRE rack contains seven separate panels, housed in a steel cabinet. Providing easy access to tubes, fuses, and other components is a heavy door, with air vents top and bottom. The door protects against accident or tampering, and allows for concealed wiring and cabling. This unusual Altec engineering accomplishment comes completely interwired, and meets Underwriters' Laboratory requirements.

Under the direction of Ralph Kautcky, Altec northeastern division manager, Altec engineering personnel under the supervision of F. Hall and S. Trent, branch managers, together with G. Evans, field engineer, have been engaged for several weeks in the installation of Todd-AO equipment at the Rivoli. J. A. Childs, present technical supervisor for Todd-AO, is a former member of Altec's engineering field staff assigned more than a year ago to American Optical Company plants in New York and New England to collaborate with Todd-AO technicians.

Philips Firm Designs Todd-AO Projector

New York—In the fall of 1953, Philips of the Netherlands, employing 131,000 persons around the world, officially known as the N. V. Philips Gloeilampenfabrieken, located in Eindhoven, Holland, entered into an agreement with the American Optical Company, Southbridge, Mass. In collaboration with American Optical, Philips undertook to design and develop a special projector, for the new Todd-AO process, capable of showing both 70mm. and 35mm. films. Immediately after the performance and design specifications had been drawn up in a joint meeting of Philips and American Optical design engineers, the exacting task of building a prototype was commenced in the Philips factories.

Philips is by no means a newcomer in the motion picture industry. Since 1934 they have been engaged in the manufacture of professional 35 and 16mm. projectors and auxiliary equipment. However, for the 70/35mm. projector entirely new problems had to be faced.

A quick and efficient development of a new product like this special projector would be unimaginable without Philips' Research Laboratory and the Development Laboratory of the Manufacturing Department, entrusted with design and development work. Also some preliminary research had been conducted by the scientists of the American Optical Company. With these combined energies the first three complete samples were shipped to the American Optical Company in the spring of 1954.

During the elaborate testing phase which followed, and which was mainly conducted in the United States by the American Optical Company, a very close contact was maintained between Philips and American Optical. Within a year after the intial shipment of three prototype projectors, the shipment of projector-heads of the first production run had commenced.

AFM, TV Firm Feud

New York—The American Federation of Musicians last week refused to grant broadcast rights for the music sound tracks of a series of films being acquired for television distribution by Associated Artists Productions from Paramount and U-I. Purchase of the films was reported to be conditional, on the basis that the Edward Hyman organization would secure the music tracks of the 35 Pine-Thomas Paramount pictures and 10 U-I features included in the deal.

Before the AFM action, Associated Artists had already sold the 45 films, together with 11 others approved by the AFM, to 25 or 30 stations as a package constituting the company's "Movieland" program. It is understood that the AFM is entitled to five per cent of the gross on all televised films, but has exercised its right only intermittently. The action, which could be a test case for the future, took Associated Artists by surprise, and an executive stated that litigation might be brought against the union. A union spokesman said the affair was a personal one between the AFM and Hyman, but would not elaborate.

Japan's Censor System Under Fire, Production Executive Tells Press

New York—Japan's film industry self-censorship system is under attack from American distributors. This fact was revealed by Shiro Kido, president, Shochiku Company, Japan's largest film production organization. Kido, speaking with the aid of an interpretor, indicated that major U. S. studios object to the makeup of the Japanese self-regulatory board. Their major points of contention are that the board has "left-wing" inclinations and that it hands down rulings that are geared to protect the domestic industry from foreign competition.

Kido expressed his views at the office of Arnold M. Picker, United Artists vice-president. The Japanese executive stated that a code of self-regulation would benefit the American industry; however, his country's censorship system could be revised, so that a review body would be set up to handle cases dealing with objections to the censorship board's decision. The review board would be composed, in part, of foreign representatives, this step serving as a defense against any charges of partiality.

It was also revealed that the Johnston office favors a system of Japanese censorship whereby that country's government would play a part. Kido is violently opposed to any form of government censorship.

President Kido, in discussing future plans, said that company production was on a par with pre-war levels and it was now possible to turn out 60 films a year. A program is in operation for the production of pictures for foreign markets, with five films for American distribution expected to be completed not later than July of 1956.

The Shochiku Company controls over 50 motion picture houses in Japan, and nine new theatres are under contruction. Four of the nine are to be located in a huge building in Tokyo. The building, when completed, will also house the home office of the Shochiku Company. Kido stated that his company has not been financed by foreign capital, but he hopes that a deal can be made for American co-productions.

Bingo Test Cancelled

New York—A bingo game at the Avenue U, Brooklyn, N. Y., scheduled by manager Albert Greene to test the validity of a 1952 court decision holding that bingo can be offered in connection with other entertainment for which a charge is made, was cancelled last fornight after president Harry Brandt, Independent Theatre Owners Association, warned Greene it would place his theatre operation in danger.

Brandt asserted also that bingo in theatres "cheapen" exhibition and tends to relegate motion pictures to secondary importance. He warned Greene that bingo is illegal under the New York constitution, and that a referendum by the voters of the state and a legislative act is necessary to legalize it.

House Group Starts Study Of Federal Admission Tax

WASHINGTON—The House Ways and Means Committee started a complete review of the admissions excise tax situation last week following preliminary conferences at which statements from Treasury Department officials were studied. Treasury recommendations did not, however, touch on motion picture theatre admissions.

The Federal tax, which applies to film tickets selling at more than 50 cents, will be repealed if it is touched upon at all. There is no proposal for a higher levy, which last year was repealed in part and halved over 50 cents. Government offices are in agreement that the cost of collections and bookkeeping would be close to the returns if there were to be a reduction, and that money might be saved by outright repeal.

Various proposals for an overhaul of the excise tax structure have been offered by members of the House, but no specific measure has been adopted for Congressional action.

Figaro Names Lantz To Executive Position

New York—Robert Lantz, head of the artists' management corporation that bears his name, has been appointed executive vice-president, Figaro, Inc., in charge of production for the independent motion picture, play and television producing company of which Joseph L. Mankiewicz is president.

Lantz

Lantz, who also will join Figaro's board of directors, will assume his executive functions with the company Nov. 1 in a major move designed to enlarge Fiagro production activities in the stage, screen, and television fields.

Figaro produced "The Barefoot Contessa" last year for United Artists release. The production company also has a commitment to turn out four pictures in the next three years for United Artists release.

As head of Robert Lantz, Inc., since 1952, Lantz has represented many of the foremost performers, writers, and directors of stage, screen, and television.

Before forming his own company, Lantz headed the stage and movie department of the Gale Agency and was in charge of the New York office of the Phil Berg-Bert Allenberg Agency. Lantz worked in the London story department of 20th-Fox Films from 1937 to 1942, when he became story editor of Columbia in London, a post he held for the next five years. In 1947, Lantz represented Universal-International throughout Europe.

$HOWMAN$HIP $WEEP$TAKE$

1955-56 SERIES Finalists In Contest No. 15

Concentrating On Kids Pays Off As New York Entry Tops Fast Field

PHILADELPHIA—One of the judges of SHOWMANSHIP SWEEPSTAKES marked on his ballot, "All entries very good," in this, the 15th contest in the series.

However, winner Jules Curley, with his outline of "Kid Shows That Paid Off," was out in front all the way. It was a much closer race between the other contestants.

Interest seems to be gaining in the contest, with many entries being received within the past three weeks. It is unfortunate that all cannot be winners, as there is merit in all of them.

Any contestants who have had entries returned after due consideration, all who found themselves among the runners-up, and even the winners are asked to adapt the old, old adage, "Try, try again!"

WINNING ENTRY

KID SHOWS THAT PAID OFF

Submitted by Jules Curley
SW Haven, Olean, N. Y.

999 seats • 65 cents top adult admission
General first run patronage.

On the postcard ballots sent to our 53 judges in SHOWMANSHIP SWEEPSTAKES there is a space left blank for "Remarks." One of the judges recently wrote on these lines; "Kids, kids, kids! Tell us how to get back the kids!"

Lo, and behold, Jules Curley comes up with an answer to this plea.

Says Curley, "There is something of a history to this kid show series. For several years I have gone after kid business, having kid shows on all school holidays. Last year with 14 shows, we had an important profit. Last September, I determined to step up the number of shows to two a month; and with my company's Spring Drive in April, May and June, I increased it to once a week. I also determined to 'throw the book at them,' putting in everything I could think of to increase interest to kids. Profit to date on the year increased more than 200 per cent over last year. At least, partially as a result of this work, I was promoted to the zone advertising department last June.

"We build up child attendance markedly with a series of Saturday kid shows, consisting of a three-hour screen show, plus stage activities, 'Good Deed Club,' giveaways and prizes. Admission is 25 cents.

"Each show was carefully booked for strongest possible juvenile appeal. Television values were given important consideration in booking of both features and shorts. We played every Lassie feature available; also all Roy Rogers-Pinky Lee features; some Abbott and Costello features; and some Bowery Boys. Some shows consisted entirely of shorts and cartoons.

An outline on how to make kid shows successful is a contest entry from Jules Curley, manager, SW's Haven, Olean, N. Y. Partially as a result of his efforts he has been promoted to the company's zone advertising department in Pittsburgh. Seen, top to bottom, left to right, are children registering in the "Good Deed" Club and receiving membership cards in the lobby; trampoline performers, a stage feature at a kid show, who were high school students from Allegany, N. Y., and obtained at no charge; youngsters joined in the act to try out the trapoline; "Safety Patrol" guests of the theatre; bikes outside, riders inside; games on stage; and, most important of all, kids back in the theatre!

"Shorts were just as carefully selected as features, and sold strongly, too. Either a 'Little Rascals' or '3 Stooges' played almost every show. We also played circus, wrestling, hockey and prize fight shorts (all popularized by TV) and also animal shorts. Every show, of course, featured cartoons, with emphasis on Bugs Bunny and Warner cartoons, as well as those from Walt Disney.

"We found excellent boxoffice value in Republic's three-reel series, 'Commando Cody, Sky Marshal Of The Universe' and 'Dick Tracy' serial, which also definitely got money.

"On the stage we had different 'Mystery Guests' weekly, usually a brief local amateur act of the type liked by kids; but occasionally a professional. Among them were the high school band; a juggler, a guitar player; a drummer, a tap dancer; trampoline performers; a pantomimist; a hillbilly singer; etc. Usually these were costless. As manager I acted as m.c. at all shows. For the start of the 'Tracy' serial, I booked a three-people stage show at a cost of $25.00.

"We promoted a 'Good Deed Club,' which won cooperation of school authorities and youth organizations, including Boy Scouts, Campfire Girls, YMCA, Ministerial Association, PTA Council, and Teachers' Association. All children of grade school age in the area were eligible to join the 'Club' upon pledging to 'go to school and church regularly, to obey their parents, and do at least one good deed each week.' A $5.00 Savings Account was awarded each week for an outstanding good deed—'Good Deed of the Week Award,' The sponsor was a local jeweler and he also spent $20 each week for novelty giveaways, such as 'Free Flying Wing to first 250 kids.' This sponsor also paid for membership and file cards.

"A 'Good Deed Award' winner was privileged to invite his entire class at school to the show at which he received his award. Safety Patrol members were also invited in weekly groups. This got the shows talked up and advertised in all schools.

"Each kid show was given a comprehensive and carefully budgeted selling campaign, with almost the same attention as given an important feature. An average of $25 was spent in advertising, including screen, lobby, radio, and newspaper ads selling EVERY subject with art and copy. Heralds obtained at low, low cost were of the circus variety and were personally distributed by the manager and an aide at schools—an important factor.

"On radio we used one spot on Saturday morning adjacent to a popular kiddie show at 8.30 a.m. We only paid for a one-minute spot; but look at the copy, actually nearer three minutes of copy, and used without a cut: "Kids! Kids! Look what's cookin' today at the Haven! Another grand and glorious special show . . . thrill filled and laugh loaded . . . at noon today . . . for kids of all ages! Just listen to this: Seven all-star cartoons are on the program, featuring Bugs Bunny and all his funny pals, with some new characters, too, including Christopher Crumpet. And, at your special request, those wild and wacky 3 Stooges are back in a slap-happy riot that'll keep you laughing for days! It's Larry, Moe and Shemp at their funniest. Next—a full-length feature—with your all-time favorites—THE BOWERY BOYS. Yes, it's Leo Gorcey and the Bowery Boys with Huntz Hall in (title). You will say it's their fastest, funniest hit yet! It's side-splitting, speedy and positively super—(title again). Yes, of course, COMMANDO CODY will be with us . . . in 'Hydrogene Hurricane.' . . . the exciting chapter eight of 'Commando Cody, Sky Marshal of the Universe.' Zoom through outer space with Commando, as he reaches new heights of daring in 'Hydrogen Hurricane.' And, then, on the stage, a brand new MYSTERY GUEST to entertain you. Sorry, can't tell you who or what the MYSTERY GUEST is . . . you'll have to come and find out for yourself. And you're sure to enjoy a grand, slam-bang, whopper of a show. Doors will be open at 12 noon—and you can come any time before one o'clock and see the complete show . . . Seven cartoons; The Bowery Boys in (title); the 3 Stooges; Commander Cody; all this plus a new MYSTERY GUEST on the stage; also free prizes; many other novelties . . . So let's go, gang . . . it's THE HAVEN today at noon.

"Other inexpensive, or no charge gimmicks used as added giveaway to the kids were pamphlets on 'National Marbles Tournament,' Cleveland, Ohio; and illustrated pamphlets on birds, as issued by the National Audubon Society, New York City.

"The results of these kid matinee promotions speak for themselves. Although business conditions in town were not favorable, with adult attendance off 7.1%, child attendance was up 10.3%. Concession sales were, of course, also up. In addition, much good will was obtained from children, parents and youth leaders. A very substandtial profit was realized."

Curley concludes, "This was one activity in which results could be pinned down very definitely. It was a highly effective activity. All expenditures were very carefully weighed; and nothing was spent that we weren't sure would produce results."

RUNNER-UP NUMBER 1

WICHITA

Submitted by David Ginsburg
Beltsville Drive-In, Beltsville, Md.

670 cars • 70 cents top adult admission
General patronage.

This film was booked first-run into two Sidney Lust drive-ins and two belonging to other circuits. Since this was the first time that a CinemaScope feature had been premiered in the Washington metropolitan area by outlying drive-ins, ahead of downtown first-runs, we decided to go all out.

In all our advertising and promotions we featured the fact that the film depicted the true-life exploits of Wyatt Earp, famous frontier marshal.

In addition to running the trailer two weeks in advance, we plugged the play date 20 days in advance over our microphone before the show and during intermissions. Occassionally, we used the radio transcription record on our turntable, and followed it with announcements of the playdates, and interesting data on the life of Earp. Tex Ritter's recording of "Wichita" was used once each evening during pre-show record program and we plugged the show immediately afterward in a quick microphone announcement.

A small amount of posting was done, particularly around the drive-in, with posters at the concessions stand, etc. Three thousand imprinted tabloid heralds were distributed in apartment and housing developments; and 5,000 smaller heralds imprinted with lucky numbers went house-to-house in various communities. The lucky numbers received free admission for a whole carload of patrons, if the number was posted in the boxoffice.

Window displays were placed in leading music stores in the county and the five dime stores in nearby Hyattsville, Md., featured a display of western merchandise with photos and signs on "Wichita" and our playdates.

All employes, including snack bar help, wore "Wichita" badges 10 days in advance. We dressed up two of our attractive carhops in borrowed western majorette outfits a week in advance and they plugged the film to patrons as they serviced them. The same carhops were used for several publicity stunts. We borrowed a new Oldsmobile convertible from a car dealer; sniped it with oilcloth signs reading, "We're on our way to see 'Wichita' at the Beltsville Drive-In," and rode them perched on the back of the car in their western outfits through the business sections of nearby communities. Later, the girls were driven to the county seat and they were deputized by the sheriff on the steps of the courthouse. One of the girls presented the sheriff with an old-time western gun. Photos were made of this and planted in our leading county paper, with captions and story plugging the film and playdates.

The carhops also appeared on Art Lamb's TV program over WTTG, popular Washington, D. C., station, along with N. C. Strebe, world-famous gun expert. The film and playdates were plugged and the entire TV promotion was gratis.

Publicity was planted in three Washington dailies as well as two county papers, in which we do not advertise.

We arranged for the Gayer Trio, juvenile western entertainers, to perform their song and roping act before 1,200 youngsters from various playgrounds in the county at their annual Junior Olympics in the University of Maryland Stadium, where the picture was plugged. The Gayer Trio also were driven through several communities in the convertible, preceded by another car with a personal address system, and at several busy shopping centers where crowds gathered, the youngsters entertained and I plugged the engagement of "Wichita." The Trio also appeared on Cindy Lou's "Gene Autry Time." In return, Cindy Lou posted a 22 x 28 poster on the corral background of her TV stage set, and this was picked up by the cameras. She also showed the "Wichita" trailer and plugged our dates, all in return for the trio's appearance.

A slide on the picture was used several times daily on WTTG-TV several days prior to the engagement and throughout playing time.

In cooperation with other drive-ins premiering the film, we ran a large ad in all three Washington dailies opening day and extra copy in our regular ads in county papers.

Despite the fact that a new 1,500 car drive-in opened the previous week seven miles closer to Washington, we broke all records during the week's engagement of "Wichita."

RUNNER-UP NUMBER 2

"THE GREEN SCARF"

Submitted by John C. Peden
Green Hill, Phila., Pa.

750 seats • 99 cents top adult admission
Special type audience.

This English-made film rang up a new record 26-week run at our first-run art house which specializes in English product.

$1100.00 IN SHOWMANSHIP PRIZE MONEY THIS WEEK

While $100.00-per-week will be awarded each and every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors from time to time will post additional DISTRIBUTOR CASH PRIZES of $250.00 to $1,000.00, in order to focus attention on a particular picture.

Such DISTRIBUTOR CASH PRIZES must be posted for a period of 26 weekly issues, and if not won will be withdrown. To qualify for a DISTRIBUTOR CASH PRIZE, a promotional stunt or campaign, in which the particular picture is the center of interest, must win a MOTION PICTURE EXHIBITOR $100.00 weekly prize. This will give it "a leg" on the larger prize. At the end of the 26-week period, should more than one entry have such "a leg" on the same DISTRIBUTOR CASH PRIZE, they will be re-submitted to the circuit executive judges for special judging of the one best. This one best will then receive the entire DISTRIBUTOR CASH PRIZE; or, should a tie develop, it will be shared.

DISTRIBUTOR CASH PRIZES NOW IN EFFECT . . . are as follows:

PARAMOUNT PICTURES
$500.00 on—
"WE'RE NO ANGELS"
(This Prize Offer expires Jan. 11, 1956)

REPUBLIC PICTURES CORP.
$500.00 on—
"THE LAST COMMAND"
(This Prize Offer expires Feb. 22, 1956)

First we distributed 10,000 absolutely plain cards multigraphed in script and reading: "Can you help me- Lost—green scarf aboard S.S. Versailles. Vital evidence in murder trial. Please call GReenwood 3-6121" (theatre telephone number). These went to every attorney in Philadelphia and suburbs, placed on automobiles at shopping centers, posted on bulletin boards in railroad stations and postoffices; and they were mailed to newspaper columnists and local radio stations.

One week prior to opening, the same copy was placed in the Lost and Found columns of the daily papers, as well as the more important weekly community papers.

A week before we started the engagement we purchased a quantity of cheap, green silk scarfs in the 10 cent store. During the first performance each evening, we arranged to "lose" one somewhere in the auditorium. During the intermission each night, we played back a tape recording, through our regular sound system, which informed the patrons that a green scarf had been lost somewhere in the theatre, and if the finder would kindly return same to the manager they would be pleasantly rewarded. Upon return of the scarf we permitted the person finding it to keep it and also gave them a pass good for two admissions.

In addition to our regular display ad on the amusement pages, after the picture opened, we again inserted ads in the Lost and Found columns, as follows: "FOUND—'The Green Scarf.' The murder mystery that shocked a nation. Now at the Green Hill Theatre, 63rd and Lancaster Ave."

During the third week of the engagement we sent out 10,000 reminder heralds, which were more or less standard with the exception of a small square of green silk which had the effect of calling added attention to the copy.

Throughout the entire engagement, with the cooperation of the film's distributor, we sent out cards to people whose names appeared in the wedding, engagement and social columns of the community papers. These read: "(Number) Important people have seen 'The Green Scarf' now in its . . . week at the Green Hill Theatre."

Upon the occasion of our 50,000 admission to the theatre, we arranged with several local merchants to supply small gifts, which we presented to the purchaser of that particular ticket.

All of this was in addition to our regular display ads in the daily and weekly papers, as well as the radio time to which we regularly subscribe. The ads stressed two things. In big type was always which week; and the longer the film ran, we can truthfully say the more pull the ads had, such as "23rd Big Week," etc. The other item stressed and generally enforced was "No one seated during the last 10 minutes running time of the film."

RUNNER-UP NUMBER 3

"THE PRIVATE WAR OF MAJOR BENSON"

Submitted by Tom J. Mitchell
Paramount, Baton Rouge, La.
1200 seats • 75 cents top adult admission
Small city type patronage.

Jim Darby, Paramount, New Haven, who recently won $600 on his entry on U-I's "The Private War Of Major Benson" in SHOWMANSHIP SWEEPSTAKES Contest Number 13.

Highlights of this contestant's campaign were a Tim Hovey double contest and a jig-saw puzzle contest, both of which obtained excellent results.

Television was utilized with guest tickets presented on audience participation programs, with several free TV announcements received in return. We took advantage of these spots to sell the family merits of the film.

All radio time was promoted free of charge with stunts, contests and straight copy used to sell listeners. All were designed to give both adults and young people an opportunity to participate.

Copy covering stunts and contest were carried in newspaper ads well in advance of playdate, in addition to mention of the film. We obtained a generous amount of publicity in the press.

All lobby and front displays were built by ourselves without professional artist's assistance. We used three sheets, six sheets and 11 x 14's to make our displays. These were mounted on upson board and cut-out for maximum effect.

Free movie tickets were awarded those in the jig-saw puzzle contest. Printed in the regular theatre ad in five jumbled pieces, all one had to do was put it together and print the names of the stars beneath the completed picture. First prize was a two-month pass; with the next 25 receiving guest tickets to see the film.

The "look alike" contest was for boys six to eight. All they had to do to enter was dress in their cub scout or a military type uniform; come to the Paramount at a midweek 10:45 a.m. show, where they were admitted free to see "The Private War Of Major Benson." At the end of the first show, all boys entering the contest were presented on stage. The child receiving the greatest audience reaction for resembling Tim Hovey received $10 in cash and a three month's pass.

A personal endorsement newspaper ad from Major E. O. Bauer, Jr., department head, Baton Rouge Police Traffic Division stating, "'The Private War Of Major Benson' was delightful, it filled the screen with a new and wonderful kind of fun,' also helped out.

Another ad novelty and contest stated: "Free, free, free. To the boy and girl under 12 years of age, who brings the greatest number of adult paid admissions to see 'The Private War Of Major Benson'—one year's pass to the Paramount will be awarded."

A sneak preview also helped get the film off to a fast start.

RUNNER-UP NUMBER 4

DRIVE-IN GIVE-AWAYS

Submitted by Pearce Parkhurst
Lansing Drive-In, Lansing, Mich.
1100 cars • 70 cents top admission
General patronage.

This hustling drive-in manager has been keeping his patrons happy and insuring himself of repeat business by giving out numerous novelty gifts.

One item is an imprinted piece of material in the form of a card. The printed copy reads "Let's go tonight! Lansing Drive-In Theatre" South Cedar on U. S. 127, Lansing, Mich. Just dip in water and see what happens." When dipped in water, the card becomes a sponge to clean the windshield of the car.

Another was a ladies' four-piece comb, mirror, nail file and case. This one he advertised, stating, "No obligation—nothing to buy. Just present this coupon at the boxoffice and receive this valuable gift set free. None given without this coupon. Limit one to a car . . . Its our way of saying, 'Thanks for your patronage.' This offer expires (date)."

And yet another, which particularly pleased the ladies, was a nail cleaner cuticle stick, and magnifying glass in one. The drive-in's name and address was imprinted on all gifts.

Parkhurst says these advertising specialties were purchased from "Idea" Specialties, P. O. Box 542, Lansing 3, Mich. The sponge cards cost him $150 per 1,000; and the magnifying glass-cuticle stick cost him $75 per 1,000.

Other give-aways, he states, were paper windshield wipers, which cost him $25 per 1,000; and Davy Crockett comic books, three different titles, ran him $75 for 3,000.

All proved popular and, according to Parkhurst, increased his business by return patronage.

"Uranium Fever" Spreads

Buffalo, N. Y.—The Center recently had a tie-up with Sattler's department store when that establishment launched the first local sale of geiger counters and scintillators for detecting uranium and other valuable ore deposits.

Simultantous with the sale, the Center ran Warners' short "Uranium Fever," and Bob Cornelius, of Statler's, gave this several big spots in his page ads on the sale. The theatre put a display of the geiger counters, etc., in the lobby and a poster tied the display in with the sale.

BETTER MANAGEMENT

DEPARTMENT

George Nonamaker
Editor

High Power Campaign Planned For "Eileen"

NEW YORK—Columbia's "My Sister Eileen" will have the backing of a high-powered, tailor-made exploitation and promotion campaign featuring a number of national tie-ups.

Several of the promotion plan's aspects were put to use in the New York campaign for the Victoria, managed by John Cusack. Other phases of the over-all campaign will be used for the first time in the national openings in key cities across the country. To aid in the kick-off of the film in key spots Columbia's exploitation department is assigning more than 30 fieldmen to assist in the local campaigns.

A major promotion which will be ready to break with the mid-October release of the film will revolve around the dresses designed personally and worn in the film by Janet Leigh. Miss Leigh is a designer of dresses for Natlynn Junior Originals. The campaign featuring the Janet Leigh models has been launched with national ads which will be supplemented by local cooperative advertising campaigns. Ad mats, window streamers, counter cards and other display material have been readied for more than 3,000 retail outlets who will handle the dresses. Theatre showmen and retail store operators who cooperate on this project will have an added advantage in that Natlynn's director of advertising and publicity is Jerry Gottlieb, a former motion picture press agent schooled in picture-product merchandising tie-ups.

A second national tie-up that evolved naturally from "My Sister Eileen" is the one that will see the film exploited on a large scale in all of the more than 400 Walgreen Drug Stores across the country. Several scenes in the film are set in an exact replica of a Walgreen store on Times Square and Walgreen managers everywhere in the huge chain have been alerted to cooperate with film showmen on promotion. Window streamers and other eye-catchers have been supplied for use in the stores.

Columbia has also arranged for famous Brookpark Dinnerware to tie-up for a promotion featuring local contests, with $100 worth of dinnerware to be used as a grand prize in the contests. The national tie-up is limited to 50 key cities, but all of the promotion and advertising material is available from Columbia if showmen can arrange a local tie-up with the Brookpark dealer in their town.

Double take. This walking ballyhoo stunt caused plenty of head turns recently along New York streets when it was pulled for the opening of Columbia's "My Sister Eileen," Victoria.

The music will be a major factor in any campaign. Recordings of the film's tunes should make for extra promotion over the air lanes and with dealers.

The "My Sister Eileen" version of the telephone stunt Columbia used for "The Man From Laramie" went over so big in New York that the telephone company discontinued the service because of the line jam. The newspapers played up the story because of the large number of callers who dialed to hear the sultry tones of an actress inviting them to see "My Sister Eileen." The same recording will be used in other cities and showmen who can arrange for the play-back equipment in their theatres should contact Columbia's exploitation department for a tape of the recording.

Another gimmick used in New York was to pass out on the streets copies of the "Wait 'Til You See My Sister Eileen" cartoons which Columbia has been using in its ad campaigns. Mats for local printing of the set of 13 cartoons are available and an offshoot stunt that could be worked would be the "collect them all" routine with a prize for those who can present an entire set.

The Victoria also used a walking ballyhoo that was effective. A shapely girl in a brief costume paraded the streets. She naturally drew attention as she passed, and on her back was a sign reading, "If you think I'm something—Wait 'Til You See Eileen."

Columbia's giant 26-page press book and its supplemental exploitation kit offer many more suggestions for stunts.

Actress Joyce Gordon is seen listening to the recording of her own invitation to callers to see Columbia's "My Sister Eileen," Victoria, New York City, recently just before telephone company workers came to dismantle the 50-machine setup which tied up New York phone lines with over 120,000 calls in 12 hours.

Store Exec Stresses Need For Ad Change

COLORADO CITY, COLO.—A downtown Denver department store executive speaking to delegates at the National Theatres conference last fortnight declared that "the average amusement page of the average newspaper from New York to Los Angeles has not changed since the days of Pearl White and Theda Bara."

Joseph Ross, president, Daniels and Fisher Company, asserted that all newspaper and magazine techniques of art, type face, layout, copy which have been developed by the professional advertising world in the past 25 years have been completely passed by film industry ad men.

He added, "The amusement page does not persuade me to go to the theatre, when I do not already have it in my mind to go. I find the amusement page depressing. It touts its wares in the shrill manner of the Coney Island pitchman, and the American people have developed beyond that point.

"In your advertising of the future, you will have to woo them more subtly and with a technique that is gayer, less crowded, less black than you are now using. Your biggest competition is not another theater but other resources in human living which have captured the attention of the public. You need a new approach to newspaper movie advertising as we needed new advertising approach to our business. You should make your advertising as unexpected and as unlike what it has been, as you possibly can, and you should persuade not with the time-worn tool of shrill superlatives but with modern psychological methods based upon modern selling techniques.

Ross also had some other ideas on which he expounded to the NT executives, predicting that someday "Someone is going to build a movie theatre of a radical design which will pull the people back to the movies again. . . . It will have revolutionary, new seating arrangements, borrowed from the basic principle of the drive-in theatre, in which the actuality, the identity of the individual social group will be preserved. It will have a wholly new concept of interior decor. It may even have a beauty salon in it so that a lady can watch the movies while she get a permanent wave. It may have runways, jutting out into the audience where local stores can put on fashion shows. It may have built-in facilities in each seat which will permit the theatre to serve lunch to its audience, at the same time it has a special lunch hour performance for working people, streamlined down to an hour's time."

Paper, Mister?

CLEVELAND—John O. Guthrie, owner, 300-seat Karolyn, New London, population 1,600, recently tied up with his local newspaper, the New London Record, whereby everyone bringing in a new or renewed one-year subscription to the paper got two passes to the theatre.

The newspaper pays for the tickets, gives the theatre special stories. The theatre gives the newspaper lobby and screen mention.

The International Scene..........

Canada

Student Rates Return To Attract Family

Toronto—A return to student prices is being used by more and more Canadian theatres to lessen the spread between admission prices of children and adults. With adults' prices reaching as high as a dollar a person, there is a considerable spread between their prices and the 25 cents for children.

Two Famous Players theatres in Hamilton, the Century and the Tivoli, are introducing student admissions, with other theatres in the city expected to follow. Admissions will be set at 40 cents for matinees and 55 cents for evenings.

To be eligible for the prices, the studdents will obtain cards from the theatres, put their pictures on it, sign and have it stamped with their school stamp.

Introduction of the new prices is expected to bring back the family groups to the theatres. As things are now, the average family cannot afford to spend $3.60 for a group of four, make purchases at the candy counter, and then have an aftershow snack.

Canadian Comment

Trend of the larger stores in the cities of Canada to remain open Friday nights is of immeasurable help to theatres. At the same time, there is a trend in the smaller communities to close stores Saturday nights, thereby hurting the exhibitors in those communities. As one manager described it, "At one time the small town looked like a city on Saturday night; now a small city doesn't even look like a small town. It's dead." Merchants in the smaller communities are willing to stay closed Saturday nights, because they gain just as much income by staying open for a shorter period. Many stores in smaller communities are family-operated, and the members don't want to work if they can help it. Saturday night blues results in 300 to 400 admissions as compared to the former 700 to 800 ticket-buyers.

Machiko Kyo, Japan's leading film actress and star, "Gate Of Hell," distributed by Edward Harrison, New York City, recently met Mrs. Franklin D. Roosevelt at a reception at the Museum of Modern Art, given for her by the Film Library of the Museum and Harrison.

Simultaneous meetings of several Canadian motion picture exhibitors associations will be held with the regional branch meetings of the Canadian Picture Pioneers. The Saskatchewan Motion Picture Exhibitors Association, with J. Duane McKenzie of Estevan in the chair, met Oct. 3 in the Saskatchewan Hotel, Regina. A. J. Mason of Springhill, N. S., brought to order the meeting of the Maritime Picture Exhibitors Association in the Admiral Beatty Hotel Oct. 12. Members of the Maritimes division of the Canadian Picture Pioneers held their annual meeting the evening of Oct. 11 in the Admiral Beatty Hotel, under the chairmanship of L. A. Sprague.

Feature-length movies may be made from scripts offered in a $6,000 contest offered by Academy Film Productions of North America Limited, an Ottawa firm recently incorporated by Fred Leavens, a local exhibitor, and Nicholas Kairez, a former Russian film maker. First prize is $3,000, second, $2,000 and third, $1,000. Contest deadline was set at Dec. 31. Entries must be original, have four to 12 characters, at least four dramatic conflicts, and "a plot based on high moral and religious principles."

CINE CHATTER: Famous Players' 1,301-seat Capitol, Welland, reopened after alterations and renovations costing $175,000. Included in the refurbishing were new push-back seats, air-conditioning, and complete redecoration. . . . First theatre in the community of Valleyfield, Alta., the Jubilee, has removable seats in the first several rows to allow for dancing. The house is owned by James and Reber. In Minburn, Alta., J. Rubil opened the first drive-in, while work is proceeding with Lloyd H. Bradley's theatre and office building in Moosomin, Sask. . . . Famous Players' Orpheum in Fort William was sold for non-theatrical purposes. . . . Shea's, Toronto, one of the few buildings left standing in the Civic Square area will be torn down after Dec. 31, 1956. . . . Saint John office of the Cardinal Films division of the J. Arthur Rank Organization won the 13-week billings drive. Calgary moved into second place over Vancouver which took third place. . . . Six months' shuttering of the Towne Cinema, Ottawa, was ended when the house, under the supervision of Fred Leavens, reopened with "The Queen Of Sheba" and "Princess Of The Nile." . . . John Knowbel, Kamsack, Sask., took over ownership of the Strand, Melita, Man., from Chuck Doerr. . . . Guy Upjohn was appointed assistant director of film buying and booking, under Harvey Hunt, for Odeon Theatres (Canada) Limited. Upjohn recently returned from three months in British Colombia where he supervised the reorganization of the Vancouver district office booking department. . . . Full page ads in each Ottawa newspaper, paid for through small ads from members, were placed by The Kiwanis Club of South Ottawa for its six show presentation of a travel and adventure series. Season tickets are $5. Service clubs have become Ontario's busiest promoters of entertainment, most of it competitive with movie houses. . . . Mrs. Eva Delaney, showman from Gananoque, is very ill. . . . A Rosh Hashonah show, "The Jazz Singer" and "The Eddie Cantor Story," was advertised by Les Hawley, manager, Fred Fink's Kenwood.

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Oscar Wintrab, Managing Director

Members of United Artists' top executive echelon and the home office foreign department staff recently participated in the company's Latin-American convention in Miami, Fla., which brought together representatives from 12 countries in South America, Central America, and the Caribbean area. Shown are, standing, left to right, Sidney Lieb, Harry Goldsmith, Leon Feldun and Ben Halpern, of the foreign department home office staff; Arnold M. Picker, vice-president in charge of foreign distribution; vice-president Max E. Youngstein; president Arthur B. Krim; Robert S. Benjamin, chairman of the board; Alfred Katz and Sidney Landau, foreign department home office staff; and Louis Lober, general manager, foreign department. Seated are Mrs. Robt. S. Benjamin, right; and Fran Krowitz, secretary to Picker.

Kastner To Head First Columbia Manila Meet

New York—Lacy W. Kastner, Columbia Pictures International president now visiting the Orient for the first time, will preside at the company's first full-scale Far Eastern convention, to be held in Manila beginning Oct. 29, 1955. Delegates from 10 territories will attend.

Kastner

Kastner spent a week at Columbia's Hollywood studios, and results of his conferences there with Harry Cohn, Columbia president, will be imparted to the delegates in Manila.

Joining him in the Philippines will be Bernard E. Zeeman, Columbia International treasurer, and Lawrence H. Lipskin, assistant to Kastner in charge of public relations. Michael Bergher, vice-president and Far East supervisor, will conduct the Manila sessions. Subsequently, the executives will attend a Tokyo convention of the Japanese organization.

"The decision to hold our first Far Eastern International Convention involving all our branches in that part of the world is a natural result of the fact that every year our Far East business has shown steady, substantial progress," Kastner said.

Among the pictures to be dealt with at the convention will be "My Sister Eileen," "Picnic," "Woman Of The River," Italian color film starring Sophia Loren; "Count Three And Pray," "Queen Bee," "The Last Frontier," "The Survivors," and "Three Stripes In The Sun."

Delegates from the field include Aaron Pines, assistant Far East supervisor; Nonee Sen, Singapore, and Ned Laharry, India, district supervisors; Fernando Rodriguez, Japan; R. B. Gayathrinanathan, Burma; Johnston Wong, Hongkong; Goh Siew Wah, Indonesia; Salim Murad, Pakistan; George Schweig, Philippines; C. M. Huang, Formosa; William Blamey, Thailand; and Wesley Barrett and Leonard Rose, Far Eastern home office representatives.

20th-Fox Earnings Slightly Off

New York—The consolidated earnings of 20th-Fox and wholly owned subsidiaries for the 26 weeks ended on June 25 amounted to $2,790,000, equivalent to $1.06 per share, it was reported last week. Operations for the comparable period of 1954 showed earnings of $3,096,545 or $1.17 per share. Earnings for the second quarter of this year were $1,366,989 or 52 cents per share, while comparable earnings in 1954 were $1,048,515 or 40 cents per share.

AB-PT Ups Krier

New York—Appointment of John N. Krier as vice-president and general manager, Intermountain Theatres, Inc., a subsidiary of American Broadcasting-Paramount Theatres in Utah and Idaho, was announced by Leonard H. Goldenson, president, AB-PT, to fill the vacancy created by the recent death of Ray M. Hendry.

MGM At Manpower Peak With 51 Writers, 41 Films

HOLLYWOOD—A roster of 51 writers, at work or under contract for future commitments on 41 major feature films, brought MGM's top writing talent to an eight-year high last fortnight, it was announced by studio vice-president Dore Schary, who said the product represents the greatest budget expenditure ever alloted to a group of big-scale films.

Schary continued that the new fiscal year, which began on Sept. 1, found the company with creative manpower at a peak level for recent years. With 10 pictures completed and in various stages of editing or scoring, and six in current release, releases through the spring and summer of 1956 are accounted for. Three pictures were recently commenced, "The Swan," starring Grace Kelly, Louis Jourdan, and Alec Guinness, "Fearful Decision," starring Glenn Ford and Donna Reed; and "Gaby," starring John Kerr and Leslie Caron.

Smith Joins AA

New York—Norton V. Ritchey, president, Allied Artists International Corporation last week announced the appointment of Edwin J. Smith, Jr., to the newly-created post of vice-president and overseas supervisor, European operations.

Smith will resign his present post as RKO foreign sales manager. He joined RKO in 1931 in the sales control department. He will join the Allied Artists' foreign subsidiary in mid-October.

Republic Elects Oresman

New York—A. Louis Oresman last week was elected a board member, Republic Pictures Corporation. Oresman, president of Catalina, Inc., replaces Walter L. Titus, Jr., who remains as vice-president of the company but has resigned from the board due to the pressure of added sales duty in Republic's southern territory.

Loew, State Dept. Agree To Disagree

New York—Adding fuel to a fire almost extinguished, Loew's International president Arthur M. Loew last fortnight asserted that there are "irreconcilable discrepancies" in the State Department account of the withdrawal of MGM's "The Blackboard Jungle" from competition at the Venice Film Festival. Loew protested recently to the Department that the U. S. Ambassador to Italy, Clare Booth Luce, had forced the withdrawal of the film by exercising "personal censorship." He was replying by letter to the Department's contention that the festival authorities withdrew the film on their own initiative.

Loew described the discrepancies in the facts set forth in the State Department's letter to him as "sworn statements" to the effect that the Ambassador called in the MPEA representative when she arrived in Venice to attend the festival. During this interview, according to Loew, Mrs. Luce said that the controversial film must be withdrawn or she would leave Venice and pulicize her motives, which, presumably, were that the picture was a poor advertisement for America. She threatened, it is alleged, "to create the greatest scandal in film history."

At the same time, the distribution executive expressed gratification for the Department's assurance that neither it nor its foreign representatives would ever try to curb the "free dissemination of views . . . or pre-judge any artistic presentation." MGM, he said, has never sought official sanction of its product, only the right to market it without interference.

Rivkin AA Talent Head

New York—In line with the company's upgraded production activity, Walter Mirisch, executive producer, announced last week the appointment of Joseph Rivkin to the post of executive talent head, Allied Artists.

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"Specialists in Motion Picture Sound"

This Was The Week When.......

James Stewart received the Theatre Owners of America "Star Of The Year" award at the president's dinner, Biltmore Hotel, Los Angeles. . . . Paramount announced a deal with Pennebaker, Inc., to produce a film based on Louis L'Amour's novel, "To Tame A Land," starring Marlon Brando. . . . Vitapix Corporation acquired 27 western features, made between 1948 and 1950, for exclusive television distribution, from the Cinema-Vue Corporation. . . . The first annual Rock 'N Roll Week was slated for the week of Oct. 24, it was announced by Sam Blake, who said the celebration will be kicked off at all RKO neighborhood theatres.

United Cerebral Palsy announced the establishment of a special Research and Educational Foundation, with Leonard Goldenson, AB-PT head, as board chairman. . . . Goldenson was honored for the third consecutive year by Financial World as having the best annual report in the industry, with an award to be presented in New York's Statler, Oct. 24. . . . Paramount's "The Desperate Hours" made its bow at New York's Criterion, with Hollywood luminaries and stars in attendance. . . . Arthur M. Loew unveiled a plaque honoring his father, the late MGM head, Marcus Loew, at the dedication of New York University's Loew Hall. . . . 20th-Fox expected its free CinemaScope short on new talent to be booked in 4,000 situations within a few months.

Konecoff *(Continued from page 8)*

underestimated by many producers and directors, and its understanding and intelligence is high, enabling it to appreciate finer and better entertainment . . . VistaVision has not altered his approach and doesn't affect his making of films, nor would he like to make a film in CinemaScope because he likes to work with close-ups and they don't fit properly in that medium.

Miss MacLaine, a most unusual talent, is under contract to Hal Wallis. She has a Martin and Lewis film, "Artists And Models," behind her as well as "Harry," while currently she is appearing in Mike Todd's "Around The World In 80 Days." A future project for her will be "Time Out For Ginger." Her contract has five years to go with two features to be made annually for Wallis. She retains the right to make one outside film each year. Her husband, Steve Parker, her manager and coach, is an old Sussex Falls rooter (private joke).

WIRE: "Magna Theatres invites you to a small informal lunch without speeches to meet Fred Zinnemann of "High Noon," "From Here To Eternity," and most recently "Oklahoma" for Rodgers and Hammerstein Pictures, in which he is first director to use new Todd-AO process. Luncheon will be at 21 Club. Greetings.

Nicholas Matsoukas

Since there were no speeches, we got nothing to report. This may well drive several press agents to commit hari kari.

THE METROPOLITAN SCENE: Lauren Bacall split some egg rolls with ye members of ye press at Lum Fong's to celebrate the opening of her and John Wayne's latest epic, "Blood Alley," at the Paramount. Managing director Bob Shapiro of that house was also present to wield a mean set of chop sticks. . . . The Criterion was ablaze with all the trimmings that go into a premiere last week when "The Desperate Hours" made its bow at the Charlie Moss emporium on the Gay White Way. A goodly number of celebs, civic notables, and press, radio, and TV were represented to give the rating entry the proper sendoff. . . . Shirley Jones, the "Oklahoma!" Cinderella, gets a neat sendoff in the October issue of Family Circle Magazine via the homey touch. That Jones girl is really making a big splash all over. . . . "The Night Of The Hunter" has been selected as "Movie of the Month" for October. . . . Gene Pleshette has himself quite a Thanksgiving show at his Brooklyn Paramount in the booking of Johnnie Ray and the Bill Haley Comets for the stage. . . . Which reminds us—how about that Brooklyn Ball Club???? Okay pressbooks in on "Tennessee's Partner," "Seven Cities Of Gold," "Count Three And Pray."

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NEWS OF THE TERRITORIES . . .

Variety To Elect New Crew; Set Fund Drive

ALBANY—The Variety Club will elect a new crew at the monthly meeting to be held in Sheraton-Ten Eyck Hotel Oct. 17. It will take up quarters on the mezzanine of that establishment Nov. 1. Originally, choice of the 11-man board had been slated for Oct. 3, but the required two week member notification for a meeting set back the date. The membership drive, directed by a committee of which Gene Teper is chairman, set a goal of 75 new barkers by Jan. 1. The annual Denial Drive for Camp Thacher will be held Thanksgiving week, under the leadership of Heart Fund Committee chairman Harry Lamont. The goal is $20,000.

Boston Mayor John D. Hynes recently presented Red Sox slugger Ted Williams with a check for $1000 for the "Jimmy Fund," as exhibitor chairman Theodore Fleisher, Interstate Theatres, and treasurer Michael Redstone, Redstone Drive-In Theatres, looked on.

Albany

Glenn Norris, 20th-Fox assistant sales manager, and Weldon Waters, one-time Albany manager and now a home office man, conferred with branch manager Clayton Pantages and other staffers. Accounts were analyzed and reviewed. . . . Another caller was Joe Gins, U-I district manager. He and branch manager Norman Weitman drove to Gloversville, N. Y., for huddles with Louis W. Schine and chief buyer George V. Lynch. Incidentally, the exchange surpassed last year's quota in the five-week drive honoring Gins. The final week established an all-time high, Weitman said. . . . The Franklin Drive-In, between Malone and Chazy, N. Y., was one of those adopting a weekend operating schedule. . . . Harry Lamont had such good fortune in his experiment with a weekend plan for the Leeds Drive-In, Leeds, N. Y., that he expected to try it at several other automobilers. . . . Medallion Picture Corporation, of Delaware, filed a statement designating its New York state office as 1639 Broadway, New York. Benjamin R. Schrift is president.

Negotiations for a new contract with the Stage Employes Local, IATSE, got under way at a meeting held in Palace Theatre Building. Among those present were Philip Harling, New York attorney, and division manager Elias Schlenger, for Fabian Theatres; assistant zone manager James Totman and contract manager James Bracken, New Haven, Conn., for Stanley Warner; and James Blackburn, president-business agent, Charles Maguire and George Powers, Albany, and James Brennan, international official, for the union. One of the subjects discussed was a maintenance clause. The stage men have been working without a formal contract for some time.

Atlanta

Oscar Hendricks, Evergreen, Ala., has been appointed manager, Clayton, Clayton, Ala., by its owner, Olin Atkins, Florala, Ala. . . . L. C. Sipe and Robert Yoeman are the new owners of the Pinecrest Drive-In, New Smyrna Beach, Fla., from its former owner, Jack Kincheloe. Sipe has been in the business for 40 years. His son-in-law, Yoeman, will manage the theatre. . . . A charter of incorporation has been granted to the Donelson Drive-In, Nashville, Tenn. . . . A. F. Thomas, former manager, Malco, Helena, Ark., has been named principal, Barton High School there. . . . C. V. McClain is the new owner of the Cameo, St. Augustine, Fla. . . . Charles Thompson was appointed manager, Midway Drive-In, Tarpon Springs, Fla., a unit of Floyd Theatres. . . . Wilbur Andre, formerly with the Georgia, was appointed booker, Paramount.

W. P. Riggins, owner, Strand Theatre Company, which consists of the Strand and Family Drive-In, Jessup, Ga., and the Long, Ludowici, Ga., has announced plans for a second drive-in. Riggins stated that he has purchased 11 acres of land approximately one mile south of Jessup, on U. S. Route 301, which will be the location of the new ozoner. Equipment has been purchased and plans submitted for approval to the State Highway Department. No date has been set for the opening.

Boston

Wilbur Snaper, president, Allied Theatres of New Jersey, will address the regional convention of Independent Exhibitors, Inc., of New England on Oct. 25, Toy Town Tavern, Winchendon, Mass. A regional vice-president of Allied in this territory, Snaper's subjects will be "New Methods of Projection," including Todd-AO, and COMPO. . . . Richard Tibbetts, 17, second son of manager Jim Tibbetts, Loew's Orpheum, is working as an usher after school hours at the Cinema, Framingham, Mass. . . . Kenneth Phillips, merchandising manager, Alexander Film Company, Colorado Springs, Colo., made his first visit to New England to spend 10 days with New England manager Irving Saver working on prospective accounts. . . . Mrs. Edna B. Hall, owner, Brooks, Brooks, Me., is confined to her home because of illness. . . . Eddie Comi, head, Massachusetts Theatre Equipment Company, has completed the installation of CinemaScope equipment in the private screening room of the Joseph P. Kennedy estate, Hyannisport, Mass. The former Ambassador and Mrs. Kennedy can now view the latest wide-screen productions with their family and friends in the privacy of their screening room, holding about 50 persons. . . . The last drive-in to be completed in this area for the season, located in Middleton, Mass., was slated to open Oct. 14. It is owned by Stephen Minasian, Philip Scuderi, Tom

Non-Industry Group Hears Poll Explanation

BOSTON—When Robert W. Coyne, COMPO special counsel, addressed members of the Boston Advertising Club at the Hotel Statler, he made his first personal pitch for the Audience Awards Poll to a group outside the entertainment field.

"The movies have an audience of 85 million persons who attend between 8,000 and 9,000 theatres where films are shown. Also, 20 million persons read fan magazines every month, and we feel that such a movement as the Poll will give the public an opportunity to tell the industry what it wants."

Present at the luncheon were representatives of retail stores, advertising agencies, newspapers, radio personnel, and Ad Club members. Charles E. Kurtzman, Northeast division manager, Loew's Theatres, Inc., was the chairman and introduced head table guests, all prominent industrymen, including Samuel Pinanski, Martin J. Mullin, Arthur H. Lockwood, Theodore Fleisher, Nathan Yamins, Edward W. Lider, and Gasper Urban. Charles Morris, Christian Science Monitor, president, Boston Ad Club, presided.

The head table guests at the recent Boston Advertising Club's luncheon when Robert W. Coyne, COMPO, addressed the group, were, left to right, Theodore Fleisher, Gasper Urban, Martin J. Mullin, Coyne, Charles Morris, president of the ad club; Charles E. Kurtzman, chairman for the program; Nathan Yamins, Arthur H. Lockwood, and Edward W. Lider.

Rochester Scientists See "Oklahoma" Bow

BUFFALO—Several University of Rochester scientists will be in New York the night of Oct. 13 to share a big moment in the life of the motion picture industry, the unveiling of Todd-AO and "Oklahoma!," at the Rivoli. Dr. Brian O'Brien, head of the scientific team that developed the process, revealed that some of his former associates in the University of Rochester Institute of Optics contributed much to the design of the Todd-AO lenses. Dr. O'Brien, now vice-president, American Optical, headed a team of some 115 research and engineering scientists that worked on the process for the company. Dr. O'Brien gives credit for valuable assistance to Dr. Robert E. Hopkins, his successor at the University, along with Robert Ginsburg, technical assistant; Professor Parker Givens, Dr. Gordon Milne, and Professor Jack Evans. Dr. O'Brien is expected to attend the premiere and hopes his colleagues also will be able to accept.

Demaura, and Robert Barsamian, accommodating over 1,000 cars.

PROVIDENCE, R. I., NEWS—In conjunction with the New England premiere of 20th-Fox's "Seven Cities Of Gold" at the Majestic, a private screening was held for local Roman Catholic dignitaries. Willard Matthews, manager, extended invitations to Monsignors, Pastors, Priests, Nuns, and Sisters, and the showing was well attended. . . . Loew's State was the first local house to present films of the recent Marciano-Moore championship fight. . . . The Avon Cinema was the site of the Rhode Island premiere of Alec Guinness' first Technicolor vehicle, "To Paris With Love." On the same bill, the first local presentation of "Decameron Nights" was offered.

The Scenic, Pittsfield, N. H., has opened under the proprietorship of Robert Wheeler, Richmond, Me. . . . Armand Pepin, manager, Daniel Webster and State, Nashua, N. H., is chairman of the local Jimmy Fund drive. He was appointed by Mayor Lester H. Burnham. . . . Roland Gurrier, manager, Key, Meredith, N. H., has announced that his theatre will present "The Key Classics," a series of outstanding foreign and American movies.

Buffalo

The sale of the Regent Theatre Building, Rochester, N. Y., to Los Angeles and New York investors for $212,500 has been announced. The Thomas W. Finucane Corporation, owners of the building since 1914, sold it to Natalie Galen, Los Angeles and Alberta Freen, New York. Monroe Amusements, Inc., will continue to operate the 42-year-old, 1,600-seat theatre as an outlet for Paramount and other film attractions under a long-term lease. . . . When "Seven Cities Of Gold" was shown at the Center, it was preceded by a big campaign to get support of the large Catholic population of the city. A special screening was held for sisters and priests of the diocese, and the superintendent of parochial schools okayed the placing of specially-prepared posters on the bulletin boards of the Catholic schools. The Union and Echo, local Catholic weekly, gave the picture special stories and art several weeks in advance, and pastors announced the showing of the picture, emphasizing that it was the story of Father Junipero Serra. The advance was put on by Arthur Krolick, Charles B. Taylor, and Ben Dargush. . . . Buffalo parents and children who like to watch TV are to be given a chance to help in evaluating current programs. A committee, sponsored by the Community Council of Parents Education, headed by Mrs. Walter L. Gibbs, within six weeks will prepare an evaluation sheet for programs. The sheets will be given to members of PTA committees and other interested women. They will watch programs with their children and will fill in the sheets.

Two Kinds Of Bingo, District Attorney Says

BUFFALO—Two types of bingo are possible, according to district attorney Wallace J. Stakel, Batavia, N. Y. He amplified an earlier statement to explain why some counties allow the game while Genesee County places are closed down. "There are at least two forms of legal bingo and there is no mystery about them," he said. "One is bingo without charge and the other the variety where the participant pays for something else, like entertainment, which can be truthfully said to represent the purchase price, and the bingo is thrown in free.

"Politics should not play any part in the enforcement of criminal laws," said Stakel. He declared there is a state law that makes it illegal to operate some types of bingo and that "it is the sworn duty of an officer to enforce the law."

Special films on civil defense are available for showing, the Monroe County Civil Defense announced in Rochester, N. Y. The 15 films, three of which are in color, range from nine minutes to an hour in running time. Information on use of the films may be obtained at the office, 35 State Street, Rochester. . . . Deputy Administrator M. W. Oettershagen will open bids Oct. 19 at the Buffalo office of the St. Lawrence Seaway Development Corporation, for the production of a documentary film in color and with narration, featuring the U. S. phase of the seaway construction. The plan is to make a 14-minute film story of each year of construction. When construction is complete, it is intended to consolidate the films into a 28-minute movie. . . . Three Buffalo men, comprising Frontier Television, Inc., asked Federal Communications Commission for permission to build a new UHF station in Buffalo to operate on Channel 59 with studio and transmitter in the Rand Building. Three stockholders are Bernard I. Obletz, president; Richard S. Levy, vice-president; and Daniel A. Roblin, secretary-treasurer. . . . Two prominent members of Variety Club will figure in upcoming activities of the Buffalo and Erie County Chapter of the National Foundation for Infantile Paralysis. Ben L. Kulick, president, Faysan Distributors, has been elected chairman for his third successive year, and Ben Bush has been appointed 1956 March of Dimes campaign chairman.

Charlotte

Exchange employes of Local F33 and B33 unions will resume their meetings and activities this month. Meetings were discontinued during the summer months. Rosaline Hutton, Columbia, and Thelma Culp, Warners, are business agents of the two groups. . . . W. Frank Harris, Harris Theatre Sales, Inc., who is a member of the executive committee of the local National Foundation for Infantile Paralysis, recently visited the hospital in Warm Springs, Ga., and attended the Atlanta meeting preparing for the January March of Dimes campaign. . . . A Federal Communications Commission attorney backed up an FCC examiner's initial decision awarding Piedmont Electronics and Fixture Corporation television channel 9, but WSOC, Inc., and Carolinas Television Corporation, objected to the ruling. Marcus Cohn, Washington counsel for Piedmont, told The Observer that the support to the award gives Piedmont an "even better" chance for final FCC recommendation, expected near the end of 1955. . . . A 25-acre tract two miles north of Raleigh, N. C., has been bought by Consolidated Theatres, Inc., which has announced plans for construction of a $250,000 drive-in, the largest in the two Carolinas. The property was purchased for $40,000. Frank Beddingfield, president, Consolidated, said the drive-in will have a capacity of 1,200 cars and a 120-foot screen.

Chicago

The Marciano-Moore battle on closed TV proved a success for seven theatres and two drive-ins, with a total boxoffice of approximately $100,000. An estimated attendance of 20,000 paid from $3.75 to $5.50. There were sellouts of tickets for reserved seats days in advance. . . . The

The five Goldwyn Girls recently visited Buffalo for a round of activities publicizing Samuel Goldwyn's "Guys And Dolls," which MGM is distributing, and are seen at the local MGM branch with manager Jack Mundstuk, on left, and Eddie Susse, salesman.

McVickers Celebrates Golden Anniversary

Chicago—According to history, the first movie parlor which grew to today's picture palace had its beginning Oct. 5, 1905, in State Street, Chicago's leading shopping center, with Jones, Linick, and Schafer, an energetic young trio, as owners. That gave cause for Aaron and John J. Jones to have a golden anniversary observance at their McVickers.

The beginning was a 300-seat amphitheatre between Adams and Monroe, the south end of which is now part of the Palmer House. The original venture grew into the city's first theatre chain, reaching a peak of 52 houses. Early in 1905, Aaron Jones, who had a concession stand at Ferris Wheel Park, formed a partnership with George K. Spoor, newsboy at the old Northwestern Railroad Station. They took a motion picture machine to Waukegan, Ill., and saw its possibilities. They went to Adolph Linick, penny machine manufacturer, who gave them financial backing. By that time Peter J. Schaefer had joined the group and the little theatre on State Street was opened.

Leaving the organization, Spoor went into production with Broncho Billy Anderson in the famous old Essanay. Spoor was the "Ess" and Anderson the "Ay."

RKO Ohio Managers Conduct Circuit Meeting

CLEVELAND—William Howard, vice-president, RKO Theatres, Harry Mandel, national director of advertising and publicity, and Thomas Crehan, assistant to Howard, conducted a meeting of RKO Ohio Theatres' managers here last week.

Among those present were Joseph Alexander, Cincinnati; Ansel Winston, Dayton; Edward McGlone, Columbus; and Max Mink, Cleveland.

Following the meeting, Howard, Mandel, and Crehan visited the company's theatres in Columbus, Dayton, and Cincinnati.

Film Jewelry Exhibit Set At State Fair

Dallas—R. J. O'Donnell announced that Interstate Theatres and the Dallas WOMPI will present and model motion picture jewelry designed and manufactured by Mme Joan Joseff at an exhibit in the Women's Building, State Fair of Texas, Oct. 7-23. The WOMPI will model the interesting jewelry as used in outstanding motion pictures, and a luncheon honoring Mme Joseff will be held in the Women's Building, Oct. 22, at which time she will be made an honorary member of the Dallas club. Mme Joseff designs and manufactures 90 per cent of the jewelry used in motion pictures, and all the studios will be represented in the unique exhibit.

Among the many interesting pieces to be shown are Clark Gable's gold cigar case, from "Gone With The Wind"; John Barrymore's dagger, from "The Jest," and his necklace in "Romeo And Juliet"; Orson Welles' crown from "Macbeth"; Walter Slezak's jeweled armor from "The Jungle Book"; the jeweled bible used in "Kitty"; the diamond tiara worn by Bette Davis as Carlotta in "Juarez"; the pearl and ruby bib and necklace worn by Tyrone Power in "The Rains Came"; the famous necklace worn by Greta Garbo in "Camille"; and many matched sets of jewels worn by Ava Gardner, Joan Fontaine, Joan Bennett, and scores of others.

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entire Balaban and Katz organization was shocked by the death of William G. Methe, 48, who started when he was a youngster as usher at the Chicago and rose to manager, Berwyn, Berwyn, Ill. He had overcome a serious illness three years ago. He leaves his wife, two sons, and his mother. Interment was in Mount Emblem Cemetery following Masonic services.

John J. Frieburn refurbished and installed a wide-screen in his Princess, Leroy, Ill. . . . Georgette Foster was named to Bob Howe's publicity organization. . . . Elizabeth Wetter, first U-I employe 49 years ago, and now secretary to the manager, left the hospital and overcame an illness at home. . . . Herb Ries, Shubert manager, married Marion Timberman. . . . Albert F. Baenziger, 73, popular among theatremen in his 50-year newspaper career, died. . . . Heartening news for theatre owners of the near north side was the announcement by the Greater North Michigan Avenue Association that a 30-acre blighted tract will be transformed into modern apartments and stores. . . . The Arcadia, St. Charles, Ill., was reopened by the Valos Theatre Corporation, owned by three brothers, Alex, George, and William Valos. Manager is Frank Vollbracht, who also manages the Geneva, Geneva, Ill., for the circuit.

Cincinnati

According to reports along Film Row, the annual fall slump in busines was of unusually short duration this year, with exhibitors in both urban and outlying areas reporting very satisfactory attendance figures. . . . Representatives of several Ohio locals, IATSE, met here to discuss common problems, and will meet monthly hereafter, to keep posted as to the latest developments in their respective territories, according to William Lynn, business representative, Local 327. . . . Plans for winter activities were discussed by members of Cincinnati Motion Picture Theatres, Inc., at a luncheon meeting in Hotel Netherland Plaza. Presiding was president Frank W. Huss, Jr., who also heads Associated Theatres. . . . Charles Palmer, Columbia salesman, West Virginia, is recuperating satisfactorily after surgery. . . . Realart and Lippert have acquired UA's "New Mexico" for area distribution. . . . Meg Myles of Allied Artists' "The Phenix City Story" was in to bally the film.

Herbert Gillis was guest of honor at a recent testimonial dinner given by Tent Three, Variety Clubs International. Gillis was honored for his service as assistant chief barker. He was branch manager, Paramount, but has been moved to branch manager, Washington.

Cleveland

Jack Silverthorne, two-term chief barker, Variety Club, announced a general membership meeting to be held Oct. 29 in the Hollenden Hotel club rooms, to elect a new slate of officers for the coming year. . . . Lawrence Shafer, 67, projectionist for the past fifty years and a charter member of Local 160, IATSE, died recently. A Masonic funeral was held. His wife, a son, and two grandchildren survive. . . . Milton Mooney's Co-Operative Theatres is buying and booking for two recently reopened theatres, the Savoy, Toledo, O., which Herbie Burke opened Oct. 1, and the Bell Theatre, Campbell, O., now operated by Oskar Schubert. . . . New honors befell two local grandfathers this past week. Bill Gross, Columbia city sales man, has a new grandson, and Irwin Pollard, Imperial Pictures head, marked off a fourth grandchild, a girl born to his daughter in Boston. . . . The drive-in price cutting epidemic in Toledo, which caused prices to skid from 75 cents the beginning of the season to 25 cents, is beginning to hit Toledo indoor theatres. Recently the Paramount advertised a double bill at 20 cents for adults. . . . Danny Kaye headlines a variety show that comes into the RKO Palace on Nov. 10 for a four-day engagement. Reserved seat policy will prevail, with prices from $1.10 to $3.50.

Jane Russell and Jeanne Crain with Jere Hagen, amusement editor, Chicago American, were hosted recently at a Chicago press reception lifting the lid on the world premiere of UA's "Gentlemen Marry Brunettes," Oriental.

Arthur Buck, longtime owner and operator, State and Civic, Fostoria, O., has retired after the sale of his theatres. He has been in show business almost 50 years, having started in 1908 as a lad in the projection booth of a Findlay theatre. In 1910 he and a partner, W. T. Huber, acquired the Majestic, Fostoria, and ever since then he has been the focal point of the town's entertainment. Some of the things he recalls over this period is the storm created when he raised admissions from a nickel to a dime; the free shows he held during depressions years; and his annual free Christmas eve show for kids and adults as a Christmas present to the community.

Denver

The prize of a three bedroom house, lot, groceries, clothes, car, and other items to have been given to the person whose ballot in the Audience Awards Poll most nearly coincided to the national choice, will now be given away by drawing, with each person casting a ballot being entitled to one ticket in the wheel. It was feared that there might be a considerable

Michigan Allied Unit Mulls Exhib Problems

DETROIT—Over 50 Michigan exhibitors and their wives attended the recent Allied Theatres of Michigan regional meeting at the Midland Country Club. Host was president Alden Smith. At the business meeting, exhibitors discussed the business of federal, state, and local taxes, but withheld a decision on the admission tax matter until after the National Allied meeting in Chicago. Also discussed at the meeting was the program for financing the Will Rogers Hospital.

William Wetsman, state chairman, reviewed the Audience Award Poll. Lou Mitchell, Floyd Chrysler, William Clark, Carl Buermele, and Alden Smith led the discussion on film buying, percentages, and other subjects pertaining directly to exhibitors. After the meeting the group took a conducted tour of the Dow Chemical Plant. The regular board meeting of Allied Theatres of Michigan was slated for today, (Oct. 12).

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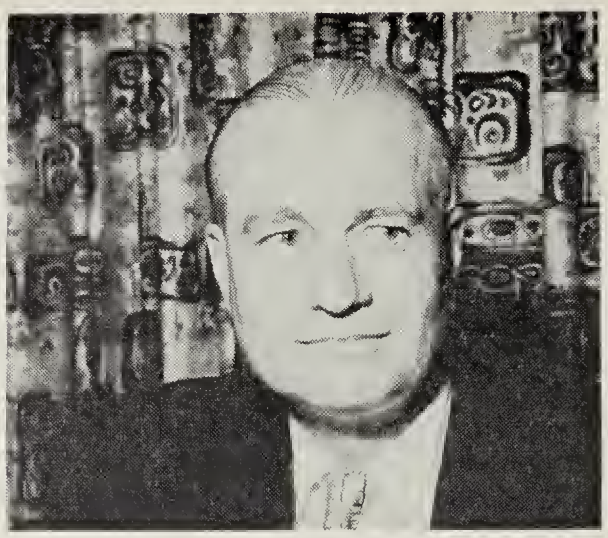
number of votes the same as the national choice. The contest covers the metropolitan Denver area, and is the biggest giveaway ever put on in this area. . . . Hugh Owen, vice-president, Paramount, and Neal East, division manager, were in for the installation of Phil Isaacs as manager of the newly-formed Rocky Mountain division, with headquarters here. The new division includes Denver, Salt Lake City, Omaha, and Des Moines. . . . Attending the New Orleans WOMPI convention were Lean Gerbase, Toni Medley, Edith Musgrave, and Irene Canino. . . . Foster Blake, U-I division manager, and Lester Zucker, district manager, were in calling on accounts and conferring with Mayer Monsky, branch manager. . . . Don Hammer, Lee Theatres booker and buyer, and Mrs. Hammer have gone to Los Angeles to make their home. Hammer plans to remain in the industry.

Des Moines

The Stratford, Stratford, Ia., has been reopened by Derald Hanson. . . . Wilbur Young has leased the new Hardin, Bedford, Ia. The house is expected to open later this month. . . . Carl Bruggenman has assumed the management of the Time, Albert City, Ia. . . . Jack Kennedy sold the Rialto, Adel, Ia., to Al Christensen, formerly of Ord, Neb. . . . The Valley, Eddyville, Ia., has been reopened by Frederick Reed. . . . Al Ungerman has resigned as booker, U-I, and will go into the insurance business. . . . The RKO Orpheum, Waterloo, Ia., closed after 41 years of operation, with the building to be torn down for another business operation. The house was built in 1914 and first called the Plaza. The RKO Circuit leased the house in 1938, and in 1952 bought the building. Hans Frank, projectionist for over 30 years, ran the last show and recalled past days. . . . Jayme O'Malin has joined RKO as salesman.

Detroit

A three-year contract has been signed by Ray Branch, president and general manager, Film Truck Service, and the Teamsters Union, which provides film carrying service for upstate theatres in Michigan. Branch did not reveal details of the contract, but he said it provides for regular increases over the three-year period. . . . Another drive-in is being built at Edmore, Mich., by James Langston, owner, Skytop Drive-In, St. Louis, Mich. Langston said the new airer will have a 500-car capacity and feature the latest in projection and screen equipment. William Clark, Clark Theatre Service, will handle buying and booking. . . . Ford Record, 69, stage designer, Masonic Temple, died here recently following a heart ailment. . . . Another showman, Eugene Mackay, 25, a theatrical display designer, died in an automobile accident near Alpena, Mich., which also took the life of his fiancee.



Tom Bridge was recently appointed Paramount southwestern division manager.

Harold Brown, president, United Detroit Theatres, and Alice Gorham, director of advertising and publicity, UDT, are back from New Jersey where they attended a convention. . . . Harold Harris, MGM booker, has announced marriage plans. . . . Bill Green, Music Hall, announced that the house contributed 100 per cent to the Will Rogers Memorial Drive. . . . The Nightingales Club, Film Row bowling league, started its season recently. . . . The Variety Club held its annual membership meeting Oct. 10 in the club rooms, Hotel Tuller. Officers and members of the board of directors were to be elected. Harold Brown, chief barker, said that five gorgeous Goldwyn girls were to be present to provide entertainment for the members. . . . Oscar A. Gorelick, 64, owner, Carmen, suburban Dearborn, Mich., died last month after a short illness. Gorelick operated the Carmen in partnership with his son, Oscar A., Jr., who is manager. Surviving are his wife, Fannie, another son, Ralph, and six grandchildren.

Frank Rule was recently appointed new Dallas branch manager for Paramount.

Indianapolis

Robert Myer, formerly 20th-Fox booker, has been made 20th-Fox salesman, northern Indiana territory, to succeed George Condon, transferred to Pittsburgh. William Zoetis has been promoted to head booker by manager Bob Conn. . . . The Allied Theatre Owners of Indiana board postponed action on the current drive for COMPO dues at the September meeting. . . . ATOI is sounding out members on the possibility of a state contest, with a really big reward, for the patron whose ballot tallies closest with the final selections in the national poll. . . . Dale McFarland, general manager, Greater Indianapolis Amusement Company, arranged to equip the Lyric with wide-screen television and to reopen the house for the Marciano-Moore fight telecast. . . . The Variety Club has announced a bingo party for Oct. 14 and a program honoring the Boy Scout troup it sponsors. The Scouts will be entertained with a screening at U-I followed by a buffet luncheon at the club.

The Indiana Municipal League, meeting last week, received a "home rule" resolution urging that cities and towns be permitted to tax amusements. . . . Business is very slow at the Circle, reports manager Dallas Schuder, because the house has been isolated by a street repaving job. . . . Kenneth Law has closed the Akron, Akron, Ind., and will sell the equipment. . . . Alex Manat closed the Lincoln, Goshen, Ind., for four days, to install CinemaScope. . . . Rush Williams, booker, United Artists, joined the sales staff at Allied Artists. . . . George Condon, 20th-Fox salesman, has been transferred to the Philadelphia branch.

Jacksonville

The Florida area now has 421 CinemaScope installations, including all types of theatres and non-commercial auditoriums, according to Thomas P. Tidwell, 20th-Fox branch manager. . . . Leaving for the TOA convention in Los Angeles were LaMar Sarra, FST vice-president, and Mrs. Sarra; Horace Denning, district manager, Dixie Drive-Ins, and Mrs. Denning; and Roy Smith, theatre supplier. . . . A membership drive of Variety began at a gathering called for non-members in the Studio Theatre. A larger membership is needed to staff the booths at the Gator Bowl when Variety's first annual Agricultural and Industrial Fair opens there in November. . . . Siggy Vorzimer, National Screen salesman, came in from Atlanta. . . . Bob Pollard, Tampa, Fla., Republic salesman, called at circuit booking offices. . . . Arthur Davis, Miami, Fla., representing the new Gold Coast Pictures Company, came in on a booking trip. . . . Janice Claxton, Maggie Gardner, and Edna Cox, who were delegates at the WOMPI convention in New Orleans, reported to the membership at a luncheon in the Roosevelt. . . . The Florida had the southern premiere of Paramount's "Ulysses."

MIAMI, FLA., NEWS—Loew's Riviera, at Red Road and Dixie Highway, is set to open late this fall or winter. It's a 1,300-seat house, with 250 loge seats . . . A pact has just been signed making Wometco and George Wilby partners in the operation of the 850-car North Dade Drive-In, being built at 171st Street and 27th Avenue. It will be the 33rd in the Wometco chain when it opens before Christmas.

Milwaukee

Joseph Sasse, 69, a pioneer motion picture projectionist, died recently after a long illness. He was operator at the Modjeska and was a member of the Motion Picture Projectionist Local 164. . . . Henry Kratz is the new manager, Tower. He was formerly assistant manager, Riverside. The Tower has a new concession stand installed by Theatres Candy Company. . . . Henry Quartemont is the new manager, Lyric, Stevens Point, Wis., operated by Gran Enterprises. The Lyric is in the process of remodeling. . . . Eugene Auterman is the new manager, Gran's Ford, Waterford, Wis. . . . The Better Film Council of Milwaukee County started fall meetings Oct. 3 at the Mitchell Park Pavilion.

Eph Rosen, assistant manager, MGM, Minneapolis, and well known in Milwaukee, being a former branch manager here, is recuperating from an appendectomy. . . . Highway 51 Drive-In, Plover, Wis., was picketed during the running of "Street Corner" by three priests who claimed that the film was condemned by the Legion of Decency. . . . Walter Konrad is now manager, Oriental. . . . Chief barker Oliver Trampe, Variety Club, advises that the tent raised funds through theatre collections for maintenance of the club's Heart Clinic. . . . O. P. Suprenant, retired former partner of Martin Thomas in the operation of the Range, Hurley, Wis., and the Ironwood and Rex, Ironwood, Mich., died recently.

Minneapolis

Bob Haugen, formerly manager, Radio City, is the new house manager, Cinerama, Century. Replacing him at Radio City is John McCashin, formerly manager, neighborhood Rialto. . . . In turn, Leo Vetter, formerly assistant manager, Radio City, has been named manager, Rliato. The Radio City and the Rialto both are operated by Minnesota Amusement Company. . . . Paul Porter, assistant manager, State, has resigned. . . . Herbert Buschman, new United Artists branch manager, was in Duluth, Minn., Superior, Wis., and the Minnesota Iron Range towns getting acquainted with exhibitors. . . . Stan McCulloch, booker at Paramount, has rejoined RKO as a salesman. . . . Norm Levinson, MGM press representative, is back from Denver, where he attended the world premiere of "Trial."

Leo Ross, Sauk Rapids, Minn., was reelected president, Holme Theatres Circuit, at the stockholders' annual meeting. Also reelected were B. J. Benfield, Morris, Minn., and Harry Ressler, Park Rapids, Minn., vice-presidents, and Cal Nygaard, Brainerd, Minn., secretary-treasurer and general manager. . . . Larry Frederick has closed the Cokato, Cokato, Minn., which he operated since May 1. . . . Ray Watkins, formerly of Superior, Neb., is the new manager of the Yankton, Yankton, S. D., succeeding Clyde Crump. . . . Sheldon Kliman, manager, Riviera, Hastings, Minn., is making plans for his annual talent show to be held this month. . . . Nort Rosevold, manager, Capitol, Aberdeen, S. D., has been elected chairman of the city's Community Chest drive. . . . Art Bean and Herb Stolzman have purchased the Grand, Mohall, N. D., and the Falls, River Falls, Wis. . . . William J. Hoffman, Abbotsford, Wis., has purchased the Lyric, Farmington, Minn., from E. O. Olson, Northfield, Minn. . . . Carl Bruggeman has taken over management of the Time, Albert City, Ia., from Arthur Sunde.

Jury Clears "Garden" Of Obscenity Charges

PENSACOLA, FLA.—A "Court of Record" held unanimously, after only 17 minutes of deliberation, that "Garden Of Eden" was neither obscene nor immoral.

Judge Ernest E. Mason charged the jury, "Nudity is not obscenity and it is false delicacy and mere prudery to banish all because it is simply nude. . . . Nudity in art is a reverse of obscenity."

The jury held, as a result of Judge Mason's charge, that the film does not tend to corrupt the morals of youth.

New Haven

Otto Esposito has returned as manager, Strand Amusement Company, Bridgeport, Conn., working for general manager Morris Jacobson. . . . James V. Landine, manager, Hi-Way, Bridgeport, planned on wedding Rosemary Drab, with an extended honeymoon to the west. . . . Joe Mansfield, United Artists, Boston, was in Hartford, Conn., for bally of "Gentlemen Marry Brunettes." . . . Abe Bernstein, UA, was in Bridgeport, working on angles for the same picture. . . . John McGrail, U-I, was in Bridgeport for tieups on "To Hell And Back" at the Majestic. . . . Fred Greenway, Palace, Hartford, was laid up with an injured leg. . . . The Colonial, Canaan, Conn., ran a notice in its advertisement that the Colonial Bowling Alleys are now open for the season. . . . It was reported that John Perakos will be manager, Arch Street, New Britain, Conn.

Harry Brandt, New York theatre operator, is listed as president, Branmill Theatre Corporation, Stamford, Conn., which has filed a certificate of incorporation with the Secretary of State's office, Hartford. The concern lists subscribed capital as $1,000; paid in cash, $1,000; president, Brandt; Melvin Miller, vice-president and treasurer; George Goldson, secretary; Claire Miller, assistant secretary, all of New York; and directors, Brandt, Richard Brandt, Melvin Miller, and Claire Miller.

HARTFORD, CONN., NEWS—Henry Daugaweed, formerly in independent managerial posts, has joined the E. M. Loew's circuit as manager, Riverdale Drive-In, West Springfield, Mass., replacing Harold Cummings, now managing the Meadows Drive-In for Smith Management Company. . . . James Kulowski, manager, Parsons, resigned. Replacement is Irene Davis, formerly in the advertising field. . . . Loew's Poli, Norwich, Conn., built by Berkman Brothers of that city in 1949 and leased to Loew's Theatres, Inc., for 20 years, has been sub-leased by Loew's to Ed Lord, independent theatre operator, who will assume control Oct. 14. The the-

(Continued on next page)

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Managers Attend SW Victory Fete

NEWARK, N. J.—Managers and executive personnel of the Stanely Warner Newark zone, plus the New York home office toppers, attended a victory luncheon celebration at the Essex House last week to honor the managers who had won the major share of national prizes in the circuit's Spring Movie Festival.

The Newark zone, supervised by Charles A. Smakwitz since the beginning of the year, had the grand prize winner in George Kemp, Montauk, Passaic, N. J. Other national prize recipients from the zone who were honored at the luncheon included the miscellaneous income winner, Morton Bratter, Millburn; John McKenna, film buyer; and Anthony Williams, district manager. The prize for the best concession sales was copped by Milton Brenner, Roosevelt. George Birkner, manager, Fabian, won the Cinerama watch for the area's best job for Cinerama tickets.

Attending the recent opening of the Easthampton, N. Y., Drive-In, an Associated Prudential enterprise, were, left to right, Bert Nathan, concessionaire; Herman Ficken, district manager, Prudential; Mrs. L. A. Edwards; L. A. Edwards, vice-president, Prudential; Stewart Topping, supervisor, Easthampton Township; Mrs. Charles Okun; and Charles Okun, Coca-Cola Company.

In addition, prizes for outstanding feature picture campaigns were distributed by United Artists, Paramount, 20th-Fox, MGM, and U-I.

Stanley Warner home office executives present were Sam Rosen, Harry Kalmine, Nat Fellman, and Harry Goldberg. Smakwitz was toastmaster. Zone executives present were Lou Dennis, Edgar Goth, John McKenna, Charles Piltz, and John Damis, and district managers Tony Williams, Harold Widenhorn, and Bernard Silverman.

Hartford, Conn.

(*Continued from preceding page*)

atre's name will be changed. A first-run policy is to continue, according to Lord. Joseph Boyle, manager, will probably be shifted to another situation in the Poli-New England division. . . . Mickey Daly, Blue Hills Drive-In Theatre Corporation, Bloomfield, Conn., was named a temporary field worker by the Red Cross to assist flood disaster victims. . . . Bernie Manschell, Bercal, Inc., intends to make the Parsons a first-run situation. The former legitimate playhouse has booked four major attractions. . . . The Salem Playhouse, independent operation, Naugatuck, Conn., resumed performances following flood cleanup operations. Frank Lynch is manager.

New Orleans

Richard Guidry, Galliano, La., theatre owner and associate owner, Jet Drive-In, Cut Off, La., and a representative in the Louisiana House of Legislature from LaFourche Parish, was appointed campaign manager for New Orleans Mayor deLesseps S. Morrison in his forthcoming campaign for the Governor's chair in the 1956 election. . . . W. E. Limmroth, general manager, Giddens and Rester Theatres, Mobile, Ala., was one of the dukes in the royal court of the WOMPI Mardi Gras ball at the Roosevelt Hotel, in connection with the association's second annual convention banquet. . . . Henry G. Plitt, vice-president, Paramount Gulf, and the chairman for the industry of the city's 1955 United Fund, asked everyone who had gathered at the Saenger recently for the launching of the drive to participate and give freely, just as they have done in all civic and charity work in the past. . . . The scheduled opening of United Artists' new office at 210 South Liberty Street was postponed to a later date.

New York

The 72nd Street Playhouse, formerly the Trans-Lux Granada, is now operated by the 72nd Street Playhouse, Inc., Martin J. Lewis president. . . . Skouras Theatres is the new operator of the Jefferson. . . . The Strand, Yonkers, N. Y., is being operated by Yonkers-Strand, Inc., with Bill Farley, Jr., president.

Philadelphia

Moving day saw Jack Greenberg going from 1315 Vine Street to 311 North 13th Street, former offices of Buena Vista, which has gone into former Exploitation Productions, Inc., offices at 1321 Vine Street. EPI moved in with Screen Guild. . . . First Lieutenant William A. Abelove has been promoted to the rank of Captain. Dr. Abelove has been serving as chief of the medical service, 741st. U.S.A.F. Hospital, Chaumont, France, since February, 1954. His father, Nate Abelove, Norman Lewis office, says his son plans to complete his residency in internal medicine at

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Variety Golf Tourney Is Duffers Paradise

PHILADELPHIA—The annual golf tournament and dinner dance of Variety Club Tent 13, held last week at Philmont Country Club, proved to be among the best ever. Winners for low gross score among members and trophy winners were Robert Abel, Sol Blumberg, Leo Brodsky, Bernard Seidman, and Edward Pincus. Trophy winners among non-members in this category were Dr. Milton Cohen, Saul Silberstein, and Albert Bishop. Stan Friedman and Mort Magil won trophies for members in the longest drive contest, and non-members in the same category were Max Chasens and Ira Leonard. Members winning the hole-in-one contest were William Goldberg and Norman Lewis; non-members, Max Kuller and Irving Fleishman.

Low net score winners were Louis Goffman, Ralph Pries, Sam Shiekman, Leo Beresin, Harold Cohen, Sylvan M. Cohen, Pete Tyrell, David Yaffe, William Doyle, Harry Penneys, Ned Yaffe, Harry Weiner, Joe Antner, Cecil Felt, F. Fogel, A. Silber, Nate Milgram, Joe Schaeffer, Max Korr, Joseph Gellman, M. Disimone, Julius Goldstein, Bob Sussman, Joseph Kassaway, Alan Wechsler, Jack Zinman, Ed Potash, Sam Bresson, Herman Cohen, and Bob Dingler. The highest gross score was copped by Harry Lipkin.

In the gin rummy contest, winners were Mike Felt, Dave Supowitz, Mickey Lewis, Daniel Salkin, Jack Engel, Jack Greenberg, Ben Biben, and Ben Fertel. In addition, there were over 20 door prizes.

Jackson Memorial Hospital, Miami, Fla., upon his return from overseas in December. . . . Condolences are extended to William Hutchins, branch manager, National Theatre Supply, whose mother died at Lankenau Hospital after an illness of four months. She was 76. . . . John Golder, after an illness, is again touring the east for Jam Handy.

A drive-in is to be built at Deer Lake, between Hamburg, Pa., and Schuylkill Haven, Pa., by Sam Friedman, Pottsville, Pa., who has never been in the motion picture business before. This will be opposition to the Reniger Drive-In, which uses an old-fashioned sound blast system, is closed on Thursdays when auctions are run and the drive-in is used as a parking lot. . . . Birk Binnard, Stanley Warner zone ad-pub head, was in Jefferson Hospital suffering from an infection of the hand and arm. . . . In Bloomfield, N. J., a strike at International Projector Corporation, in effect since July 4, with resultant pickets, etc., has finally shut down the plant for at least a two-week period. No equipment is being made and a two-week "vacation" has been declared.

The suit of Independent Poster Exchange versus National Screen Service continued before U. S. District Court Judge William H. Kirkpatrick with argument on plaintiff's motion for a summary judgment against the film companies. A summary judgment was issued previously against NSS in 1949. The case now is back in U. S. District Court on an unanimous ruling of the U. S. Supreme Court. Judge Kirkpatrick is expected to make his ruling soon, and also to rule on the terms of a decree against NSS and whether it also will run against the film companies. . . . An attempt to rob the SW Mastbaum of weekend receipts was foiled when assistant manager James Voiro slammed an office door in a knife-wielding bandit's face. When police arrived, the bandit had fled. Police believe he had hidden in the theatre until after closing time.

Pittsburgh

Charles B. Frost, 78, pioneer film critic and advertising director, died recently. Until a short time ago, he worked in advertising and as a theatrical publicity agent. At one time he directed advertising for the old Rowland and Clark circuit and he had served in similar capacities for the late Harry Davis. He was drama critic, Pittsburgh Dispatch, until its demise in 1923. Requiem mass was offered in Sacred Heart Church. . . . Blair County commissioners have accepted a petition for a Sunday movie referendum, which affects the Wilson and El Patio, Tyrone, Pa. . . . Harry M. Akerley, 70, projectionist and machinist, National Theatre Supply and the Warner circuit, died recently in Southside Hospital. He was a member of IATSE, Local 171.

Bill Basle, Basle-Laskey circuit, was

Among the golfers at the recent annual Variety Club 13, Philadelphia, tourney at Philmont Club were, top row, left to right, Stanley Freedman, Mort Magil, and William Goldberg; Joe Antner and Max Chasens; and Sol Blumberg, Nate Milgram, Eddie Gabriel, and Cecil Felt; and, bottom row, left to right, Harry Weiner, Ed Potash, Bill Doyle, Norman Lewis; Herman Cohen and Sylvan Cohen; and three Chosens from Lewistown, Pa., and Elmer Wilske, Altec. A dinner-dance followed the golfing.
—Jack Goldman Photos

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Theatre Installations and Maintenance

SW Managers Win Distributor Prizes

WASHINGTON—Supplementing the national prizes awarded during the recent Stanley Warner Movie Festival, four managers from the Washington zone earned an additional $475 in prize money set up by distribution companies. George Payette, manager, Maryland, Hagerstown, Md., won three of the six prizes, totaling $300. For his campaign on "Strategic Air Command," he won a bond from Paramount; for "A Man Called Peter," a $100 Bond from 20th-Fox; and for "Blackboard Jungle," a $100 Bond from MGM.

Rodney Collier, Stanley Warner, Baltimore, Md., won the $100 Bond from Warners for his campaign on "Land Of The Pharoahs"; Sidney Hoffman, Metropolitan, Washington, won a $50 Bond for "Fox Fire" from U-I; and Lamar Keen, manager, Capitol, Winchester, Va., got the $25 Bond for "Romeo And Juliet" from United Artists.

Paramount's Gillis Succeeds Isaacs As Washington Head

WASHINGTON—E. K. O'Shea, vice-president, Paramount Film Distributing Corporation, announced in New York last fortnight that Herb Gillis has been named to succeed Phil Isaacs as Washington branch manager.

Gillis formerly was Cincinnati branch manager. The Washington branch is in Paramount's mid-east division, headed by Howard G. Minsky.

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injured when his car plowed into the rear of a trailer truck. He was taken to the Washington Hospital and later removed to the Presbyterian Hospital. Unconscious several days, he suffered double jaw fractures, deep cuts on the face and throat, possible skull fracture, and other injuries. His father, George, died in 1938 at Kane, Pa., as a result of an auto accident. . . . I. T. "Ike" Sweeney, salesman, and Allied Artists parted company. . . . The Basle-Laskey circuit has established Film Row headquarters on the second floor of the LeViant Printing Company building, Van Braam Street, with Joe Fecheck, former B-L city manager at Brownsville, in charge. . . . Gus Notopoulos, Altoona, Pa., exhibitor, and family, and Tom Guiney, Altoona, won the doubles title in the Johnstown, Pa., central Pennsylvania tennis tournament. . . . The new Salvation Army Citadel dedicated in Meadville, Pa., was formerly the Meade theatre.

Kane Road Drive-In, near Aliquippa, Pa., celebrated its third anniversary by opening its gates for two evenings without admission charge. . . . Dick Kline resigned as manager, SW Liberty, New Kensington, Pa. He had been with the circuit for more than a dozen years. . . . After 93 weeks, the Warner is accepting telephone reservations for all exhibitions of Cinerama. Until recently, the management answered questions regarding schedules and special exhibitions, but would not handle telephone reservations.

St. Louis

The Frisina Amusement Company announced that three of its theatres will be reopened Oct. 16, including the Lincoln, Charleston, Ill.; Frisina, Taylorville, Ill.; and Effingham, Effingham, Ill. The circuit is closing drive-ins in those areas for the season on Oct. 15. . . . Reavis Vending Supply Company has moved from 4911 Eichelberger Street to 3700 South Jefferson Avenue, into the former headquarters and sales offices of S. T. Echols, manufacturers of ice shavers. Echols has moved to Bismarck, Mo., where the concern's factory is located. . . . Publix Great States named George Hitch temporary manager, Orpheum, Springfield, Ill. Hitch was formerly manager, Colfax, South Bend, Ind., which closed recently. . . . The work of reconstructing the Annex Theatre Building, Herrin, Ill., heavily damaged by fire on July 28, is now in progress, with the reopening of the theatre tentatively scheduled for around Jan. 1. . . . Barbara Jean Leonard, daughter of Amos Leonard, Warners salesman, became the bride of Lieutenant John George Ruehlman, U. S. Air Force.

In the St. Ann-Overland area of St. Louis County drive-in patrons have been enjoying bargain programs. The Holiday Drive-In, Overland, owned by Jablonow-Komm Theatres, has been offering three and four features on the same bill, while the St. Ann four-screen, operated by the Fanchon and Marco-St. Louis Amusement Company, has been countering with Buck Nite, Monday through Friday. In St. Charles, Mo., the Strand, a Frisina house, is using Dime Days, with a 10-cent admission rate to all. The Hi-Way, St. Louis, operated by Norman Probstein, has been offering Bargain Nights to stimulate business.

San Antonio

Leroy C. Otwell, Robert C. Otwell, and Albert R. Doyal have purchased the Vaughn Hotel, San Marcos, Tex., and will raze it to build a 1,220-seat theatre. The contractor is Stout Jackson, Robstown, Tex. . . . Bill Sandlin, manager, Roxy, Stratford, Tex., has announced a price change, 50 cents for adults and 20 cents for children. . . . Bill Ellis, former manager, Queen, Abiline, Tex., has been named manager, Crescent Drive-In, Abilene, owned and operated by Erickson and Kirkaby. . . . George Young, assistant to Conrad Brady, Interstate Theatres, Houston, has resigned his post. Tommy Northrup was promoted from assistant manager, Alabama, to assistant to Brady in the city office of the circuit. Bill Safford will replace Northrup as assistant to George Pattilo, manager, Alabama. . . . Jack Farr, owner, Skyway Drive-In, Bryan, Tex., has announced that he has increased capacity from 425 to 600, adding three new ramps.

The first Manley Serv-O-Matic stainless steel concession bar has been installed at the Post Oak Drive-In, Houston, for Jack Groves, Jr. . . . The Frontier Drive-In Theatre Circuit has opened the State, Pecos, Tex., which will be managed by Al Cook. . . . City vice squad detectives put their okay on "Striporama," following a preview at the Empire. . . . Jane Russell was expected to be in for the opening of "Gentlemen Marry Brunettes" at the Majestic. . . . Rory Calhoun and Gilbert Roland were in for the start of a four-city premiere of "The Treasure Of Pancho Villa" at the Majestic. Edmund Grainger, the film's producer, was also in the Hollywood troupe. . . . The Lew Bray Valley Theatres general offices have been moved from Harlingen, Tex., to Mercedes, Tex. The new offices are on the second floor of the State Theatre Building. . . . Archie Neubauer, city manager, Rowley United, Robstown, Tex., has announced the arrival of a baby daughter.

Seattle

A testimonial luncheon was held in honor of William Thedford last week at Victor Rosellini's. Thedford is moving his headquarters from Seattle to San Francisco, where he will assume the duties of division head, Fox West Coast northern California division, but he will also continue to serve as president, Evergreen. . . . Art Aronson, president, Hollywood Advertising, was in recently. . . . Jack Dudman, manager, Coliseum, was in Los Angeles on business. . . . Walter Hoffman, Paramount publicity director, returned from the Oregon territory, where he worked on "Ulysses."

Washington

The Variety Club welfare committee met recently and the board of governors met last week. New Variety Club members are William E. Coyl, promotion research director, Washington Evening Star; George Dorsey, Jr., Washington representative, U-I; Joseph Abramson, sales manager, Industrial Photo Service; M. Robert Rogers, president, Station WGMS; Hal Rosen, public relations. . . . Morton Gerber, president, District Theatres, and welfare chairman, Variety Club, will serve as exhibitor chairman for the Will Rogers Hospital Christmas Salute. . . . The Variety Club "Cinerama Holiday" premiere at the Warner was a huge success. It was followed by a party in the club rooms. Proceeds of the benefit will go to Children's Hospital. . . . Orville Crouch will be the chairman, 1955 Dinner Dance, Statler Hotel, Nov. 19.

LeRoy Sherman, manager, Savoy, died at Garfield Hospital after an illness of six weeks. A native Washingtonian, Sherman started his career in 1918. He was connected with the Stanley Warner Theatres at the time of his death. Besides his wife, he is survived by a brother, Aepheus J., and a sister, Mrs. Charles Brando.

BALTIMORE, MD., NEWS—Rodney Collier, manager, Stanley, attended the Washington Variety Club's opening night benefit of "Cinerama Holiday," at the Warner. . . . Isador M. Rappaport, owner of the Town, Hippodrome, and Little, returned last week from Europe. . . . Irving Cantor, manager, Hippodrome, resumed his duties after being discharged from the Veterans' Hospital, Fort Howard, Md. . . . Henry Jones, assistant manager, Hippodrome, has moved over to the Town, replacing Richard Dizon, who resigned. The successor to Jones is Charles Bishop. . . . R. H. Marhenke, Pennington, held an old-time Nickelodeon Show recently.

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The Check-Up of all features and shorts for a 12-month period

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SECTION 2
Vol. 54, No. 24

OCTOBER 12, 1955

Allied Artists

(1954-55 releases from 5501)

ANNAPOLIS STORY, AN—D—John Derek, Diana Lynn, Kevin McCarthy—Colorful service film has the angles—81m.—see April 6 issue—(Technicolor) (5513)
BETRAYED WOMEN—MD—Tom Drake, Beverly Michaels, Carole Mathews—For the lower half—70m.—see Aug. 10 issue—Leg.: B. (5524)
BIG COMBO, THE—MD—Cornel Wilde, Richard Conte, Jean Wallace—Interesting meller has names and angles—89m.—see Feb. 23 issue —Leg. B. (5508)
BOB MATHIAS STORY, THE—BID—Bob Mathias, Melba Mathias, Ann Doran—Satisfactory sports yarn for the duallers—80m.—see Nov. 3 issue (5502)
BOWERY TO BAGDAD—C—Lee Gorcey, Huntz Hall, Bernard Gorcey—Okeh series entry—64m.—see Nov. 17 issue—Leg.: B—(1.85-1). (5421)
CASE OF THE RED MONKEY — MYMD — Richard Conte, Rona Anderson, Russell Napier—Satisfactory programmer—73½m.—see June 15 issue—(English-made). (5521)
CRY VENGEANCE—MD—Mark Stevens, Martha Hyer, Skip Homier—Okeh programmer—83m.—see Dec. 1 issue—Leg.: B. (5504)
DIAL RED O—MD—Bill Elliott, Keith Larsen, Helene Stanley—Okeh lower half entry—62m.—see March 23 issue. (5509)
FINGER MAN—MD—Frank Lovejoy, Forrest Tucker, Peggie Castle—Satisfactory program entry—82m.—see Aug. 10 issue—Leg.: B. (5519)
HIGH SOCIETY—C—Leo Gorcey, Huntz Hall, Amanda Blake—Average Bowery Boys entry—61m.—see April 6 issue. (5514)
KILLER LEOPARD—AD—Johnny Sheffield, Beverly Garland, Donald Murphy—Routine series offering—70m.—see Nov. 3 issue—(1.85-1). (5412)
LAS VEGAS SHAKEDOWN—MD—Dennis O'Keefe, Coleen Gray, Charles Winninger—Satisfactory programmer—79m.—see June 15 issue—Leg.: B. (5516)
LORD OF THE JUNGLE—MD—Johnny Sheffield, Wayne Morris, Nancy Hale—Average series entry—69m.—see Sept. 21 issue. (5518)
MURDER IS MY BEAT—MY—Paul Langton, Barbara Payton, Robert Shayne—For the lower half—77m.—see Feb. 23 issue—Leg.: B. (5510)
NIGHT FREIGHT—MD—Forrest Tucker, Barbara Britton Keith Larsen—Average programmer—80m.—(1.85-1). (5526)
PHENIX CITY STORY, THE—DOC—John McInitre, Richard Kiley, Kathryn Grant, Edward Andrews—Highly engrossing and exploitable thriller—100m., or 87½m. without prologue—see July 27 issue—Leg.: B—(1.85-1). (5525)
PORT OF HELL—MD—Wayne Morris, Dane Clark, Carole Mathews—Okeh programmer for the duallers—80m.—see Dec. 15 issue. (5505)
SEVEN ANGRY MEN—MD—Raymond Massey, Debra Paget, Jeffrey Hunter—Names and angles will help well-made entry—90m.—see March 23 issue. (5511)
SHOTGUN—OD—Sterling Hayden, Yvonne DeCarlo, Zachary Scott—Satisfactory programmer for the action spots—81m.—see April 6 issue—(Technicolor)—Leg.: B. (5515)
SKABENGA—DOC—Jungle Documentary—Excellent African wild life film—60m.—see Aug. 10 issue—(Eastman Color). (5517)
SPY CHASERS—C—Bowery Boys, Lisa Davis—Average series entry—61m.—see July 13 issue. (5522)
TARGET EARTH—SFD—Richard Denning, Virginia Grey, Richard Reeves—Okeh programmer for the duallers—75m.—see Jan. 12 issue—Leg.: B. (5503)
TONIGHT'S THE NIGHT—C—David Niven, Barry Fitzgerald, Yvonne DeCarlo—Good Irish comedy for the class and art spots—88m.—see Feb. 23 issue—(Made in Ireland)—(Technicolor). (5506)
TREASURE OF RUBY HILL—W—Zachary Scott, Carole Matthews, Barton MacLane—Okeh western for the lower half—71m.—see Feb. 9 issue. (5507)
WARRIORS, THE—COSMD—Errol Flynn, Joanne Dru, Peter Finch—Period meller has angles to help—85m.—see Oct. 5 issue—(Technicolor)—(CinemaScope)—(Made in England). (5523)
WICHITA—W—Joel McCrea, Vera Miles, Lloyd Bridges—Well-made, interesting western—81m.—see July 13 issue—(Print by Technicolor)—(CinemaScope) . (5520)

TO BE REVIEWED OR IN PRODUCTION

BIG TIP OFF, THE—Richard Conte, Constance Smith, Bruce Bennett. (5512)
BOBBY WARE IS MISSING—Neville Brand, Arthur Franz, Walter Reed.
DIG THAT URANIUM—Bowery Boys, Mary Bethe Hughes.
FIRST TEXAN, THE—Joel McCrea, Wallace Ford—(CinemaScope).
FOUR SEASONS, THE—David Wayne, Keenan Wynn, Myrna Dell—(Color)—(Wide-Screen).
FRIENDLY PERSUASION, THE—Gary Cooper, Dorothy McGuire, Morjorie Main—(Eastman Color).
GUN POINT—Fred MacMurray, Dorothy Malone, Walter Brennan, Skippy Homeier—(Technicolor)—(CinemaScope). (5531)
JAIL BUSTERS—Leo Gorcey, Huntz Hall.
NO PLACE TO HIDE—David Brian, Marsha Hunt—(Color by DeLuxe)—(Made in the Philippines).
RETURN OF JACK SLADE, THE—John Ericson, Mari Blanchord, Neville Brand. (5528)
SHACK OUT ON 101—Terry Moore, Frank Lovejoy, Keenan Wynn.
SUDDEN DANGER—Bill Elliott, Beverly Garland, Tom Drake.
THEY CAME FROM ANOTHER WORLD—Kevin McCarthy, Dana Wynter, Carolyn Jones. (5527)
THUNDERSTORM—Linda Christian, Carlos Thompson—(Made in Spain).
TIME SLIP—Gene Nelson, Faith Domergue.
TOUGHEST MAN ALIVE—Dane Clark, Lita Milan, Myrna Dell.
WORLD WITHOUT END—Hugh Marlowe, Nancy Gates, Rod Taylor—(CinemaScope).

Astor

MASTER PLAN, THE—MYMD—Wayne Morris, Tilda Thamar, Norman Wooland—Okeh programmer for duallers—77m.—see Feb. 23 issue—(English-made).
SLEEPING TIGER, THE—D—Dirk Bogarde, Alexis Smith, Alexander Knox—Interesting import for the duallers—89m.—see Oct. 20 issue—(English-made).

Buena Vista

(Walt Disney)

AFRICAN LION, THE—DOC—Highly interesting documentary—73m.—see Aug. 24 issue—(Technicolor).
DAVY CROCKETT, KING OF THE WILD FRONTIER—OD—Fess Parker, Buddy Ebsen—Headed for higher returns—95m.—see June 1 issue—(Technicolor).
LADY AND THE TRAMP—CAR—Highly entertaining Disney cartoon feature—75m.—see May 4 issue—(Technicolor)—(CinemaScope).
20,000 LEAGUES UNDER THE SEA—MD—Kirk Douglas, James Mason, Paul Lukas, Peter Lorre—High rating Disney feature—122m.—see Dec. 29 issue—(Technicolor)—(CinemaScope).
VANISHING PRAIRIE, THE—DOC—High rating documentary—75m.—see Aug. 11 issue—(Print by Technicolor).

TO BE REVIEWED OR IN PRODUCTION

GREAT LOCOMOTIVE CHASE, THE—Fess Parker, Jeff Hunter, John Lupton—(Technicolor)—(CinemaScope).

Columbia

(1954-55 releases from 701)

AFFAIRS OF MESSALINA, THE—HISD—Memo Benassi, Maria Felix, Georges Marchal—Import will find slow going—106m.—see Nov. 3 issue—Leg.: B—(Italian-made)—(Dubbed in English). (723)
APACHE AMBUSH—MD—Bill Williams, Tex Ritter, Adele August—For the lower half—68m.—see Sept. 7 issue. (804)
BAMBOO PRISON, THE—MD—Robert Francis, Dianne Foster, Brian Keith—Routine programmer—80m.—see Dec. 15 issue. (731)
BLACK KNIGHT, THE—COS—MD—Alan Ladd, Patricia Medina, Andre Morell—Period meller with Ladd has the angles—85m.—see Nov. 3 issue—(Technicolor)—(Made in England). (719)
BRING YOUR SMILE ALONG—MU—Frankie Laine, Keefe Brasselle, Constance Towers—Entertaining programmer—83m.—see Sept. 7 issue—(Technicolor). (803)
CANNIBAL ATTACK—MD—Johnny Weissmuller, Judy Walsh, David Bruce—For the lower half—69m.—see Nov. 17 issue. (718)
CELL 2455, DEATH ROW—MD—William Campbell, Kathryn Gront, Marian Carr—Prison meller for lower half—77m.—see April 6 issue. (739)
CHICAGO SYNDICATE—MD—Dennis O'Keefe, Abbe Lane, Zavier Cugat—Satisfactory program entry—86m.—see June 29 issue—Leg.: B. (747)
COUNT THREE AND PRAY—D—Van Heflin, Jeanne Woodward, Phil Carey—Well-made entry has angles—102m — see Oct. 19 issue — (Technicolor) — (CinemaScope). (811)
CREATURE WITH THE ATOM BRAIN—MD—Richard Denning, Angela Stevens, S. John Launer—Okeh programmer—70m.—see June 29 issue. (746)
DETECTIVE, THE—D—Alec Guinness, Joan Greenwood, Peter Finch—Well-made import has the Guinness name to help—91m.—see Oct. 20 issue—(English-made). (734)
DEVIL GODDESS—MD—Johnny Weissmuller, Angela Stevens, Selmer Jackson—Mediocre entry for the action spots—70m.—see Sept. 7 issue. (805)
DUEL ON THE MISSISSIPPI—MD—Lex Borker, Patricia Medina, Warren Stevens—Okeh for lower half—72m.—see Oct. 5 issue—(Technicolor). (808)
END OF THE AFFAIR, THE—D—Deborah Kerr, Van Johnson, John Mills—Fair romantic drama—106m.—see April 20 issue—(Made in England). (724)
FOOTSTEPS IN THE FOG—D—Stewart Granger, Jean Simmons, Bill Travers—Average programmer—90m.—see Sept. 7 issue—(Technicolor)—(Made in England). (802)
5 AGAINST THE HOUSE—MD—Guy Madison, Kim Novak, Brian Keith—Interesting meller—84m.—see May 18 issue—Leg.: B. (742)
GUN THAT WON THE WEST, THE—W—Dennis Morgan, Richard Denning, Paula Raymond—Satisfactory action programmer—71m.—see Sept. 7 issue—(Technicolor). (809)
IT CAME FROM BENEATH THE SEA—MD—Kenneth Tobey, Faith Domergue, Donald Curtis—Exploitation entry has angles—80m.—see June 29 issue. (732)
JUNGLE MOON MEN—MD—Johnny Weissmuller, Jean Byron, Bill Henry—For the lower half—70m.—see April 6 issue. (744)
LONG GRAY LINE, THE—BID—Tyrone Power, Maureen O'Hara, Robert Francis—High rating entry—138m.—see Feb. 9 issue—(Technicolor)—(CinemaScope). (736)
MAN FROM LARAMIE, THE—W—James Stewart, Arthur Kennedy, Cathy O'Donnell—High rating western—104m.—see Sept. 7 issue—(Technicolor)—(CinemaScope). (801)
MASTERSON OF KANSAS—W—George Montgomery, Nancy Gates, James Griffith—Okeh program western—73m.—see Dec. 1 issue—(Technicolor). (729)
MY SISTER EILEEN—MUC—Janet Leigh, Betty Garrett, Jack Lemmon, Robert Fosse—Highly amusing entry—108m.—see Sept. 21 issue—Leg.: B—(Technicolor)—(CinemoScope). (810)
NEW ORLEANS UNCENSORED—MD—Arthur Franz, Beverley Garland, Helene Stanton—Okeh programmer—76m.—see Feb. 23 issue. (730)
NIGHT HOLDS TERROR, THE—MD—Jack Kelly, Hildy Parks, Vince Edwards—Well-made, suspensful entry 86m.—see Sept. 7 issue—Leg.: B. (807)
PETTY GIRL, THE—CMU—Robert Cummings, Joan Caulfield, Elsa Lanchester—Reissue should do okeh—87m.—see June 15 issue. (745)
PHFFFT—C—Judy Holliday, Jack Lemmon, Jack Carson, Kim Novak—Entertaining comedy has names to help—91m.—see Nov. 3 issue—Leg.: B. (715)
PIRATES OF TRIPOLI—MD—Paul Henreid, Patricia Medina, Poul Newland—For the duallers—78m.—see Feb. 9 issue—(Technicolor). (706)
PRIZE OF GOLD, A—MD—Richard Widmark, Mai Zetterling, Nigel Patrick—Interesting meller—98m.—see May 18 issue—Leg: B—(Color by Technicolor)—(Made in England and Germany). (738)
RETURN OF OCTOBER—C—Glen Ford, Terry Moore, Dame May Whitty—Names may help reissue—89m.—see April 6 issue. (733)

KEY

Leg. is the symbol for the Catholic Legion of Decency ratings included in cases where the pictures are classified as either objectionable in part (B) or condemned (C). Films without a Legion of Decency rating are either found unobjectionable or unclassified by the Legion.

Abbreviations following titles indicate type of picture.

AD—Adventure drama
ACD—Action drama
BID—Biographical drama
BIDMU—Biographical drama with music
BUR—Burlesque
C—Comedy
CAR—Cartoon feature
CD—Comedy drama
CDMU—Comedy drama musical
CMU—Comedy musical
COMP—Compilation
COSMD—Costume melodrama
D—Drama
DMU—Dramatic musical
DOC—Documentary
ED—Educational feature
F—Farce
FAN—Fantasy
FANMU—Fantasy musical
HISD—Historical drama
MD—Melodrama
MUC—Musical comedy
MU—Musical
MUW—Musical western
MY—Mystery
MYC—Mystery comedy
MYD—Mystery drama
MYMD—Mystery melodrama
NOV—Novelty
OPC—Operatic comedy
OPD—Operatic drama
OD—Outdoor drama
OMD—Outdoor melodrama
ROMC—Romantic comedy
ROMCMU—Romantic comedy musical
ROMD—Romantic drama
SAT—Satire
SFD—Science fiction drama
TRAV—Travelogue
W—Western

SEMINOLE UPRISING—MD—George Montgobery, Karin Booth, William Fawcett—Average lower half entry 74m.—see May 4 Issue—(Technicolor). (743)

SPECIAL DELIVERY—CD—Joseph Cotton, Eva Bartok, Niall MacGinnis—Okeh progrom entry—86m.—see Sept. 7 issue—(Made in Germany). (806)

TEN WANTED MEN—W—Randolph Scott, Alfonso Bedoya, Donna Martell—Western hos action and angles —80m.—see Feb. 9 issue—Leg.: B—(Technicolor). (725)

THEY ALL KISSED THE BRIDE—C—Joan Crawford, Melvyn Douglas, Roland Young—Reissue has names to sell—86m.—see June 15 issue. (741)

THEY RODE WEST—W—Robert Francis, Donna Reed, May Wynn—Standard western—84m.—see Oct. 20 issue—(Technicolor). (717)

THREE FOR THE SHOW—MUC—Betty Grable, Jack Lemmon, Marge and Gower Champion—Entry has some angles—91m.—see March 9 issue—(Technicolor)—(CinemaScope)—Leg.: B. (737)

TIGHT SPOT—MD—Ginger Rogers, Edward G. Robinson, Brian Keith—Interesting meller with names ta help—97m.—see April 6 Issue. (728)

VIOLENT MEN, THE—WMD—Glenn Ford, Barbara Stanwyck, Edward G. Robinson—Well-made action yarn —96m.—see Dec. 29 Issue—(Technicolor)—(CinemaScope). (735)

WOMEN'S PRISON—MD—Ida Lupino, Jan Sterling, Cleo Moore—Exploitable prison yarn—80m.—see Feb. 9 Issue—Leg.: B. (726)

WYOMING RENEGADES—W—Phil Carey, Gene Evans, Martha Hyer—Average western for the duallers—73m.—see March 9 issue—(Technicolor). (727)

TO BE REVIEWED OR IN PRODUCTION

BATTLE STATIONS—John Lund, William Bendix, Keefe Brasselle.

BIG SHOCK, THE—Frank Lovejoy, Mari Blanchard, Richard Denning.

BLACKJACK KETCHUM, DESPERADO—Howard Duff, Victor Jory, Margaret Fields.

EDDY DUCHIN STORY, THE—Tyrone Power, James Whitmore, Kim Novak (Technicolor)—(CinemaScope).

44 SOHO EQUARE—Faith Domergue, Lee Patterson—(English-made).

GAMMA PEOPLE—Paul Douglas, Patricia Medina.

HOUSTON STORY, THE—Gene Barry, Edward Arnold, Barbara Hale.

INSIDE DETROIT—Pat O'Brien, Dennis O'Keefe, Margaret Field.

INVASION BY FLYING SAUCERS—Hugh Marlowe, Joan Taylor, Donald Curtis.

JOE MACBETH—Paul Douglas, Ruth Roman—(English-made).

JUBAL—Glenn Ford, Aldo Ray, Ernest Borgnine—(Technicolor)—(CinemaScope).

LAST FRONTIER—Anne Bancroft, Victor Mature, Guy Madison—(Technicolor)—(CinemaScope).

MY GUN COMMANDS—Randolph Scott, Angela Lansbury, Jean Parker.

1984—Edmond O'Brien, Jan Sterling, Michael Redgrave —(English-mode).

PICNIC—William Holden, Rosalind Russell, Kim Novak—(Technicolor)—(CinemaScope).

PRISONER, THE—Alec Guinness, Jack Hawkins, Jeanette Stark—(Made In England).

QUEEN BEE—Joan Crawford, Barry Sullivan, John Ireland.

SAFARI—Victor Mature, Janet Leigh—(Technicolor)—(CinemaScope)—(Made in Africa).

STORM CENTER—Bette Davis, Kim Hunter, Brian Keith.

SURVIVORS TWO—Jose Ferrer, Trevor Howard, Victor Madden—(Technicolor)—(CinemaScope)—(Made in Portugal).

TAMBOURINE—Jane Russell, Cornell Wilde—(Technicolor) —(CinemaScope).

TEEN AGE CRIME WAVE—Tommy Cook, Frank Griffin, Molly McCart—Leg.: B.

THE WAY WE ARE—Joan Crawford, Cliff Robertson, Vera Miles.

THREE STRIPES IN THE SUN—Aldo Ray, Mitsuko Kimura, Phil Carey—(Made in Japan).

DCA

(Distributors Corporation Of America)

ANIMAL FARM—CAR.—Produced and directed by John Halas and Joy Batchelar—Cartoon feature excellent for art spots—73m.—(Technicolor)—(English-made)—(De Rochemont).

HUNTERS OF THE DEEP—DOC—Produced by Tom Gries; narrated by Dan O'Herlihy—64m.—see Jan. 26 issue —(Color).

I AM A CAMERA—CD—Julie Harris, Laurence Harvey, Shelly Winters—Uneven filmization of play will have some appeal for art houses and sophisticated audiences—98m.—see Aug. 10 issue—Leg.: C—(English-made).

LONG JOHN SILVER—AD—Robert Newton, Connie Gilchrist, Kit Taylor—Pirate yarn is well-made and has angles for selling—109m.—see Feb. 9 Issue—(Deluxe color)—(CinemaScope)—(Made In Australia).

STRANGER'S HAND, THE—MD—Richard Basehart, Trevor Howard, Alida Valli—Interesting suspense meller—86m.—see Feb. 23 Issue—(Filmed In Italy).

Filmakers

CRASHOUT—MD—William Bendix, Beverly Michaels, Arthur Kennedy—Prison-break meller sustains interest —90m.—see March 23 issue

MAD AT THE WORLD—MD—Frank Lovejoy, Keefe Brasselle, Cathy O'Donnell—Okeh exploitation entry—71m.—see June 15 Issue.

TO BE REVIEWED OR IN PRODUCTION

BATTLE HELL—Wendell Corey, Mickey Rooney—(SuperScope).

IFE

(All films are Italian-made)

AIDA—OPD—Sophia Loren, Lois Maxwell, Luciano Della Marra—Fine entry for opera lavers and the art and specialty spots—95m.—see Oct. 20 issue—(Ferraniacolor)—(English narration).

BREAD, LOVE, AND DREAMS—C—Vittorio DeSica, Gina Lollobrigida, Marisa Merlini—One af the better Italian films—90m.—see Oct. 20 issue—(English titles).

GREEN MAGIC—DOC—Good documentary—Produced by Leonardo Bonzi on his South American expedition—85m.—see May 4 Issue—(Ferraniacolor)—(Filmed in South America)—(English narration).

LOVE IN THE CITY—COMP—Produced by Cesare Zavattini, Ricardo Ghione and Marco Ferreri—Highly exploitable and novel entry for art spots—90m.—see April 20 issue—(Italian-made)—(English titles and narration)—Leg.: "B."

MADEMOISELLE GOBETTE—F—Silvana Pampanini, Aroldo Tieri, Luiga Pavese—Okeh import far art and specialty spots—78m.—see Feb. 23 Issue—(English titles) —Leg.: C.

MADDELENA—D—Marta Toren, Gino Cervi, Charles Vanel —For art and specialty houses—90m.—see Sept. 7 issue—Leg.: B—(Italian-made)—(English titles).

THEODORA, SLAVE EMPRESS—MD—Gianna Maria Canale, George Marchal, Renate Baldini—Spectacle has the angles—88m.—see Dec. 1 issue—Leg.: B—(Italian-made)—(English dialogue)—(PatheColor).

TOO YOUNG FOR LOVE—D—Marina Vlady, Michel Beck, Fernand Gravet—Good import for the art spots—88m.—see April 6 Issue—Leg.: B—(Italian-French made)—(Dubbed In English).

WAYWARD WIFE, THE—D—Gina Lollobrigida, Gabriele Ferzetti, Alda Mangini—Interesting drama with Lollobrigida name to help—91m.—see April 20 Issue—Italian-made)—(Dubbed in English)—Leg.: "B."

TO BE REVIEWED OR IN PRODUCTION

CITY STANDS TRIAL, A—Silvana Pampanini, Amedeo Nazzari, Eduardo Cianelli—(Dubbed In English)—Leg.: B.

NEAPOLITAN CAROUSEL—Sophia Loren, Marjorie Tallchief, Yvette Chauvire—(Pathe Color).

HUSBAND FOR ANNA, A—Silvana Pampanini, Massimo Girotti, Amedeo Nazzari—(Dubbed In English)—(105m.).

OUTLAW GIRL—Silvana Mangano, Amedeo Nazzari—(Dubbed in English)—Leg.: B.

VOICE OF SILENCE—Rossana Podesta, Cosetta Greco, Aldo Fabrizi—(Dubbed In English).

Lippert

(1954-55 releases from 5401)

(Numerals in brackets indicate maximum aspect ratio in which features can be projected)

AIR STRIKE—MD—Richard Denning, Gloria Jean, Don Haggerty—Foir lower half entry—67m.—see Sept. 7 issue. (5413)

BLACK PIRATES, THE—MD—Anthony Dexter, Martha Roth, Lon Chaney—For the lower half—74m.—see March 9 issue—(Ansco Color)—(Made in El Salvador). (5407)

DEADLY GAME—MD—Lloyd Bridges, Simone Silva, Finlay Currie—For the lawer half—63m.—see Jan. 12 Issue (Made in Spain and England). (5402)

KING DINOSAUR—MD—Bill Bryant, Wanda Curtis, Douglas Henderson—Fair lower holf entry—59m.—see Aug. 10 issue. (5418)

LONESOME TRAIL, THE—W—Wayne Morris, John Agar, Margia Dean—Lower half filler—73m.—see Sept. 7 issue. (5416)

RACE FOR LIFE, A—MD—Richard Conte, Mari Aldon, George Coulouris—For the programmers—68m.—see Jan. 26 issue—(English-made). (5403)

SIEGE, THE—MD—Aurora Bautista, Fernando Rey, Virgilie Teixeira—For the lower half—63m.—see Dec. 15 issue—(Spanish-made)—(Dubbed in English). (5323)

SILENT RAIDERS, THE—MD—Richard Bartlett, Earle Lyon, Jeannette Bordeaux—Far the lower half—65m.—see Dec. 15 Issue—(English-made). (5404)

SILVER STAR, THE—W—Edgar Buchanan, Marie Windsor, Lon Chaney, Earl Lyon—Fair western—75m.—see April 6 Issue. (5411)

SIMBA—MD—Dirk Bogarde, Donald Sinden, Virginia McKenna—High roting thriller—98½m.—see Sept. 21 issue—(English-made)—(Filmed partly In Africa). (5421)

THEY WERE SO YOUNG—MD—Scott Brady, Johanna Matz, Raymond Burr—Exploitation entry can be sold—78m. —see Feb. 9 issue—(Filmed in Germany)—Leg.: B. (5406)

UNHOLY FOUR, THE—D—Paulette Goddard, William Sylvester, Patrick Holt—Routine programmer for the lower half—80m.—see Oct. 20 Issue—(English-made). (5401)

TO BE REVIEWED OR IN PRODUCTION

GLASS TOMB, THE—John Ireland, Honor Blackman—(English-made). (5409)

PHANTOM OF THE JUNGLE—Jon Hall, Anne Gwynne, Ray Montgomery. (5414)

THUNDER OVER SANGOLAND—Jon Hall, Marjorie Lord. (5415)

Metro

(1954-55 releases from 501)

ANCHORS AWEIGH—CMU—Frank Sinatra, Kathryn Grayson, Gene Kelly—Reissue has names ta sell—139m. —see Feb. 9 Issue—(Technicolor). (520)

ASPHALT JUNGLE, THE—MD—Sterling Hayden, Louis Calhern, Jean Hagen—Reissue has the names and angles —112m.—see Dec. 29 Issue—(1.75-1)—(Reissue). (514)

ATHENA—CMU—Jane Powell, Debbie Reynolds, Edmund Purdom, Vic Damone—Names should help this offbeat comedy musical—96m.—see Nov. 17 Issue—(Eastman Color)—(Print by Technicolor)—(1.75-1). (507)

BAD DAY AT BLACK ROCK—D—Spencer Tracy, Robert Ryan, Anne Francis—Well-made drama has the names—81m.—see Dec. 15 Issue—(Eastman colar)—(CinemaScope) (515)

BAR SINISTER, THE—CD—Jeff Richards, Jarma Lewis, Edmund Gwenn—Amusing entry of dogs and people —88m.—see Sept. 7 issue—(Eastman Color)—(CinemaScope). (603)

BATTLEGROUND—D—Van Johnson, John Hodiak, Ricardo Montalban—World War II reissue has names to help —117m.—see Dec. 29 Issue—(1.33-1)—(Reissue). (513)

BEAU BRUMMELL—D—Stewart Granger, Elizabeth Taylor, Peter Ustinov—Names should help interesting period entry—111m.—see Oct. 20 Issue—(Eastman Color)—(Print by Technicolor)—(Made In England)—(1.75-1). (504)

BEDEVILLED—D—Anne Baxter, Steve Forrest, Robert Christopher—Slow moving drama will need plenty of help —85m.—see April 20 issue—(Made in France)—(Eastman color)—(CinemaScope). (523)

BLACKBOARD JUNGLE—D—Glenn Ford, Anne Francis, Louis Calhern—High rating entry on juvenile delinquency—101m.—see March 9 issue. Leg.: B. (521)

CAMILLE—D—Greta Garbo, Robert Taylor, Lionel Barrymore—Gaod reissue for art houses or regulation spots—110m.—see May 4 issue. (524)

COBWEB, THE—D—Richard Widmark, Laureen Bacall, Charles Boyer, Lillian Gish—Highly interesting entry about a mentol sanitarium, its potients and its personnel — 124m. — see June 15 issue — (Eastman Color)—(CinemaScope). (531)

CREST OF THE WAVE—D—Gene Kelly, Jeff Richards, John Justin—Moderate programmer—90m.—see Nov. 17 issue—(Made In England)—(1.75-1). (511)

DEEP IN MY HEART—BIOMU—Jose Ferrer, Merle Oberon, Helen Traubel—High rating—132m.—see Dec. 1 Issue —Leg.: B—(Eastman Color)—(Print by Technicolor)—(1.75-1). (512)

GLASS SLIPPER, THE—FANMU—Leslie Caron, Michael Wilding, Keenan Wynn—Entertaining entry—94m.—see Feb. 23 Issue—(Eastman Color). (522)

GREEN DOLPHIN STREET — ROMD — Lana Turner, Van Heflin, Donna Reed, Richard Hart—Names should put this reissue across—141m.—see Oct. 5 Issue—(Reissue). (606)

GREEN FIRE—MD—Stewart Granger, Grace Kelly, Paul Douglas—Interesting meller has the angles—100m.—see Dec. 29 issue—(Eastman Color)—(Made in South America)—(CinemaScope). (516)

HIT THE DECK—MUC—Jane Powell, Tony Martin, Debbie Reynolds—Entertaining musical entry — 112m. — see March 9 issue—Leg.: B—(Eastman Color)—(CinemaScope). (519)

INTERRUPTED MELODY—BIDMU—Glenn Ford, Eleanor Parker, Roger Moore—Well made entry has angles —106m.—see April 6 Issue—(Eastman Color)—(CinemaScope). (529)

IT'S ALWAYS FAIR WEATHER—MU—Gene Kelly, Dan Dailey, Cyd Charisse, Michael Kidd—High rating musical—102m.—see Sept. 7 Issue—(Eastman Color) —(CinemaScope). (601)

JUPITER'S DARLING — CDMU — Esther Williams, Howard Keel, Marge and Gower Champion — Entertaining entry has the angles—96m.—see Jan. 26 issue—(Eastman color)—(CinemaScope). (518)

KING'S THIEF, THE—MD—Ann Blyth, Edmund Purdom, David Niven, George Sanders—Period piece for program has names to ossist—78m.—see July 27 Issue—(Eastman Color)—(CinemaScope). (532)

LAST TIME I SAW PARIS, THE—D—Elizabeth Taylor, Van Johnson, Donna Reed—Well made drama has nomes to make the difference—116m.—see Nov. 17 Issue—(Technicolor)—(1.75-1). (510)

LOVE ME OR LEAVE ME—BIDMU—Doris Day, James Cagney, Cameron Mitchell—High roting musical should hit the better money—122m.—see June 1 issue—Leg: B—(Eastman Color)—(CinemaScope). (527)

MANY RIVERS TO CROSS—ODCD—Robert Taylor, Eleanor Parker, Victor McLaglen—Offbeat outdoor show hos names and amusing angles—92m.—see Feb. 9 Issue—Leg.: B—(Eastman Color)—(Cinemascope). (517)

MARAUDERS, THE—OMD—Dan Duryea, Jeff Richards, Keenan Wynn, Jarma Lewis—Good programmer—81m.—see April 20 issue—Leg.: B—(Eastman color)—(Print by Technicolor). (526)

MOONFLEET—MD—Stewart Granger, Viveca Lindfors, George Sanders, Joan Greenwood—Interesting meller with angles ta help—89m.—see May 18 issue—Leg.: B—(Eastman Color)—(CinemaScope). (528)

PHILADELPHIA STORY, THE—CD—Cary Grant, Katharine Hepburn, James Stewart, Ruth Hussey—Names will help reissue—112m.—see Oct. 5 issue—(Reissue). (605)

PRODIGAL, THE—MD—Lana Turner, Edmund Purdom, Louis Calhern—Highly interesting and entertaining entry—114m.—see April 16 issue—Leg.: B—(Eastman color)—(CinemaScope). (525)

SCARLET COAT, THE—HISD—Cornel Wilde, Michael Wilding, George Sanders, Anne Francis—Interesting meller an American Revolution—101m.—see June 29 issue—(Eastman Color)—(CinemaScope). (533)

SVENGALI—D—Hildegarde Neff, Donald Wolfit, Terence Morgan—For art and specialty spots—82m.—see Oct. 5 issue—(Eastman Color)—(English-made) — (1.75-1). (602)

TARZAN ESCAPES—AD—Johnny Weissmuller, Maureen O'Sullivan—Tarzon reissue is adequate for the action houses—89m.—see Nov. 3 Issue. (509)

TARZAN THE APE MAN—AD—Johnny Weissmuller, Neil Hamilton, Maureen O'Sullivan—Reissue will depend on name draw—102m.—see Sept. 7 issue—Leg.: B. (508)

TRIAL—D—Glenn Ford, Dorothy McGuire, Arthur Kennedy, Katy Jurado—High rating, powerful dramatic fare—105m.—see Sept. 7 issue. (604)

WIZARD OF OZ, THE—FANMU—Judy Garland, Frank Morgan, Ray Bolger, Bert Lahr—Should click as reissue—101m.—see June 29 Issue—(Technicolor). (530)

TO BE REVIEWED OR IN PRODUCTION

BOHWANI JUNCTION—Ava Gardner, Stewart Granger, William Travers—(Color)—(CinemaScope)—(Made in Pakistan and England).
DIANE—Lana Turner, Pedra Armendariz—(Eostman Color)—(CinemaScope).
FEARFUL DECISION—Glenn Ford, Donna Reed, Juana Hernandez—(Wide-Screen).
FORBIDDEN PLANET—Walter Pidgeon, Anne Francis, Leslie Nielson—(Color)—(CinemaScope).
FOREVER, DARLING—Lucille Ball, Desi Arnaz, James Mason, Louis Calhern—(Eastman Color)—(CinemaScope).
GABY—Leslie Caron, John Kerr—(Color)—(CinemaScope).
GUYS AND DOLLS—Marlon Brando, Jean Simmons, Frank Sinatra—(Eastman Color)—(CinemaScope)—(Goldwyn).
I'LL CRY TOMORROW—Suson Hayward, Richard Conte, Eddie Albert.
INVITATION TO THE DANCE—Gene Kelly, Igor Youskevitch, Claire Sombert, Tamara Toumonova—94m.—(Technicolor)—(Made in England).
KISMET—Howard Keel, Ann Blyth, Vic Damone—(Eastman Color)—(CinemaScope).
LAST HUNT, THE—Robert Taylor, Stewart Granger, Anne Bancroft—(Eastman Color)—(CinemaScope).
LUST FOR LIFE—Kirk Douglas, Anthony Quinn, Pamela Brown—(AnscoColor)—(CinemaScope).
MEET ME IN LAS VEGAS—Dan Dailey, Cyd Charisse, Paul Henreid—(Ansco Color)—(CinemaScope).
QUENTIN DURWARD—Robert Taylor, Kay Kendall, Robert Morley—(Eastmon Color)—(CinemaScope)—(Made In Englond).
SWAN, THE—Grace Kelly, Louis Jourdan, Alec Guinness—(Color)—(CinemaScope).
TENDER TRAP, THE—Frank Sinatra, Debbie Reynolds, David Wayne—(Eastman Color)—(CinemaScope).
TRIBUTE TO A BAD MAN—James Cagney, Irene Pappas, Robert Francis—(Eastman Color)—(CinemaScope).

Paramount

(1954-55 releases from 5400;
1955-56 releases from 3500)

BRIDGES AT TOKO-RI, THE—D—William Holden, Grace Kelly, Frederic March, Mickey Rooney—Well-made, interesting entry—103m.—see Jan. 12 issue—(Technicolor). (5405)
CONQUEST OF SPACE—SFD—Walter Brooke, Eric Fleming, Joan Shawlee—Space thriller will please science-fiction fans and the yaunger set—80m.—see April 20 issue—(Technicolor)—Leg.: "B." (5407)
COUNTRY GIRL, THE—D—Bing Crosby, Grace Kelly, William Holden—High rating dramo—104m.—see Dec. 15 issue. (5409)
DESPERATE HOURS, THE—D—Humphrey Bogart, Fredric March, Martha Scott—High rating suspense entry—112m.—see Sept. 21 issue—(VistaVision). (5509)
FAR HORIZONS, THE—MD—Fred MacMurray, Charltan Heston, Donna Reed—Interesting pragrammer—108m.—see June 1 issue—(Technicolor)—(VistaVision). (5412)
GIRL RUSH, THE—MUC—Rosalind Russel, Fernando Lamas, Eddie Albert, Gloria De Haven—Moderately entertaining musical—85m.—see Sept. 7 issue—Leg.: B—(Technicolor)—(VistaVision). (5501)
HELL'S ISLAND—MD—John Poyne, Mary Murphy, Francis L. Sullivan—Fair programmer—84m.—see May 18 issue—Leg.: B—(Technicolor)—(VistaVision). (5411)
LUCY GALLANT—ROMD—Jane Wyman, Charlton Heston, Claire Trevor, Thelma Ritter—Interesting and well-made entry—104m.—see Oct. 19 issue—(Technicolor)—(VistaVision). (5504)
MAMBO — MD — Silvana Mangano, Vittoria Gassman, Shelley Winters—Meller has angles to sell—94m.—see April 6 issue—(Made in Italy)—Leg.: B. (5406)
REAP THE WILD WIND—MD—Ray Milland, John Wayne, Paulette Goddard—Reissue of DeMille spectacle has the names to help—122m.—see Oct. 20 Issue—(Technicolor). (R-5403)
RUN FOR COVER—OD—James Cagney, Viveca Lindfors, John Derek—Interesting outdoor drama has names to sell—93m.—see April 6 Issue—(Technicolor)—(VistaVision). (5410)
SEVEN LITTLE FOYS, THE—CMU—Bob Hope, Milly Vitale, George Tobias—Top Hope entry headed for higher grosses — 95m. — see June 15 issue — (Technicolor)—(VistaVision). (5413)
STRATEGIC AIR COMMAND—MD—James Stewart, June Allyson, Frank Lovejoy—Well made yarn of present-day oir farce—114m.—see April 6 issue—(Technicolor)—(VistaVision). (5425)
THREE RING CIRCUS—C—Dean Martin, Jerry Lewis, Joanne Dru, Zsa Zsa Gabor—Team drow will make the difference—104m.—see Nov. 3 issue—(Technicolar)—(VistaVision)—(PS). (5404)
TO CATCH A THIEF—MYC—Cary Grant, Grace Kelly, Jessie Royce Landis—High rating entertainment—106m.—see Sept. 7 issue—(Technicolor)—(VistaVision)—(Made in France). (5502)
ULYSSES—MD—Kirk Douglas, Slyvana Mangano, Anthony Quinn—Filmizatian of epic wark has angles for regulation as well as art and specialty spats—104m.—see Sept. 7 issue—(Print by Technicolor)—(Made in Italy)—(English-dubbed). (5503)
WE'RE NO ANGELS—C—Humphrey Bogart, Aldo Ray, Joan Bennett, Basil Rathbone—Highly amusing comedy—105m.—see June 29 Issue—(Technicolor)—(VistaVison). (5414)
YOU'RE NEVER TOO YOUNG—C—Dean Martin, Jerry Lewis, Diana Lynn, Nina Foch—Better Martin and Lewis comedy—102m.—see Sept. 7 issue—(Color by Technicolar)—(VistaVisian). (5515)

TO BE REVIEWED OR IN PRODUCTION

ANYTHING GOES—Bing Crosby, Jeanamire, Donald O'Connor—(Technicolor)—(VistaVision).
ARTISTS AND MODELS—Dean Martin, Jerry Lewis, Shirley MacLaine—(Technicolor)—(VistaVision).
BIRDS AND THE BEES, THE—George Gobel, Mitzi Gaynor, David Niven—(Technicolor)—(VistaVision).
COURT JESTER, THE—Danny Kaye, Glynis Johns, Basil Rathbone—(Technicolor)—(VistaVision)—(PS).
MAN WHO KNEW TOO MUCH, THE—James Stewart, Doris Day, Chris Olson—(Technicolor)—(VistaVision)—(Made in Morocco).
PROUD AND THE PROFANE, THE—William Holden, Deborah Kerr, Dewey Martin, Thelma Ritter—(VistaVision).
MOUNTAIN, THE—Robert Wagner, Spencer Tracy, Claire Trevor—(Technicolor)—(VistaVision)—(Made in France).
ROSE TATTOO, THE—Burt Lancaster, Anna Magnani, Marisa Pavon—(VistaVision).
SCARLET HOUR, THE—Carol Ohmart, Tom Tryon, Eloine Stritch—(VistaVision).
TEN COMMANDMENTS, THE—Charlton Heston, Yul Brynner, Anne Baxter—(Technicolor)—(VistaVision)—(Made in Egypt)—(PS).
THAT CERTAIN FEELING—Bob Hope, George Sanders, Eva Marie Saint, Pearl Bailey — (Technicolor) — (VistaVision).
TROUBLE WITH HARRY, THE—Edmund Gwenn, Shirley MacLaine, John Forsythe—(Technicolor)—(VistoVision)—(PS).
VAGABOND KING, THE—Kathryn Grayson, William Prince, Rita Moreno—(Technicolor)—(VistaVision).
WAR AND PEACE—Audrey Hepburn, Henry Fonda, Mel Ferrer—(Technicolor)—(VistaVision)—(Made in Italy).

RKO

(1954-55 releases from 501)

AMERICANO, THE—OMD—Glenn Ford, Frank Lovejoy, Ursula Theiss—Satisfactory outdoor action meller—85m.—see Jan. 12 issue—(Technicolor)—(Filmed in Brazil)—Leg.: B. (509)
BENZAZI—MD—Richard Conte, Victor McLoglen, Richard Carlson, Mala Powers—For the lower half—78m.—see Oct. 19 issue—(SuperScope). (516)
BERLIN EXPRESS—MD—Merle Oberon, Robert Ryan, Paul Lukas—Names should help reissue—86m.—see April 20 issue. (574)
BIG STREET, THE—CD—Henry Fonda, Lucille Ball, Agnes Moorehead—Names should help reissue—88m.—see June 15 issue. (577)
BRINGING UP BABY—C—Katharine Hepburn, Cary Grant, Charlie Ruggles—Reissue has nomes to help—102m.—see May 18 issue. (575)
CATTLE QUEEN OF MONTANA—W—Barbara Stanwyck, Ronald Reagan, Gene Evans—Western has names to help—88m.—see Dec. 1 issue—(Technicolor). (505)
ESCAPE TO BURMA—MD—Barbara Stanwyck, Robert Ryan, David Farrar—Average pragrammer has names to help—87m.—see April 20 issue—(Technicolor)—(SuperScope). (512)
HANSEL AND GRETEL—NOV—Voices of Anna Russell, Mildred Dunnock, Frank Rogier—Puppet entry is packed with selling angles—75m.—see Oct. 6 issue—(Technicolor). (508)
I REMEMBER MAMA—CD—Irene Dunne, Barbara Bel Geddes, Phillip Dorn—Reissue should click—119m.—see May 18 issue. (576)
INFORMER, THE—MD—Victor McLaglen, Heather Angel, Preston Foster—Reissue af film classic should do akeh—92m.—see April 20 issue. (573)
PASSION—MD—Carnel Wilde, Yvonne De Carlo, Raymond Burr—Average pragrammer—84m.—see Oct. 20 issue—(Print by Technicolor). (503)
PEARL OF THE SOUTH PACIFIC—AD—Dennis Morgan, Virginia Mayo, David Farrar—Okeh programmer—86m.—see July 13 issue—(Technicolor)—(SuperScope). (515)
QUEST FOR THE LOST CITY—DOC—Dana and Ginger Lamb—Interesting Dacumentary—60m.—see Jan. 12 ssue—(Color)—(Made in Guatemala). (510)
RAGE AT DAWN—W—Randolph Scott, Forrest Tucker, Mala Powers—Better than average western—87m.—see March 23 issue—(Technicolor). (511)
SON OF SINBAD—CD—Dale Robertson, Sally Forrest, Lili St. Cyr, Vincent Price—Entry has angles and femmes—88m.—see July 27 issue—Leg.: C—(Technicolor)—(SuperScope)—(1.75-1). (513)
TARZAN'S HIDDEN JUNGLE—MD—Gordon Scott, Vera Miles, Peter Van Eyck—Average series entry—73m.—see March 9 issue. (507)
TENNESSEE'S PARTNER—ACD—John Payne, Ronald Reagan, Rhonda Fleming—Okay pragram entry—87m.—see Oct. 5 issue—Leg. B—(Technicolor)—(SuperScope). (602)
TREASURE OF PANCHO VILLA, THE—ACD—Rory Calhoun, Shelley Winters, Gilbert Roland—Gaod pragrammer—96m.—see Oct. 5 issue—(Technicolor)—(SuperScope)—(Made in Mexico). (601)
UNDERWATER—MD—Jane Russell, Gilbert Raland, Richard Egan—Interesting, well-made melodramo—99m.—see Jan. 26 issue—(Technicolor)—(SuperScope). (506)
WAKAMBA—OD—Edgar M. Queeny African Documentary—Off beat entry for the art spots and for the lawer half in regulor hauses—65m.—see July 27 Issue—(Technicolor). (514)

TO BE REVIEWED OR IN PRODUCTION

ALISON—Terry Moore, Robert Beatty, William Sylvester—(English-made).
BRAVE ONE, THE—Michel Ray, Joi Lansing—(Technicolor)—(CinemaScope).
CONQUEROR, THE—John Wayne, Susan Hayward, Pedro Armendariz—(Technicolor)—(CinemaScope).
GLORY—Margaret O'Brien, Walter Brennan, Charlotte Greenwood—(Technicolor)—(Superscope).
JET PILOT—John Wayne, Janet Leigh, J. C. Flippen—119m.—(Technicolor)—(CinemaScope).
SLIGHTLY SCARLET—John Payne, Rhonda Fleming, Arlene Dahl—(Technicolor)—(Superscope).
TEXAS LADY—Claudette Colbert, Barry Sullivon—(Technicolor)—(Superscope).
WAY OUT, THE—Gene Nelson, Mona Freeman—(Made in England).

Republic

(1954-55 releases from 5400)

AFRICAN MANHUNT—MD—Myron Healey, Karen Booth, John Kellogg—For the lower half—65m.—see April 20 issue. (5430)
ATOMIC KID, THE—C—Mickey Rooney, Robert Strauss, Elaine Davis—Okeh for the duallers—86m.—see Dec. 15 issue—(1.85-1). (5314)
CAROLINA CANNONBALL—C—Judy Canova, Andy Clyde, Ross Elliott—Fair programmer—74m.—see Jan. 26 Issue. (5326)
CITY OF SHADOWS — MD — Victor McLaglen, Kathleen Crowley, Anthony Caruso—For the lower half—69m.—see June 29 Issue. (5436)
DAY TO REMEMBER, A—C—Joan Rice, Donald Sindon, Odile Versois, Stanley Holloway—Interesting art house offering—72m.—see May 18 issue—(English-made)—(Rank). (5433)
DIVIDED HEART, THE — D — Cornell Borchers, Yvonne Mitchell, Armin Dahlen, Alexander Knox—Well made entry for art and specialty spots—89m.—see Aug. 24 issue—(English-made). (5408)
DOCTOR IN THE HOUSE—C—Dirk Bogarde, Muriel Pavlow, Kenneth More—Light hearted impart shauld have wide oppeal—92m.—see March 9 issue—(English-made)—(Technicolor). (5401)
DON JUAN'S NIGHT OF LOVE—MD—Raf Vallane, Silvana Pampanini, Michele Philippe—Uneven import with same selling angles—71m.—see June 29 Issue—(Italian-made)—(Dubbed in English). (5435)
DOUBLE JEOJARDY—MD—Rod Cameron, Gale Robbins, Allison Hayes, Jack Kelly—For the lawer half—70m.—see July 27 issue. (5437)
ETERNAL SEA, THE—BIOD—Sterling Hayden, Alexis Smith, Dean Jagger—Good service film—103m—see April 20 issue. (5405)
HELL'S OUTPOST—MD—Rod Cameron, Joan Leslie, John Russell—Okeh programmer—90m.—see Dec. 29 issue—Leg.: B. (5315)
I COVER THE UNDERWORLD—MD—Sean McClory, Joanne Jordan, Ray Middleton—For the lower half—70m.—see May 4 issue. (5434)
LAST COMMAND, THE—OD—Sterling Hayden, Anna Maria Alberghetti, Richard Carlson—Well-made and interesting audoor drama—110m.—see Aug. 10 issue—(Trucolor). (5407)
LAY THAT RIFLE DOWN—C—Judy Canova, Robert Lowery—Fair pragrammer—71m.—see Sept. 7 issue. (5438)
MAN ALONE, A—OD—Ray Milland, Mary Murphy, Ward Bond—Above average western dramo—96m.—see Sept. 21 issue—(Trucolor). (5409)
ROAD TO DENVER, THE—W—John Payne, Mona Freeman, Lee J. Cobb—Okey western—90m.—see June 29 issue—(Truecolor). (5406)
SANTA FE PASSAGE—OD—John Payne, Faith Domergue, Read Cameron—Okey frontiersmen vs. Indians entry—90m.—see May 18 issue—(Trucolor). (5404)
SHE WOLF, THE—D—Kerima, Ettore Manni, May Britt—Gaad impart far the art, specialty, and exploitotion spats—91m.—see Oct. 20 issue—Leg.: B—(Italian-made—(Dubbed in English). (5312)
SQUARE RING, THE—D—Jack Warner, Robert Beatty, Bernadette O'Farrell—Okeh pragrammer—73m.—see Feb. 9 issue—(Made in England). (5432)
TIMBERJACK — OMD — Sterling Hayden, Vera Ralston, David Brian—Colorful outdoar meller will fit into actian spots—93m.—see Feb. 9 issue—(Trucolor). (5402)
TROUBLE IN STORE — F — Norman Wisdom, Margaret Rutherford, Moira Lister—Very funny import—85m.—see Jan. 26 issue—(English-made). (5431)
TROUBLE IN THE GLEN—CD—Margaret Lockwood, Orson Welles, Forrest Tucker, Victor McLaglen—Scattish camedy-droma will need plenty of selling—91m.—see Dec. 1 issue—(Trucolor by Consolidated)—(Made in Scotland)—(1.85-1). (5313)
YELLOWNECK—MD—Lin McCarthy, Stephen Caurtleigh, Bill Mason—Okeh far the lower half—83m.—see March 23 issue—(Trucolor). (5403)

TO BE REVIEWED OR IN PRODUCTION

COME NEXT SPRING—Steve Cochran, Ann Sheridan, Sonny Tufts—(Trucolor).
CROSS CHANNEL—Wayne Morris, Yvonne Furneaux.
FIGHTING CHANCE—Rod Cameron, Julie London, Ben Cooper.
FLAME OF THE ISLAND—Yvonne De Carlo, Zachary Scott, Howard Duff—(Trucolor).
GREEN BUDDHA, THE—Wayne Marris, Mary Germaine.
HEADLINE HUNTERS—Rod Cameron, Julie Bishop.
JAGUAR—Sabu, Chiquita, Barton MacLane.
MAGIC FIRE—Yvonne De Carla, Carlas Thompson, Rita Gam—(Trucolor)—(Made In Germany).
MAVERICK QUEEN, THE—Barbara Stanwyck, Barry Sullivan, Scott Brady, Mary Murphy—(Trucolor)—(Cinepanoramic).
MYSTERY OF THE BLACK JUNGLE—Lex Barker, Jane Maxwell.
NO MAN'S WOMAN—Marie Windsor, John Archer, Patrick Knowles.
SECRET VENTURE—Kent Taylor, Jane Hylton—(Made In England)—68m.
SHOT IN THE DARK, A—John Hudson, Raymond Greenleaf, Marjie Miller.
STRANGER AT MY DOOR—Macdonald Carey, Patricia Medina, Skip Homeier.
TANGABUKU—Documentary—(Made in Africa)—(Cotlow).
TRACK THE MAN DOWN—Kent Taylor, Petula Clark.
TREACHERY—Marie Windsor, Jil Jormyn, John Archer.
TWINKLE IN GOD'S EYE—Mickey Rooney, Coleen Grey. Hugh O'Brian.
VANISHING AMERICAN, THE—Scott Brady, Audrey Totter, Forrest Tucker.

20th Century-Fox

(1954 releases from 401;
1955 releases from 501)

ADVENTURES OF HAJJI BABA, THE—MD—John Derek, Elaine Stewart, Thomas Gomez—Arabian Nights-type entertainment has the angles—94m.—see Oct. 20 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (424)

ADVENTURES OF SADIE, THE—C—Joan Collins, George Cole, Kenneth More, Hermione Gingold—Satisfactory British comedy for the art spots—88m.—see June 1 issue—Leg.: B—(Eastman Color)—English-made). (508)

ANGELA—MD—Dennis O'Keefe, Mara Lane, Rossano Brazzi—Okey programmer—81m.—see May 11 issue—Leg.: B—(Filmed in Italy). (511)

BELLE STARR'S DAUGHTER—W—George Montgomery, Rod Cameron, Ruth Roman—Western reissue should do okeh—86m.—see Feb. 9 issue—(Reissue). (541)

BLACK 13—MD—Peter Reynolds, Rona Andersan, Patric Barr—For the lower half—75m.—see Nov. 17 issue—(English-made). (428)

BLACK WIDOW—MY—Ginger Rogers, Van Heflin, Gene Tierney, George Raft, Peggy Ann Garner—Gaod mystery—95m.—see Nov. 3 issue—(Color by DeLuxe)—(CinemaScope). (423)

BROKEN LANCE—MD—Spencer Tracy, Robert Wagner, Jean Peters, Richard Widmark—Well-made melodrama—96m.—see July 28 issue—(Color by DeLuxe)—(CinemaScope). (419)

CARMEN JONES—DMU—Dorothy Dandridge, Harry Belafonte, Olga James—Depends an the individual situatian—105m.—see Oct. 20 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (422)

DADDY LONG LEGS—MUC—Fred Astaire, Leslie Caron, Terry Moore, Thelma Ritter—Entertaining entry headed for higher grosses—126m.—see May 11 issue—(Color by De Luxe)—(CinemaScope). (515)

DAKOTA LIL—W—George Montgamery, Marie Windsor, Rod Cameron—Reissue has the angles—88m.—see Feb. 9 issue—(Reissue). (542)

DEEP BLUE SEA, THE—ROMD—Vivien Leigh, Kenneth More, Emlyn Williams—Well-made dramatic import—99m.—see Oct. 5 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Made in England). (527)

DESIREE—D—Marlon Brando, Jean Simmons, Merle Oberon—Impressive picturization of best seller—110m.—see Nov. 17 issue—(Color by DeLuxe)—(CinemaScope). (425)

DEVIL'S HARBOR—MD—Richard Arlen, Greta Gynt, Donald Houston—For the duallers—71m.—see Dec. 29 issue—(English-made). (429)

HOUSE OF BAMBOO—MD—Robert Ryan, Robert Stock, Shirley Yamaguchi, Cameron Mitchell—Highly interesting meller—102m.—see July 13 issue—(Color by DeLuxe)—(CinemaScope)—(Filmed in Japan). (516)

HOW TO BE VERY, VERY POPULAR—F—Betty Grable, Sheree North, Robert Cummings, Charles Coburn—Farce has angles for the selling—89m.—see July 27 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (518)

LEFT HAND OF GOD, THE—D—Humphrey Bogart, Gene Tierney, Lee J. Cobb, Agnes Moorehead—Interesting entry has angles to sell—87m.—see Sept. 7 issue—(Color by DeLuxe)—(CinemaScope). (520)

LIFE IN THE BALANCE, A—MD—Ricardo Montalban, Anne Bancroft, Lee Marvin—Satisfactory programmer—74m.—see Jan. 26 issue—(Made in Mexico). (506)

LIVING SWAMP, THE—DOC—Nature in the Okefenokee Swamp—Satisfactory featurette—33m.—see July 27 issue—(Color by DeLuxe)—(CinemaScope) (512)

LOVE IS A MANY SPLENDORED THING—D—William Holden, Jennifer Jones, Torin Thatcher—Well-made romantic drama for better returns—102m.—see Aug. 24 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Filmed in Hong Kong). (521)

MAGNIFICENT MATADOR, THE—D—Maureen O'Hara, Anthony Quinn, Thomas Gomez—Entry has angles—94m.—see June 1 issue—Leg.: B—(Eastman Color)—(CinemaScope). (513)

MAN CALLED PETER, A—BID—Richard Todd, Jean Peters, Marjorie Rambeau—Highly Inspirational film will need selling—119m.—see April 9 issue—(Color by DeLuxe)—(CinemaScope). (509)

NIGHTMARE ALLEY—D—Tyrone Power, Joan Blondell, Coleen Gray—Cast should help reissue of carnival life—111m.—see Oct. 5 issue—(Reissue). (546)

OTHER WOMAN, THE—D—Hugo Haas, Cleo Moore, Lance Fuller—Okeh programmer for the duallers—81m.—see Jan. 12 issue. (430)

OUTLAW'S DAUGHTER, THE—W—Jim Davis, Kelly Ryan, Bill Williams—For the lower half—75m.—see Dec. 1 issue—(Color). (427)

PRINCE OF PLAYERS—BID—Richard Burton, Maggie McNamara, John Derek—Quality drama calls for special handling—102m.—see Jan. 12 issue—(Color)—(CinemaScope). (502)

RACERS, THE—MD—Kirk Douglas, Bella Darvi, Gilbert Roland—Entertaining entry—95m.—see Feb. 9 issue—(Color by De Luxe)—(CinemaScope)—Leg.: B. (505)

RAID, THE—MD—Van Heflin, Anne Bancroft, Richard Boone—Okeh Civil War action meller—83m.—see July 28 issue—(Technicolor). (408)

SEVEN CITIES OF GOLD—MD—Richard Egan, Anthony Quinn, Michael Rennie, Rita Moreno—Well made, interesting adventure yarn—103m.—see Sept. 21 issue—(Color by DeLuxe)—(CinemaScope). (522)

SEVEN YEAR ITCH, THE—C—Marilyn Monroe, Tom Ewell, Evelyn Keyes—Highly amusing comedy should do better business—105m.—see June 15 issue—Leg.: B—(Color by De Luxe)—(CinemaScope). (517)

SOLDIER OF FORTUNE—MD—Clark Gable, Susan Hayward, Michael Rennie—Adventure yarn has high potential—96m.—see June 1 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Made in Hong Kong).(514)

TALL MEN, THE—OD—Clark Gable, Jane Russell, Robert Ryan—High rating entry—122m.—see Oct. 5 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (523)

THAT LADY—MD—Olivia DeHavilland, Gilbert Roland, Francoise Rosey, Dennis Price—Costume meller will need plenty af push—100m.—see June 1 issue—(Print by Technicolor)—(CinemaScope)—(Made In Spain). (504)

THERE'S NO BUSINESS LIKE SHOW BUSINESS—MU—Ethel Merman, Donald O'Connar, Marilyn Monroe, Dan Dailey, Johnnie Ray, Mitzi Gaynor—Colorful musical is headed for better grosses—117m.—see Dec. 15 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (426)

THIEVE'S HIGHWAY—MD—Richard Conte, Valentine Cortesa, Lee J. Cobb—Good trucking meller—94m.—see Oct. 5 issue—Leg.: B—(Reissue). (545)

TWELVE O'CLOCK HIGH — MD — Gregory Peck, Hugh Marlowe, Gary Merrill—The Peck name should help war reissue—131½m.—see Jan. 12 issue. (540)

UNTAMED—AD—Tyrone Power, Susan Hayward, Richard Egan—Colorful entry has names and angles—111m.—see March 9 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (507)

VIOLENT SATURDAY—MD—Victor Mature, Richard Egan, Virginia Leith—Gangster entry has names and punch—90m.—see April 20 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (510)

VIRGIN QUEEN, THE—HISD—Bette Davis, Richard Todd, Joan Collins, Jay Robinson—Highly interesting entry—92m.—see Aug. 10 issue—(Color by DeLuxe)—(CinemaScope). (519)

WHITE FEATHER — OMD — Robert Wagner, John Lund, Debra Paget—Well-made Indian yarn—102m.—see Feb. 23 issue—(Print by Technicolor)—(CinemaScope). (503)

TO BE REVIEWED OR IN PRODUCTION

BOTTOM OF THE BOTTLE—Van Johnson, Joseph Cotton, Margaret Hayes—(Color)—(CinemaScope).

CAROUSEL—Gordon MacRae, Shirley Jones, Cameron Mitchell—(Color)—(CinemaScope).

GIRL IN THE RED VELVET SWING, THE—Ray Milland, Joan Collins, Farley Granger—(Calor by DeLuxe)—(CinemaScope). (524)

GOOD MORNING MISS DOVE—Jennifer Jones, Robert Stack—(Color by DeLuxe)—(CinemaScope). (528)

KING AND I, THE—Deborah Kerr, Yul Brynner, Dorothy Dandridge—(CinemaScope).

LIEUTENANT WORE SKIRTS, THE—Tom Ewell, Sheree North, Rita Moreno—(Color)—(CinemaScope).

LOVER BOY—Gerard Philipe, Valerie Hobson, Joan Greenwood—85m.—Leg.: B—(English-made). (526)

OASIS—Michele Morgan, Cornell Borchers—(CinemaScope)—(Made in Europe).

ON THE THRESHOLD OF SPACE—Guy Madison, Virginia Leith—(Color)—(CinemaScope).

RAINS OF RANCHIPUR—Lena Turner, Fred MacMurray, Michael Rennie, Eugenie Leontovich—(Color)—(CinemaScope).

VIEW FROM POMPEY'S HEAD, THE—Richard Egan, Dana Wynter, Cameron Mitchell—(Color by DeLuxe)—(CinemaScope). (525)

United Artists

BATTLE TAXI—MD—Sterling Hayden, Arthur Franz, Marshall Thompson—Okeh programmer—82m.—see Jan. 12 issue—(Tors-Arthur)—(1.75-1).

BEACHCOMBER, THE—CD—Glynis Johns, Robert Newton, Donald Sinden—Amusing import for art and specialty spots—82m.—see Jan. 26 Issue—(Technicolar)—(English-made)—(Rank)—(1.66 to 1).

BIG BLUFF, THE—D—John Bromfiled, Martha Vickers, Robert Hutton—Routine lower half entry—70m.—see July 27 issue—Leg.: B—(Wilder).

BIG HOUSE U. S. A.—MD—Broderick Crawford, Ralph Meeker, Randy Farr—Okeh programmer—82m.—see March 23 issue—Leg.: B—(Schenck).

BIG KNIFE, THE—D—Jack Palance, Ida Lupino, Wendell Corey, Shelley Winters—Powerful, absorbing drama about Hollywood will command wide attentian—111m.—see Sept. 21 issue—Leg.: B—(Aldrich).

BLACK TUESDAY—MD—Edward G. Robinson, Peter Graves, Jean Parker—Okeh pragrammer—80m.—see Dec. 29 issue—Leg.: B—(Goldstein)—(1.85-1).

BREAK TO FREEDOM—D—Anthony Steel, Jack Warner, Robert Beatty—Okeh entry for the art spots—88m.—see July 27 issue—(English-made)—(Angel)—(1.66-1).

BULLET FOR JOEY, A—MD—Edward G. Robinson, George Raft, Audrey Totter—Okeh programmer—85m.—see April 9 issue—(Bischoff-Diamond)—(1.85-1).

CANYON CROSSROADS—MD—Richard Basehart, Phyllis Kirk, Stephen Elliot—Okeh programmer—83m.—see March 23 issue—(Joyce-Werker)—(1.75-1).

DESERT SANDS—MD—Ralph Meeker, J. Carrol Naish, John Smith—Okeh programmer—87m.—see Aug. 24 issue—(Technicolor)—(SuperScope)—(Bel-Air).

DIAMOND WIZARD, THE—MD—Dennis O'Keefe, Margaret Sheridan, Philip Friend—Routine programmer will fit into the duallers—83m.—see July 28 issue—(English-made)—(Pallas)—(1.66-1).

GENTLEMEN MARRY BRUNETTES—MUC—Jane Russell, Jeanne Crain, Alan Young, Scott Brady—Musical has curves and angles—97m.—see Sept. 21 issue—(Technicolor) — (CinemaScope) — (Made in Europe) — (Sale-Waterfield).

GOLDEN MISTRESS, THE—MD—John Agar, Rosemarie Bowe, Abner Biberman—Okeh programmer for the lower half—82m.—see Nov. 4 issue—Leg.: B—(Print by Technicolor—(Made In Haiti)—(Kay-Rybnick)—(1.66-1).

GOOD DIE YOUNG, THE—D—Laurence Harvey, Gloria Grahame, Richard Basehart—Interesting drama—100m.—see Jan. 26 issue—(English-made)—(Remus).

HIGH AND DRY—C—Paul Douglas, Alex Mackenzie, James Copeland—Pleasant well-made comedy for the art spots—93m.—see Sept. 22 issue—(English-made)—(Rank).

KENTUCKIAN, THE—MD—Burt Lancaster, Dianne Foster, Dianna Lynn, John McIntire—Interesting melodrama—104m.—see July 27 issue—Leg.: B—(Print by Technicolor)—(CinemaScope)—(Hecht-Lancaster).

KILLER'S KISS—MD—Frank Silvera, Jamie Smith, Irene Kane—For the lower half—67m.—see Oct. 5 issue—Leg.: B—(Kubrick-Bousel).

KISS ME DEADLY—MYMD—Ralph Meeker, Maxine Cooper, Paul Stewart—Mickey Spillane entry has angles—105m.—see May 4 Issue—Leg.: B—(Parklane).

LAWLESS RIDER, THE—W—Johnny Carpenter, Rose Bascom, Frankie Darro—Weak western for the lower half—62m.—see Nov. 3 Issue—(Royal West)—(1.85-1).

MALTA STORY—HISMD—Alec Guiness, Jack Hawkins, Muriel Pavlow—High rating for the art and specialty hauses—98mh.—see July 28 Issue—(English-made)—(Rank)—(1.66-1)

MAN WHO LOVED REDHEADS, THE—ROMC—Moira Shearer, John Justin, Roland Culver—For the art and specialty spots—89m.—see July 27 issue—Leg.: B—(Eastman Color)—(Print by Technicilor)—(Lopert).

MARTY—D—Ernest Borgnine, Betsy Blair, Esther Minciotti High rating heartwarming drama—89m.—See April 6 issue—(Hecht-Lancaster).

NAKED STREET, THE—MD—Farley Granger, Anthony Quinn, Anne Bancroft—Satisfactory program entry—84m.—see Aug. 24 issue—(Small).

NIGHT OF THE HUNTER, THE—D—Robert Mitchum, Shelley Winters, Lillian Gish—Entry based on best-selling book needs selling—93m.—see July 27 issue—Leg.: B—(Gregory)—(1.85-1).

NOT AS A STRANGER—D—Olivia de Haviland, Robert Mitchum, Frank Sinatra, Gloria Grahame—Highly touted filmization of popular best-seller should wind up in the better money—135m.—see June 29 Issue—Leg.: B—(Kramer).

OPERATION MANHUNT—MD—Harry Townes, Irja Jensen, Jacques Aubuchon—Satisfactory programmer for the lawer half—77m.—see Nov. 3 issue—(Filmed In Canada)—(MPTV)—(1.66-1).

OTHELLO—D—Orson Welles, Susanne Cloutier, Michael MacLiammoire—Shakespeare work for the art and speciality houses—92m.—see June 15 issue—(Made in Italy)—(Welles).

PURPLE PLAIN, THE—MD—Gregory Peck, Win Min Than, Bernard Lee—Well made interesting entry—100m.—see April 6 issue—(Filmed in Burma)—(Technicolor)—(Bryan).

ROBBER'S ROOST—W—George Montgomery, Richard Boone, Sylvia Findlay—Okeh western—82m.—see May 18 issue—Leg.: B—(Eastman Color)—(Goldstein-Jacks).

ROMEO AND JULIET—D—Laurence Harvey, Susan Shentall, Flora Robson—High rating classical drama—140m.—see Dec. 29 issue—(Technicolor)—(1.66-1)—(Filmed in England and Italy)—(Rank).

SABAKA—MD—Boris Karloff, Nino Marcel, Victor Jory, June Foray—For the lower half or art spats—74m.—see Feb. 9 issue—(Technicolor)—(Made in India)—(Ferrin)—(1.75-1).

SEA SHALL NOT HAVE THEM, THE—MD—Michael Redgrave, Dirk Bogarde, Nigel Patrick—Fair entry for the art and specialty spots—91m.—(English-made)—(1-66-1)—(Angel).

SHADOW OF THE EAGLE—MD—Richard Greene, Valentina Cortesa, Binnie Barnes—Mediocre lower half entry—93m.—see Sept. 7 issue—(Made in England and Italy)—(Valiant).

SNOW CREATURE—MD—Paul Langton, Leslie Denison, Teru Shimada—For the lower half—70m.—see Nov. 17 issue—(Wilder)—(1.85-1).

STEEL CAGE, THE—COMP—Paul Kelly, Maureen O'Sullivan, Walter Slezak—Far the lawer half—80m.—see [illegible] 3 Issue—(Phoenix).

STRANGER ON HORSEBACK—OMD—Joel McCrea, Miroslava, Kevin McCarthy—Good progrom enrty—66m.—see March 9 issue—(1.85-1)—(Ansco Color)—(Goldstein).

SUMMERTIME—ROMD—Katherine Hepburn, Rossano Brazzi, Isa Miranda—Stage play filmization has angles—99m. — see June 15 issue — Leg.: B — (Eastman Color)—(Print by Technicolor)—(Made in Italy)—(Lopert).

TIGER AND THE FLAME, THE—MD—Mehtab, Sohrab Modi, Mubarak—Interesting meller for the art spots—97m.—see May 18 issue—(Technicolor)—(Indian-made)—(Modi).

TOP OF THE WORLD—MD—Frank Lovejoy, Evelyn Keyes, Dale Robertson—Fair programmer—90m.—see May 4 issue—Leg.: B—(Baird-Foster).

TWIST OF FATE—MD—Ginger Rogers, Rerbert Lom, Stanley Baker—Interesting melodrama has star draw to help—89m.—see Nov. 3 Issue—Leg.: B—(Made In France)—(Setton)—(1.85-1).

VERA CRUZ—OMD—Gary Cooper, Burt Lancaster, Denise Darcel—Action packed meller has much to offer—94m.—see Jan. 12 Issue (SuperScope)—(Technicolor)—(Made In Mexico)—Leg.: B—(Hecht-Lancaster).

VICTORY AT SEA—DOC—Well-made documentary—97m.—see June 2 Issue—(Salamon).

WHITE ORCHID, THE—MD—William Lundigan, Peggie Castle, Armando Silvestre—Okeh for the duallers—81m.—see Dec. 15 issue—(Colar)—(LeBorg)—1.85-1).

YOU KNOW WHAT SAILORS ARE—C—Akim Tamiroff, Donald Sinden, Sarah Lawson—Zany import for the lower half—89m.—see Nov. 17 Issue—(Technicolor)—(English-made)—(Rank)—(1.66-1).

TO BE REVIEWED OR IN PRODUCTION

ALEXANDER THE GREAT—Richard Burton, Fredric March, Claire Bloom, Danielle Darrieux—(Technicolor)—(CinemaScope)—(Rossen).

AMBASSADOR'S DAUGHTER, THE—Olivia de Havilland, John Forsythe, Myrna Loy—(Eastman Color)—(CinemaScope)—(Made in France)—(Krasna).

BEAST OF HOLLOW MOUNTAIN, THE—Guy Madison, Patricia Medina, Carlos Rivas—(Eastman Color)—(CinemaScope)—(Made in Mexico)—(Nassour).

COMANCHE—Dana Andrews, Nestor Paiva—(Eastman Color—(CinemaScope)—(Made in Mexico)—(Krueger).

FOREIGN INTRIGUE—Robert Mitchum, Genevieve Page (Eastman Color)—(Made in France)—(Reynolds).

FORT YUMA—Peter Graves, Joan Vohs, John Hudson—79m—(Technicolor)—(Bel-Air).

HUK—George Montgomery, Mona Freeman—(Made in The Philippines)—(Pan Pacific).

INDIAN FIGHTER, THE—Kirk Douglas, Walter Matthau, Elsa Martinelli—(Color)—(CinemaScope)—(Bryna).

KISS BEFORE DYING, A—Robert Wagner, Jeffrey Hunter, Virginia Leith — (Eastman Color) — (CinemaScope) — (Crown).

LAST MAN IN THE WAGON MOUND, THE—Clark Gable—(Russ-Field).

LET'S MAKE UP—Errol Flynn, Anna Neagle, David Farrar—(Eastman Color)—(Wilcox).
MAN WITH THE GOLDEN ARM, THE—Frank Sinatra, Eleanor Parker, Kim Novak—(Carlyle).
MAN WITH THE GUN—Robert Mitchum, Jan Sterling—(Goldwyn, Jr.).
RICHARD III—Laurence Olivier, John Gielgud, Ralph Richardson, Claire Bloom—(Technicolor)—(VistaVision)—(Made in England)—(Lopert).
RUN FOR THE SUN—Richard Widmark, Leo Genn—(Russ-Field).
STAR OF INDIA—Cornel Wilde, Jean Wallace—(Technicolor)—(Stross).
STORM FEAR—Cornel Wilde, Dan Duryea, Jean Wallace—(Theodora).
THREE BAD SISTERS—John Bronfield, Marla English, Kathleen Hughes, Sara Shane—(Bel-Air).
TOP GUN—Sterling Hayden, Karin Booth, William Bishop—(Small).
TRAPEZE—Burt Lancaster, Gina Lollobrigida, Tony Curtis—(Technicolor) — (CinemoScope)—(Made in France)—(Hecht-Lancaster).
WHILE THE CITY SLEEPS—Dana Andrews, Rhonda Fleming, Ida Lupino, George Sanders—(Friedlob).

Universal-International

(1954-55 releases from 501)

ABBOTT AND COSTELLO MEET THE KEYSTONE KOPS—C—Bud Abbott, Lou Costello, Lynn Bari—Sotisfactory Abbott and Costello entry—79m.—see Jan. 26 issue. (513)
ABBOTT AND COSTELLO MEET THE MUMMY—F—Bud Abbott, Lou Costello, Marie Windsor—For the juveniles and A and C fans—79m.—see May 4 issue. (526)
AIN'T MISBEHAVIN'—CMU—Rory Calhoun, Piper Laurie, Jack Carson—Fair programmer—81½m.—see June 1 issue—Leg.: B—(Technicolor). (529)
BENGAL BRIGADE—Rock Hudson, Arlene Dahl, Ursula Theiss—Okeh programmer—87m.—see Nov. 3 issue—(Technicolor). (501)
CAPTAIN LIGHTFOOT—MD—Rock Hudson, Barbara Rush, Jeff Morrow—Interesting costume meller—91½m.—see Feb. 23 issue—(Print by Technicolor)—(CinemaScope)—(Made in Ireland) (514)
CHIEF CRAZY HORSE—OMD—Victor Mature, Susan Ball, John Lund—Satisfactory Indian vs. cavolry action entry—86m.—see Feb. 23 issue—(Print by Technicolor)—(CinemaScope) (517)
CULT OF THE COBRA—MD—Faith Domergue, Richard Long, Marshall Thompson—Satisfactory horror show for the program—82m.—see March 23 issue. (536)
DESTRY—OMD—Audie Murphy, Mari Blanchard, Lyle Bettger—Remoke has the ongles for exploitation—95m.—see Dec. 15 issue—(Technicolor)—Leg.: B (508)
FAR COUNTRY, THE—MD—James Stewart, Ruth Roman, Corinne Calvet—Good outdoor action entry has angles—97m.—see Jan. 26 issue—(Technicolor). (511)
FEMALE ON THE BEACH—D—Joan Crawford, Jeff Chandler, Jan Sterling—Good suspense drama—97m.—see July 27 issue—Leg.: B. (536)
FOUR GUNS TO THE BORDER—OD—Rory Calhoun, Colleen Miller, George Nader—Okeh progrommer—82½m.—see Sept. 22 issue—Leg.: B—(Technicolor). (502)
FOXFIRE—D—Jane Russell, Jeff Chandler, Dan Duryea—Interesting drama—91½m.—see June 15 issue—Leg.: B—(Technicolor). (528)
FRANCIS IN THE NAVY—F—Donald O'Connor, Martha Hyer, Jim Backus—Average series entry—80m.—see July 13 issue. (534)
KISS OF FIRE—MD—Jack Palance, Barbara Rush, Rex Reason, Martha Hyer—Satisfactory programmer—87m.—see Sept. 7 issue—(Technicolor). (538)
LAND OF FURY—MD—Jack Hawkins, Glynis Johns, Noel Purcell—Okeh programmer or art house entry—82m.—see March 9 issue (Print by Technicolor)—(Filmed in New Zealand)—(Rank) (509)
LOOTERS, THE—MD—Roray Calhoun, Julie Adams, Ray Danton—Good programmer—87m.—see April 20 issue. (524)
MA AND PA KETTLE AT WAIKIKI—C—Marjorie Main, Percy Kilbride, Lori Nelson—Okeh series entry—79m.—see March 9 issue. (519)
MAN FROM BITTER RIDGE, THE—W—Lex Barker, Mara Corday, Stephen McNally—Okeh western—80m.—see April 20 issue—(Eastman color). (525)
MAN WITHOUT A STAR—OMD—Kirk Douglas, Jeanne Crain, Claire Trevor—Off-beat outdoor action entry has the angles—89m.—see March 9 issue—(Technicolor). (520)
NAKED DAWN, THE—D—Arthur Kennedy, Eugene Iglesias, Betta St. John—Can be slotted either in art spots ar on lower holf in regulation outlets—82m.—see July 27 issue—Leg.: B—(Print by Technicolor)—(Made in Mexico). (5602)
ONE DESIRE—D—Anne Baxter, Rock Hudson, Julie Adams—Drama will have most appeol for women—94m.—see July 13 issue—(Technicolor). (532)
PRIVATE WAR OF MAJOR BENSON, THE—CD—Charlton Heston, Julie Adams, William Demerest—High rating comedy droma has wide family appeal—105m.—see July 13 issue—(Technicolor). (533)
PURPLE MASK, THE—MD—Tony Curtis, Coleen Miller, Gene Barry — Satisfactory programmer — 82m. — see June 15 Issue—(Technicolor)—(CinemaScope). (530)
REVENGE OF THE CREATURE—MD—John Agar, Lori Nelson, John Bromfield—Meller has angles, especiall in 3-D—82m.—see March 23 issue. (3-D; 521); (2-D; 522).
RICOCHET ROMANCE—C—Marjorie Main, Chill Wills, Pedro Gonzales-Gonzales—For the lower half—80m.—see Nov. 3 issue—(1.85-1). (504)
SECOND GREATEST SEX, THE—MUC—Jeanne Crain, George Nader, Bert Lahr—Cute novelty has ongles far the selling—87m.—see Oct. 5 issue—Leg.: B—(Technicolor)—(CinemaScope). (5606)
SHRIKE, THE—D—Jose Ferrer, June Allyson, Kendall Clark—Psychological droma hos ongles—88m.—see May 18 issue. (535)
SIGN OF THE PAGAN—MD—Jeff Chandler, Jack Palance, Ludmilla Tcherina—Well-mode adventure story should ride into the better money—92m.—see Nov. 17 issue—(Technicolor). (CinemaScope—505)—(regular—506)
SIX BRIDGES TO CROSS—MD—Tony Curtis, Julie Adams, George Nader—Okeh oction meller—96m.—see Jan. 26 issue—Leg.: B. (512)
SMOKE SIGNAL—MD—Dana Andrews, Piper Laurie, Rex Reason—Okeh program meller—88m.—see Feb. 9 Issue—(Technicolor). (516)
SO THIS IS PARIS—MUC—Tony Curtis, Gloria De Haven, Gene Nelson, Corinne Calvert—Entertoining musical has names to help—96m.—see Nov. 17 issue—Leg.: B—(Technicolor). (507)
THIS ISLAND EARTH—SFD—Jeff Morrow, Faith Domergue, Rex Reason—Good programmer—87m.—see April 6 issue—(Technicalor). (527)
TO HELL AND BACK—BID—Audie Murphy, Marshall Thompson, Charles Drake—Well-made war film should have wide appeal—106m.—see July 27 issue—(Print by Technicolor)—(CinemaScope). (539, CinemaScope)—(540, Standard)
WEST OF ZANZIBAR—MD—Anthony Steel, Sheila Sim, Edric Connor—Import is okeh programmer—84m.—see Dec. 15 issue—(English made in Africa)—(Technicolor). (503)
YELLOW MOUNTAIN, THE—MD—Lex Barker, Mala Powers, Howard Duff—Average programmer for the duallers—78m.—see Dec. 1 issue—(Technicolor)—(2-1). (510)

TO BE REVIEWED OR IN PRODUCTION

ALL THAT HEAVEN ALLOWS—Jane Wyman, Rock Hudson, Colleen Miller—(Technicolor).
AWAY ALL BOATS—Jeff Chandler, George Nader, Julie Adams—(Technicolor)—(VistaVision)—(Made in the Virgin Islands).
BACKLASH—Richard Widmark, Donna Reed—(Technicolor).
BENNY GOODMAN STORY, THE—Steve Allen, Gene Krupa, Donna Reed—(Technicolor).
CONGO CROSSING—Virginia Mayo, George Nader, Peter Lorre—(Technicolor).
CREATURE WALKS AMONG US, THE—Jeff Morrow, Rex Reason, Leigh Snowden.
DAY OF FURY, A—Dale Robertson, Jock Mahoney.
GUN SHY—Jock Mahoney, Martha Hyer, Lyle Bettger.
HOLD BACK TOMORROW—John Agar, Cleo Moore—75m. (5603)
KETTLES IN THE OZARKS, THE—Marjorie Main, Arthur Hunnicut, Una Merkel.
LADY GODIVA—Maureen O'Hara, George Nader, Rex Reason—(Print by Technicolor). (5601)
NEVER SAY GOODBYE—Rock Hudson, Cornell Borchers, George Sanders—(Technicolor).
PILLARS OF THE SKY—Jeff Chandler, Dorothy Malone, Ward Bond—(Technicolor)—(CinemaScope).
RAWHIDE YEARS, THE—Tony Curtis, Colleen Miller, Arthur Kennedy—(Technicolor).
RED SUNDOWN—Rory Calhoun, Martha Hyer, Dean Jagger.
RUNNING WILD — William Campbell, Kathleen Case, Keenan Wynn, Mamie Van Doren—Leg.: B.
SPOILERS, THE—Jeff Chandler, Rory Calhoun, Anne Baxter—(Technicolor).
SQUARE JUNGLE, THE—Tony Curtis, Pat Crowley, Ernest Borgnine.
TARANTULA—John Agar, Mara Corday, Leo G. Carroll.
THERE'S ALWAYS TOMORROW—Barbara Stanwyck, Fred MacMurray, Joan Bennett.
WORLD IN MY CORNER—Audie Murphy, Barbara Rush, Jeff Morrow.

Warners

(1954-55 releases from 401)

BATTLE CRY—MD—Van Heflin, Aldo Ray, Mona Freeman High rating Morine yarn—148m.—see Feb. 9 issue—WarnerColor)—(CinemaScope). (411)
BIG SLEEP, THE—MYMD—Hupmphrey Bogart, Lauren Bacall, Martha Vickers—Reissues has names—114m.—see Dec. 1 issue. (407)
BLOOD ALLEY—MD—John Wayne, Lauren Bacall, Paul Fix—Adventure yarn has angles to sell—115m.—see Sept. 21 issue—Leg.: B—(WarnerColor)—(CinemaScope). (502)
DAM BUSTERS, THE—MD—Richard Todd, Michael Redgrave, Ursula Jeans—Highly interesting war entry—102m.—see June 29 Issue—(English-made). (420)
DRUM BEAT—MD—Alan Ladd, Audrey Dalton, Marisa Pavan—Ladd draw will make the difference—107m.—see Nov. 17 issue—(WarnerColor)—(CinemaScope). (404)
EAST OF EDEN—D—Julie Harris, James Dean, Raymond Massey—High roting drama—115m.—see Feb. 23 issue—(WarnerColor)—(Print by Technicolor)—(CinemaScope. (414)
ILLEGAL—D—Edward G. Robinson, Nina Foch, Hugh Marlowe—Programmer has the angles—88m.—see Sept. 7 issue. (503)
JUMP INTO HELL—ACD—Jack Sernas, Kurt Kasznar, Arnold Moss—Rugged war entry should do okeh in action spots as programmer—93m.—see April 6 issue. (410)
LAND OF THE PHARAOHS—HISD—Jack Hawkins, Joan Collins, Dewey Martin, Luisa Boni—Highly Interesting entry — 105m. — see June 29 Issue — Leg.: B—(WarnerColor) — (Print by Technicolor) — (CinemaScope)—(English-made)—(Filmed In Egypt and Italy). (419)
McCONNELL STORY, THE—BID—Alan Ladd, June Allyson, James Whitmore—Names will help overoge service biography — 107m. — see Sept. 7 issue — (WarnerColor)—(CinemaScope). (501)
MISTER ROBERTS—C—Henry Fonda, James Cagney, Jack Lemmon—High rating—123m.—see June 1 issue—Leg.: B—(WarnerColor)—(CinemaScope). (418)
NEW YORK CONFIDENTIAL—MD—Broderick Crawford, Richard Conte, Marilyn Maxwell—Okeh pragram entry—87m.—see Feb. 23 issue—Leg.: B. (413)
PETE KELLY'S BLUES—DMU—Jack Webb, Janet Leigh, Edmond O'Brien—Highly entertaining jazz age melodrama—95m.—see Aug. 10 issue—Leg.: B—WarnerColor)—(Print by Technicolor)—(CinemaScope). (421)
SARATOGA TRUNK—CD—Gary Cooper, Ingrid Bergman, John Warburton—Names should help reissue—135m.—see Dec. 1 issue. (406)
SEA CHASE, THE—MD—John Wayne, Lana Turner, Tab Hunter—Interesting meller has names and entertainment ongles—118m.—see May 18 Issue—Leg.: B—(WarnerColor)—(CinemaScope). (416)
SILVER CHALICE, THE—MD—Virginia Mayo, Pier Angeli, Jack Palance—Highly Interesting entry—137m.—see Dec. 29 issue—(WarnerCalor)—(CinemaScope). (408).
STRANGE LADY IN TOWN—MD—Greer Garson, Dana Andrews, Cameron Mitchell—Entertaining entry needs sales push—112m.—see Apr. 20 issue—(WarnerColor)—(CinemaScope). (415)
TALL MAN RIDING—W—Randolph Scott, Dorothy Malone, Peggie Castle—Okey western—83m.—see May 18 issue—(WarnerColor). (417)
TRACK OF THE CAT—D—Robert Mitchum, Teresa Wright, Diana Lynn—Unusual dramatic fare should benefit from the star draw—102m.—see Nov. 17 issue—Leg.: B—(WarnerColor)—(CinemaScope). (405)
UNCHAINED—MD—Elroy Hirsch, Barbara Hale, Chester Morris—Well made programmer—75m.—see Feb. 9 issue. (412)
YOUNG AT HEART—ROMD—Doris Day, Frank Sinatra, Gig Young—Entertaining entry headed for better returns—117m.—see Dec. 29 issue—(Technicolor)—(1.85-1). (409)

TO BE REVIEWED OR IN PRODUCTION

ANIMAL WORLD, THE—Irwin Allen nature documentary—(Technicolor).
BAD SEED, THE—Nancy Kelly, Patty McCormack, William Hopper.
COURT MARTIAL OF BILLY MITCHELL, THE—Gary Cooper, Ralph Bellamy—(Technicolor)—(CinemaScope).
DARKEST HOUR, THE—Alan Ladd, Joanne Dru, Edward G. Robinson—(WarnerColor)—(CinemaScope).
GIANT—Elizabeth Taylor, Rock Hudson, James Dean—(WarnerColor).
GOODBYE, MY LADY—Walter Brennan, Brandon de Wilde, Phil Harris.
HELEN OF TROY—Rosanna Podesta, Jacques Sernas, Sir Cedric Hardwicke — (WarnerColor) — (CinemaScope)—(Made in Italy).
I DIED A THOUSAND TIMES—Shelley Winters, Jack Palance—(WarnerColor)—(CinemaScope).
MIRACLE IN THE RAIN—Van Johnson, Jane Wyman.
MOBY DICK—Gregory Peck, Leo Genn, Richard Basehart—(Technicolor)—(CinemaScope)—(Made in Wales).
OLD MAN AND THE SEA, THE—Spencer Tracy—(Warner Color)—(CinemaScope)—(Made in Cuba).
REBEL WITHOUT A CAUSE—James Dean, Natalie Wood—WarnerColor)—(CinemaScope). (504)
RIVER CHANGES, THE—Rosanna Rory, Harold Marish—(Made in Germany).
SEARCHERS, THE—John Wayne, Jeffrey Hunter, Vera Miles—(Color)—(VistaVision).
SERENADE—Morio Lanza, Joan Fontaine, Vincent Price—(WarnerColor)—(Made in Mexico).
SEVEN MEN FROM NOW—Randolph Scott, Gail Russell, Lee Mervin.
SINCERELY YOURS—Liberace, Joanne Dru, Dorothy Malone—(WarnerColor).
SPIRIT OF ST. LOUIS, THE—James Stewart—(Warner Color)—(CinemaScope)—(Made in France).
TARGET ZERO—Richard Conte, Peggy Castle.

Miscellaneous

(Distributors' addresses will be furnished on request)

BLONDE PICK-UP, THE—Exploitation film for the duallers—57m.—see April 6 issue—(Globe Roadshows).
BREVITIES OF 1955—BUR—Fair Negro burlesque entry—52m.—see Aug. 10 issue—(Union).
BURLESQUE FOLLIES—BUR—Satisfactory for burlesque spots—57m.—see June 29 issue—(Exclusive).
CINERAMA HOLIDAY—NOV—Betty and John Marsh; Beatrice and Fred Troller—Highly attractive second Cinerama novelty—119m.—see Feb. 23 issue (Technicolor)—(Cinerama)—(Stanley-Warner Cinerama).
DAY OF TRIUMPH—RD—Lee J. Cobb, Joanne Dru, James Griffith—Well made religious drama with special or limited appeal—110m.—see Dec. 29 Issue—(Eastman Color)—(Schaefer).
DEATH TIDE—MD—For the lower half—69m.—see March 23 issue—(Beverly).
DESPERATE WOMEN, THE—MD—Abortion racket film can be exploited—67m.—see Dec. 29 issue—(Newman).
FAST AND THE FURIOUS, THE—MD—John Ireland, Dorothy Malone, Bruce Carlisle—For action spots ond duallers—72m.—see Dec. 1 Issue—(American Releasing Corp.).
FIVE GUNS WEST—W—John Lund, Dorothy Malone, Touch Connors—Better than average western—78m.—see May 4 issue—(PatheColor)—(American Releasing Corp.).
FURY IN PARADISE—MD—For the lower holf—77m.—see Oct. 5 issue—(Eastman Color by Pathe)—(Made in Mexico)—(Gibralter).
GANGBUSTERS—MD—Okeh for the programmers—78m.—see Jan. 26 issue—Leg.: B—(Visual Drama).
JAIL BAIT—MD—For the lower holf—70m.—see Jan. 12 issue—(Howca).
LIFE AT STAKE, A—MD—Angela Lansbury, Keith Andes, Douglass Dumbrille—For the lower holf—78m.—see Aug. 24—issue—(Gibraltar).
MAMBO BURLESK—BUR—Sotisfactory for burlesque spots—52m.—see June 1 issue—(Mishkin).

MAU MAU—DOC—Well-made documentary with angles—53m.—see July 27 issue—(Color)—(Filmed in Kenya)—(Brenner).

MURDER IN VILLA CAPRI—MD—Mediocore lower half filler—68m.—see June 15 issue—(Screen Guild).

NAKED AMAZON—DOC—Interesting documentary—70m.—see June 29 issue—Leg.: B—(Times).

NAUGHTY NEW ORLEANS—MUC—Sotisfactory entry for spots that con play it—63m.—see May 18 issue—(Eastman color)—(Union).

OPEN SECRET—MD—John Ireland, Jane Randolph—For the lower half—67m.—see June 15 issue—(Marathon).

OUTLAW TREASURE—W—Mediocre western—67m.—see July 27 issue—(American Releasing).

ROCK 'N' ROLL REVUE—MU—Duke Ellington and his Band, Nat "King" Cole, Leonard Darnell, Dinah Washington—Nomes will help this in Negro spots—70m.—see Oct. 5. issue—(Kaleidoscopic WonderColor)—(Studio).

STRIPS AROUND THE WORLD—BUR—Satisfactory for burlesque spots—55m.—see July 27 issue—(Mishkin).

TEASERAMA—BUR—Okeh exploitation burlesque entry—69m.—see Jan. 26 issue—(Eastman color)—(Beautiful).

THIS IS YOUR ARMY—DOC—Produced by Movietonews and U. S. Army—Interesting decoumentary on U. S. army—55m.—see Dec. 29 Issue—(Technicolor)—(released by various distributors in exchange areas as a public service).

WEDDING NIGHT FROLICS—BUR—Lili St. Cyr—Fair burlesque entry—66m.—Partly in color—(Union).

English Films

APPOINTMENT IN LONDON—MD—Dirk Bogarde—Fair entry of British Air Force—96m.—see June 29 issue—(English-made)—(Associated Artists).

BELLES OF ST. TRINIAN'S, THE—C—Alstair Sim—Okeh import for art and specialty spots—90m.—see Feb. 9 issue—Leg.: B—(English-made)—(Associated Artists).

CHANCE MEETING—D—Odile Versois—Interesting programmer for English spots—94m.—see May 18 issue—(English-made)—(Pacemaker).

COURT MARTIAL—D—David Niven, Margaret Leighton—Well made and highly interesting item for the art and specialty spots—101m.—see Aug. 10 issue—Leg.: B—(Kingsley International).

DEVIL GIRL FROM MARS—SFD—Science-fiction import for the lower half—77m.—April 6 issue—(English-made)—(Spartan).

EDGE OF DIVORCE—D—Valerie Hobson—Dreary domestic drama for the art houses—83m.—see July 28 issue—(English-made)—(Kingsley International).

EIGHT O'CLOCK WALK—MD—Richard Attenborough—For the art and specialty houses—87m.—see June 15 issue—(English-made)—(Associated Artists).

FOR BETTER, FOR WORSE—C—Dirk Bogarde—Lightweight entry for art spots—75m.—see Jan. 26 issue—(English-(made)—(Eastman color)—(Stratford).

FRONT PAGE STORY—MD—Jack Hawkins—Falr meller for the art spots—95m.—see May 18 issue (English made)—(Associated Artists).

FUSS OVER FEATHERS—CD—Cute import for art spots—84m.—see Jan. 26 issue—(English-made)—(Associated Artists).

GREEN SCARF, THE—MYD—Michael Redgrave—Interesting entry for art and specialty spots—96m.—see Jan. 26 issue—(English-made)—(Associated Artists).

HEART OF THE MATTER, THE—D—Trevor Howard—For the art and class spots—100m.—see Dec. 1 issue—(Made in Africa and England)—(Associated Artists).

INSPECTOR CALLS, AN—D—Alastair Sim—Okeh entry for the art and class spots—80m.—see Dec. 29 issue—(English-made)—(Associated Artists).

INTRUDER, THE—MD—Jock Hawkins—Mildly interesting import—84m.—see Feb. 23 issue—(English-made)—(Associated Artists).

JOHN WESLEY—BID—Fair biography for the religious ond art spots—77m.—see Apr. 21 issue—(Eostman Color)—(English-made)—(Methodist Church-Ronk).

MIDNIGHT EPISODE—MYC—Stanley Holloway—Entertoining entry for the art spots—78m.—see June 1 issue—(English-mode)—(Fine Arts).

PROFILE—MYMD—Import for the lower holf or art spots—65m.—see Dec. 29 issue—(English-made)—(American Feature Attractions).

RUNAWAY BUS, THE—CMD—Foirly amusing import for the art houses—78m.—see Nov. 17 issue—(English-made)—(Kramer-Hyams).

SCOTCH ON THE ROCKS—C—Comedy import for the art and specialty spots—77m.—see July 28 issue—(English-made)—(Kingsley-International).

TECKMAN MYSTERY, THE—MY—Margaret Leighton—Interesting programmer—90m.—see Sept. 7 issue—(English-made)—(Associated Artists).

THREE CASES OF MURDER—MD—Off beat three part melodrama for art spots—99m.—see May 18 issue—(English-made)—(Associated Artists).

TO PARIS WITH LOVE—C—Alec Guinness, Odile Versois—Guinness draw makes this an art house natural with possibilities elsewhere—78m.—see May 18 issue—(Technicolor)—(English-made)—(Continental).

Foreign-Made

(Distributors' addresses will be furnished on request)

ANNA CROSS, THE—D—Okeh Soviet entry for the art spots—84m.—see Nov. 17 issue—(Sovcolor)—(Russian-made)—(English titles)—(Artkino).

ASCENT TO HEAVEN—CD—Okeh import for the art houses—75m.—see July 28 issue—(Mexican-made)—(English titles)—(Class-Mohme).

BED, THE—CD—Richard Todd, Jeanne Moreau, Martine Carol—Well made and highly exploitable import for the art spots—101m.—see Aug. 10 issue—Leg.: C—(English titles)—(Getz-Kingsley).

COMPANIONS OF THE NIGHT—D—Adequate entry for the art houses—94m.—see Dec. 29 issue—(French-made)—(English titles)—(Arlan).

CRIMSON FLOWER, THE—CAR—Satisfactory for the art and Russian spots—44m.—see July 28 issue—(Russian-made)—(English dialogue)—(Sovcolor)—(Artkino).

DESPERATE DECISION—D—Fair import for the art houses—84m.—see Dec. 1 issue—(Made in France and Ireland)—(English dialogue)—(Times).

DEVOTION—Fair import for art spots and those that play Russian—101m.—see Sept. 7 issue—(Sovcolor)—(Russian-made)—(English titles).

FOUR WAYS OUT—MD—Gina Lollobrigida—For the art houses—77m.—see Nov. 17 issue—(Italian-made)—(Dubbed in English)—(Carroll).

GAME OF LOVE, THE—D—One of the better imports—108m.—see Feb. 9 issue—(French-made)—(English titles)—Leg.: C—(Times).

GATE OF HELL—D—Machiko Kyo—Outstanding entry for the art spots—89m.—See April 20 issue—(Japanese made)—(English titles)—(Eastman color)—(Harrison).

GRAN VARIETA—CDMU—Vittorio De Sica—Okeh import for art spots—102m.—see June 1 issue—(Italian-made)—(English titles)—(Color)—(Continental).

GREAT ADVENTURE, THE—OD—Excellent import for the art spots—75m.—see June 15 issue—(Swedish-made) (English narration)—(De Rochemont).

HALF A CENTURY OF SONGS—MU—Silvana Pampanini,—Strictly for Itolian audiences—95m.—see Nov. 17 issue—(Ferraniacolor)—(Italian-made)—(English titles) (Continental).

HAMIDO—MD—Import has selling angles and novelty—122m.—see June 1 issue—(Egyptian-made)—(English title)—(Gould).

HEARTBREAK RIDGE—DOC—Well-made Korean war documentary for art spots—86m.—see May 18 issue—(French mode)—(English titles and narration)—(Eastman color)—(Stereophonic sound and Perspectoscope)—(Tudor).

HIROSHIMA—DOC—Quolity import for the art spots—85m.—see June 15 issue—(Japanese-made)—(English titles)—(Continental).

HOLIDAY FOR HENRIETTA—C—Amusing import—103m.—see Feb. 23 issue—(French-made)—(English titles)—Leg.: B—(Ardee).

ILLICIT INTERLUDE—D—Moderate love story for the art houses—90m.—see Nov. 17 issue—Leg.: C—(Swedish-made)—(English titles)—(Hakim).

IMMORTAL CITY, THE—DOC—78m.—see March 9 issue—(Technicolor) — (Italian-Made) — (BuenaVista through various franchise holders).

IMPOSTER, THE—MD—Okeh Oriental import for the art houses—89m.—see April 6 issue—(Japanese-made)—(English titles)—(Brandon).

KING OF THE CORAL SEA—MD—Chips Rafferty—Good programmer—87m.—see July 27 issue—(Filmed in Australia)—(Realart).

MERRY-GO-ROUND—CD—Fair import for art spots and German language houses—100m.—see April 20 issue—(German made)—(English titles)—(Casino).

NAKED HEART, THE—D—Michele Morgan, Kieron Moore, Francoise Rosay—Okeh for the art spots—96m.—see March 9 issue—(Filmed in Canada)—(Associated Artists).

NO WAY BACK—MD—Good import for the art spots—87m.—see June 15 issue—(German-made)—(English titles)—(Fine Arts).

ONE SUMMER OF HAPPINESS—D—Import can be exploited especially by art houses—93m.—see Dec. 29 issue—Leg.: C—(Swedish-made)—(English titles)—(Times).

PARIS INCIDENT—CD—Fine import for the art and class spots — 90m. — see July 28 issue — (French-made) — (English titles)—(Davis).

PRINCESS CINDERELLA—FAN—Should appeal most to juvenile audiences—72m.—see April 6 issue—(Italian-made)—(Dubbed in English)—(Carroll).

SHEEP HAS FIVE LEGS, THE—CD—Fernandel—Highly amusing art house import—95m.—see Aug. 24 issue—(French-made)—(English titles)—(United Motion Picture Organization).

SIDE STREET STORY—D—Toto—Good Italian import for the art spots—84m.—see July 28 issue—(Italian-made)—(English titles)—(Burstyn).

SINS OF POMPEII—COSMD—Micheline Prelle, George Marchal, Marcel Harrand—For exploitation spots and duellers—70m.—see Oct. 5 issue—(Italian-made)—(Visual Drama).

SKANDERBEG—HISD—Historical action drama for Russian spots—95m.—see July 28 issue—(Russian-made)—(English titles)—(Sovcolor)—(Artkino).

THIS MAN IS DANGEROUS—MD—Edward Constantine—Import for program—81m.—see Aug. 24 issue—Leg.: B—(French-made)—(Dubbed in English)—(Fortune).

TRUE AND THE FALSE, THE—D—Signe Hasso—Satisfactory import for art spots—79m.—see Jan. 26 issue.

TRUE FRIENDS—CD—Routine Soviet import—99m.—see Dec. (Swedish-made)—(English dialogue)—(Helene Davis). 29 issue—Made in U.S.S.R.)—(English titles)—(Sovcolor—(Artkino).

WAGES OF FEAR, THE—MD—Superior import for the art spots—106m.—see Feb. 23 issue—(French-made)—(English titles)—(International Affiliates).

The Shorts Parade

(Ratings: E—Excellent; G—Good; F—Fair; B—Bad. Complete listings of the rest of the 1954-55 shorts product will be found on pages 4028, 4029, and 4030 of The Pink Section, another regular service of MOTION PICTURE EXHIBITOR. The number opposite each series designates the total announced by the company.—Ed.)

Columbia

Two Reel

COMEDIES

ALL-STAR (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8411	(Sept. 15)	One Spooky Night (Clyde)	F	16m.	4035
8412	(Oct. 27)	He Took A Powder (Quillen-Vernon)			
8413	(Nov. 24)	Hook A Crook (Besser)			

ASSORTED FAVORITE REPRINTS (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8421	(Sept. 8)	Honeymoon Blues (Hugh Herbert)	F	17m.	4035
8422	(Nov. 10)	The Jury Goes Round 'N' Round (Vogue)			

COMEDY FAVORITE RE-RELEASES (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8431	(Oct. 13)	Pardon My Lomp Chop (Schilling & Lone)			

SERIALS (3) (1954-55)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7120	(Nov. 11)	Riding With Buffalo Bill	F	15ep.	3880
7140	(Feb. 24)	Black Arrow (reissue)	F	15ep.	3933
7160	(June 9)	Adventures of Captain			
		(1955-56)			
8120	(Sept. 22)	The Seo Hound (reissue)	G	15ep.	4036

THE THREE STOOGES (8)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8401	(Sept. 1)	Wham-Bom-Slam	F	16m.	4036
8402	(Oct. 6)	Hot Ice			
8403	(Nov. 3)	Blunder Boys			

CANDID MICROPHONES (6) (1954-55)

(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7551	(Sept. 23)	Series 1, No. 1	E	10m.	3843
7552	(Dec. 2)	Series 1, No. 2	E	10½m.	3894
7553	(Jan. 13)	Series 1, No. 3	G	10½m.	3900
7554	(Mar. 3)	Series 2, No. 1	E	9m.	3934
7555	(June 2)	Series 2, No. 2	E	11m.	3995
		(1955-56)			
8551	(Sept. 15)	Series 2, No. 3	G	10½m.	4043

COLOR FAVORITES (15) (1954-55)

(Technicolor)

(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7601	(Sept. 2)	Imagination	E	8m.	3842
7602	(Oct. 7)	Red Riding Hood Rides Again	G	7m.	3857
7603	(Nov. 4)	AHunting We Won't Go	G	7½m.	3866
7604	(Nov. 25)	Gifts From the Air	G	7m.	3888
7605	(Dec. 9)	Mysto Fox	F	7m.	3888
7606	(Jan. 6)	Polar Playmates	F	7m.	3900
7607	(Feb. 3)	Catnipped	G	7½m.	3919
7608	(Feb. 17)	Unsure Runts	F	7½m.	3933
7609	(Mar. 10)	River Ribber	G	6m.	3947
7610	(Apr. 7)	Treasure Jest	G	6½m.	3955
7611	(Apr. 21)	Picnic Panic	F	6m.	3966
7612	(May 12)	Mather Hubba-Hubba Hubbord	F	6m.	3982
7613	(June 2)	Kukunuts	G	6½m.	3982
7614	(June 23)	Scary Crows	F	8m.	3995
7615	(July 14)	Little Rover	F	7m.	4036
		(1955-56)			
8601	(Sept. 1)	Taoth Or Consequences	B	6m.	4036
8602	(Oct. 6)	Up 'N' Atom			
8603	(Nov. 3)	Hat Footlights			
8604	(Nov. 11)	Rippling Romonce			

MR. MAGOO (4)

(Technicalor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8701	(Oct. 6)	Stoge Door Mogoo			

SCREEN SNAPSHOTS (19) (1954-55)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7851	(Sept. 23)	Hallywood Movies March On	G	10m.	3843
7852	(Oct. 21)	Hollywood Stars On Parade	F	9½m.	3874
7353	(Nov. 18)	Hollywood Cowboy Stars	F	10½m.	3947
7854	(Dec. 16)	Hollywood Like	F	10m.	3909
7855	(Jan. 20)	Pennies From Hollywood	F	10m.	3919
7856	(Feb. 24)	Hollywood Shower Of Stars	F	9m.	3934
7857	(Mar. 24)	Hollywood Fathers	F	10m.	3959
7858	(May 5)	Hollywood Plays Golf	F	9m.	3995
7859	(June 16)	Hollywood Beauty	F	9m.	4003
7860	(July 14)	Hollywood Mothers			
		(1955-56)			
8851	(Sept. 22)	Hollywood Bronc Busters	G	9m.	4043
8852	(Oct. 20)	The Greot Al Jolsan			
8853	(Nov. 17)	Hollywood, City Of Stars			

THRILLS OF MUSIC (6)

(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8951	(Sept. 22)	Louis Primo and Orch.	F	10m.	4043
8952	(Nov. 10)	Buddy Rich ond Orch.			

UPA ASSORTED CARTOONS (4)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8501	(Sept. 8)	Christopher Crumpet's Ploymote	E	7m.	4036

WORLD OF SPORTS (10) (1954-55)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7801	(Sept. 16)	Argentine Athletics	G	10m.	3874
7802	(Oct. 14)	Hunting Thrills	F	9m.	3874
7803	(Nov. 11)	Skiing The Andes	F	10m.	3909
7804	(Dec. 23)	Rasslin' Redskin	G	10m.	3909
7805	(Jan. 13)	Flying Mollets	F	10m.	3926
7806	(Feb. 17)	Aquatic Stars	F	9m.	3934
7807	(Mar. 17)	Fishing Parodise	F	9m.	3967
7808	(Apr. 28)	Barking Champs	G	9m.	3967
7809	(June 2)	Sun Ploy	G	9m.	3995
7810	(Moy 12)	Donish Gym-Dondies	G	9m.	4044
		(1955-56)			
8801	(Sept. 29)	Stable Stakes			

MGM

TWO REEL

SPECIAL

One Reel

CARTOONS (16

CINEMASCOPE CARTOONS (6)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
C-731	(Sept. 9)	Tom And Cherie (T-J)	E	7m.	4043
C-732	(Dec. 23)	Peace On Earth		8m.	

GOLD MEDAL REPRINT CARTOONS (14)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
W-761	(Sept. 16)	The Invisible Mouse (T-J)	F	7m.	4042
W-762	(Oct. 21)	King-Size Canory	F	7m.	4042
W-763	(Nov. 18)	Kitty Foiled (T-J)	E	7m.	4042
W-764	(Dec. 2)	Whot Price Fleadom	F	7m.	4043
W-765	(Dec. 16)	The Truce Hurts (T-J)	G	7m.	4043
W-766	(Dec. 30)	Old Rockin' Choir Tom (T-J)	G	7m.	4042

CARTOONS (6)

(Technicolor)

(T-J Tom and Jerry)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
W-741	(Sept. 2)	Designs On Jerry (T-J)	E	7m.	4036
W-742	(Sept. 30)	The First Bad Man			
W-743	(Oct. 14)	Smorty Cot (T-J)	G	7m.	4043
W-744	(Oct. 28)	Deputy Droopy			
W-745	(Nov. 11)	Pecos Pest (T-J)			
W-746	(Nov. 25)	Cellbound			

PASSING PARADES (6)

(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
P-771	(Oct. 7)	Thot Mothers Might Live	E	10m.	4043
P-772	(Dec. 9)	The Story Of Dr. Jenner	E	10m.	

ROBERT BENCHLEYS (6)

(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
B-721	(Sept. 23)	How To Sleep			
B-722	(Nov. 4)	A Night At The Movies			

Paramount

CARTOON CHAMPION REISSUES

(Technicolar) (12)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
S15-1	(Sept. 30)	The Might Makes Right	G	8m.	4042
S15-2	(Sept. 30)	The Old Shell Gome	G	7m.	4042
S15-3	(Sept. 30)	The Little Cut Up	G	6m.	4042
S15-4	(Sept. 30)	Hep Cot Symphony	G	6m.	4042
S15-5	(Sept. 30)	Little Red School Mouse	F	7m.	4042
S15-6	(Sept. 30)	Leprechaun's Gold	E	10m.	4042
S15-7	(Sept. 30)	Quock-A-Doodle Doo	F	7m.	4043
S15-8	(Sept. 30)	Teacher's Pest	F	7m.	4043
S15-9	(Sept. 30)	Torts and Flowers	G	7m.	4043
S15-10	(Sept. 30)	Pleased To Eat You	F	6m.	4043
S15-11	(Sept. 30)	Goofy Goofy Gonder	G	7m.	4042
S15-12	(Sept. 30)	Saved By The Bell	F	6m.	4043

CASPER CARTOONS (6) (1954-55)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
B14-1	(Oct. 15)	Boos and Arrows	G	6m.	3857
B14-2	(Dec. 3)	Boo Ribbon Winner	G	6m.	3887
B14-3	(Jon. 28)	Hide and Shriek	G	7m.	3947
B14-4	(Mar. 4)	Keep Your Grin Up	G	6m.	3955
B14-5	(May 27)	Spooking With A Brogue	G	6m.	4002
B14-6	(July 15)	Bull Fright	G	6m.	
		(1955-56) (6)			
B15-1	(Oct. 25)	Red White And Boo		6m.	

GRANTLAND RICE SPORTLIGHTS (12)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
R14-1	(Oct. 1)	Twin Riding Champs	G	10m.	3857
R14-2	(Oct. 22)	Hot and Cold Glides, Slides and Rides	G	10m.	3857
R14-3	(Nov. 5)	Where Everybody Rides	E	10m.	3894
R14-4	(Dec. 10)	Boyhood Thrills	G	9m.	3919
R14-5	(Dec. 24)	The Pike's Peok Arena	F	9m.	3919
R14-6	(Feb. 11)	Swim and Survive	F	9m.	3947
R14-7	Apr. 8)	Baseball's Acrabatic Ace	G	9m.	4003
R14-8	(Moy 13)	Tumbling Jamboree	F	9m.	4003
R14-9	June 10)	High Score Bowling	G	9m.	4003
R14-10	(July 15)	San Fernando Riding Champs		9m.	
R14-11	(July 15)	Pacific Salmon Parade			
R14-12	(Sept. 23)	Championship Irish Thoroughbreds			
		(1955-56) (6)			
R15-1	(Oct. 7)	Sporting Dogs Afield		9m.	

HERMAN AND CATNIP CARTOONS (4)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
H14-1	(Nov. 26)	Roil-Rodents	G	7m.	3919
H14-2	(Feb. 2)	Robin Rodenthood	G	7m.	3947
H14-3	(Apr. 8)	A Bicep Built For Two	G	7m.	4002
H14-4	(Aug. 5)	Mouse Trapeze			
		(1955-56)			
H15-1	(Nov. 25)	Mousieur Hermon		6m.	

NOVELTOONS (6)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
P14-1	(Oct. 29)	Fido Beta Kappa	G	6m.	3857
P14-2	(Dec. 17)	No Ifs, Ands Or Butts	G	6m.	3919
P14-3	(Feb. 4)	Dizzy Dishes	E	6m.	3947
P14-4	(Mar. 25)	Git Along Lil' Duckle	G	7m.	4002
P14-5	(June 10)	News Hound	G	6m.	4002
P14-6	(July 8)	Poop Goes The Weosel		6m.	
		(1955-56)			
P15-1	(Sept. 30)	Rabbit Punch		6m.	
P15-2	(Oct. 14)	Little Audrey Riding Hood		6m.	

PACEMAKERS (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
K14-1	(Oct. 2)	Drilling For Girls In Texos	G	9m.	3857
K14-2	(Dec. 17)	How To Win At The Roces	F	11m.	3919
K14-3	(Jan. 21)	You're A Trooper	G	10m.	3947
K14-4	(Moy 20)	Five Hundred Horses	F	10m.	4003
K14-5	(June 3)	Florido Aflame			
K14-6	(June 17)	Walk In The Deep	G	10m.	4003

POPEYE CARTOONS (8)

(Technicalar)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
E14-1	(Nov. 12)	Private Eve Popeye	G	7m.	3888
E14-2	(Dec. 10)	Gopher Spinach	G	6m.	3888
E14-3	(Jan. 14)	Caakin' With Gags	E	7m.	3946
E14-4	(Feb. 11)	Nurse To Meet Ya	G	6m.	3955
E14-5	(Mar. 11)	Penny Antics	G	8m.	4002
E14-6	(May 20)	Beaus Will Be Beaus	F	6m.	4002
E14-7	(May 27)	Gift Of Gag	G	6m.	4002
E14-8	(July 22)	Car-azy Drivers			
		(1955-56) (8)			
E15-1	(Sept. 30)	Mister And Mistletoe		6m.	

SPEAKING OF ANIMALS CHAMPIONS (4)

(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
A15-1	(Sept. 30)	Tain't So	F	10m.	4044
A15-2	(Sept. 30)	Mankey Shines	G	9m.	4044
A15-3	(Sept. 30)	Be Kind To Animols	E	8m.	4043
A15-4	(Sept. 30)	From A to Zoo	E	9m.	4043

TOPPERS (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
M15-1	(Oct. 7)	Three Kisses		10m.	

VISTAVISION SPECIAL

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
		Paramount Presents VistaVisian	G	20m.	3933
V14-1	(Nov. 5)	VistaVision Visits Norway	G	17m.	3899
V14-2	(Apr. 29)	Vistavision Visits Mexico	E	17m.	3966
V14-3	(Moy 27)	Vistavision Visits The Sun Trails		16m.	
V14-4	(July 1)	VistaVision Visits Hawoli			
V14-5	(Aug. 12)	VistoVision Visits Jopon			

RKO

Two Reel

BROWN-KIRKWOOD REISSUES (2)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63601	(Sept. 30)	Heort Troubles	F	16m.	4041
63602	(..............)	Put Some Money In The Pot	F	17m.	4041

EDGAR KENNEDY REISSUES (4)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63501	(Sept. 16)	No Mare Relotives	F	18m.	4041
63502	(Oct. 21)	Haw To Clean House	F	18m.	4041
63503	(..............)	Dig That Gold	F	17m.	4041
63504	(..............)	Contest Crozy	G	17m.	4040

LEON ERROL REISSUES (4)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63701	(Sept. 9)	Wife Tames Wolf	F	17m.	4041
63702	(Oct. 14)	Dad Always Pays	G	18m.	4041
63703	(..............)	The Spook Speoks	G	19m.	4041
63704	(..............)	In Room 303	F	17m.	4041

RAY WHITLEY REISSUES (2)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63401	(Oct. 28)	Musical Bandit	F	16m.	4041
63402	(..............)	Bar Buckaroos	F	16m.	4041

RKO-PATHÉ SPECIALS (8)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63101	(Sept. 9)	The Future Is Now	G	15m.	4041
63102	(Oct. 14)	Golden Glomour		15m.	

SPORT SPECIALS (2) (1954-55)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
53901	(Dec. 10)	Footboll Highlights	G	15½m.	3899
53801	(Apr. 15)	Basketboll Highlights	G	16m.	4036

MY PAL REISSUES (2)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63201	(Oct. 7)	Dog Of The Wild	G	21m.	4041
63202	(Nov. 11)	Pal, Conine Detective	G	22m.	4041

GIL LAMB REISSUES (2)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63301	(Sept. 23)	Groan And Grunt	G	17m.	4041
63302	(Oct. 28)	Bashful Romeo	F	16m.	4040

One Reel

SCREENLINERS (12)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
64201	(Sept. 16)	Gold *(U. S. only)	G	10½m.	4043
64202	(Oct. 14)	Black Cats And Broomsticks		8m.	

SPORTSCOPES (13)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
64301	(Sept. 2)	Game Warden	F	8m.	4044
64302	(Sept. 30)	Gym College		8m.	

WALT DISNEY CARTOONS (12). (1954-55)

(Technicolor)

(C—Chip'n Dale; D—Donald Duck; G—Goofy; M—Mickey Mouse; P—Pluto; F—Figaro; S—Special)

54101	(Oct. 15)	Social Lion	G	7m.	3857
54102	(Nov. 12)	Flying Squirrel (D)	G	7m.	3887
54115	(Sept. 23)	Up A Tree	E	7m.	4043

WALT DISNEY CINEMASCOPE CARTOONS (6) (1954-55)

(Technicolor)

54103	(Jan. 14)	No Hunting (D)	E	6m.	3926
54113	(Aug. 19)	Bearly Asleep	E	7m.	4042
54114	(Sept. 2)	Beezy Bear	E	7m.	4042

WALT DISNEY CARTOON RE-RELEASES (9)

(Technicolor)

54104	(Jan. 28)	The Pelican And The Snipe	F	9m.	3939
54105	(Feb. 18)	Lake Titicaca	E	7m.	3939
54106	(Mar. 11)	Contrasts in Rhythm	G	8m.	3939
54107	(Apr. 1)	Blame It On The Samba	G	6m.	3953
54108	(Apr. 22)	Chip An' Dale	G	7m.	3966
54109	(May 13)	Pedra	G	8m.	3973
54110	(June 10)	El Gaucho Goofy	G	8m.	3973
54111	(June 24)	Aquerela Do Brasil	G	8m.	3982
54112	(July 15)	The Flying Gauchita	E	8m.	4009

WILDLIFE ALBUM

(Technicolor)

63001	(.............)	The Whitetail Buck	E	27½m.	4040

Republic

SERIALS (4)

	(.............)	Dick Tracy's G-Men (Reissue)	G	15ep.	4041

20th Century-Fox

CINEMASCOPE SPECIALS

(Color)

7501	(Mar.)	Tuna Clipper Ship (Tech.)	E	17m.	3933
7502	(Feb.)	Stampede City (Calor)	G	7m.	3934
7503	(Jan.)	Birthday Parade (Colar)	G	10m.	3934
7504	(Feb.)	Fifth Avenue To Fujiyama (Color)	G	10m.	3919
7505	(Jan.)	Supersanic Age (Color)	G	14m.	3918
7506	(Apr.)	Land Of The Nile (Color)	G	9m.	3991
7507	(June)	Tears Of The Moon (Color)	E	10m.	3973
7508	(Apr.)	Isles Of Lore (Color)	G	10m.	3991
7509	(May)	Punts And Stunts (Color)	G	9m.	3991
7510	(Mar.)	Pageants And Pastimes (Color)	F	13m.	3967
7511	(Apr.)	Colorada Holiday (Color)	F	10m.	
7512	(May)	Children Of The Sun (Color)	G	7m.	4009
7513	(Aug.)	Clear The Bridge (Color)			
7514	(May)	Sorcerer's Apprentice	E	13m.	4008
7515	(July)	Naughty Mermaids	F	7m.	4009
7516	(July)	Winter Jamboree	G	10m.	4009
7517	(June)	Volcanic Violence	E	9m.	4009
7518	(Aug.)	That Others May Live			
7519	(Sept.)	Survival City (Calor)	E	10m.	
7520	(Sept.)	Gods Of The Road	G	9m.	4028
7521	(Oct.)	Desert Fantasy			

One Reel

SEE IT HAPPEN (6)

6501	(June)	Man Vs. Nature	G	9m.	4044

SPORTS (6)

3501	(June)	Topsy Turvey Thrills	G	8m.	4036

CINEMASCOPE TERRYTOONS

(Technicolor)

5531	(May)	Willie The Walrus In An Igloo Far Two	F	7m.	4036
5532	(July)	Gaod Deed Daly			
5533	(Aug.)	Bird Symphony			
5534	(Aug.)	The Little Red Hen			

TERRYTOONS (16)

(Technicolor)

5501	(Jan.)	Gandy Goose In Barnyard Actor	F	7m.	3933
5503	(Jan.)	A Yokohama Yankee	E	7m.	3933
5505	(Feb.)	Terry Bears In Duck Fever	G	7m.	3933
5507	(Mar.)	The First Flying Fish	G	7m.	3989
5509	(Apr.)	Little Roquefort In No Sleep Far Percy	F	7m.	3991
5510	(Aug.)	Phony News			
5511	(Aug.)	Foxed By A Fox			
5512	(Aug.)	The Last Mouse Of Hamlin			

TERRYTOON TOPPER REISSUES (10)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
5502	(Jan.)	Dear Old Switzerland	F	6m.	3946
5504	(Feb.)	Swooning The Swooners	G	7m.	3955
5506	(Mar.)	Gandy Goose In It's All In The Stars	G	7m.	3959
5508	(Apr.)	The Two-Headed Giant	F	7m.	3967

UNITED ARTISTS

SPORT SPECIAL

	(.............)	Rocky Marciano vs. Archie Moore	E	20m.	4044

Universal-International

(1954-55)

Two Reel

MUSICAL FEATURETTES (13)

1301	(Nov. 29)	Champ Butler Sings	G	15m.	3893
1302	(Dec. 30)	Road Show	G	15m.	3893
1303	(Jan. 17)	The Robins Sing	G	15m.	3925
1304	(Feb. 14)	Keep It Caol	F	16m.	3925
1305	(Mar. 14)	Les Brown Goes To Town	G	15m.	3925
1306	(Apr. 11)	Strictly Informal	G	16m.	3925
1307	(May 16)	Girl Time	G	16m.	3982
1308	(June 20)	Webb Pierce And His Wonderin' Boys	F	16m.	3973
1309	(July 18)	Roundup of Rhythm	G	16m.	4009
1310	(Aug. 22)	Eddie Howard and His Orchestra	G	14m.	4008
1311	(Sept. 19)	The Ink Spots	G	15m.	4041

SPECIALS

1201	(Nov. 12)	A Gift Fram Dirk	G	19m.	3893

(1954-55)

1300	(Mar. 15)	A World Of Beauty	G	17m.	3925
		King's Secret, The (Color)	E	16m.	3982

One Reel

VISTARAMA SPECIAL

(CinemaScope and other aspect ratios)

(Eastman Color)

	(Nov.)	Speed Sub-Zero	G	9½m.	3874
	(Mar. 28)	Fartress Of Freedom (Tech) (SS)	E	10m.	3967

COLOR PARADES

1381	(Feb. 28)	Dust Eaters	E	9½m.	3947
1382	(Mar. 21)	Moose Cauntry	F	9½m.	3967
1383	(Apr. 25)	White Magic	G	9m.	3967
1384	(June 13)	The Big Test	F	10m.	4043
1385	(July 11)	King Salmon	F	9m.	4009
1386	(Aug. 1)	Swing Hi-Swing Lo	F	9m.	4009
1387	(Sept. 5)	Dream Island	F	9m.	4043

WALTER LANTZ CARTUNES (13)

(Technicolor)

1321	(Dec. 20)	I'm Cald	G	6m.	3894
1322	(Jan. 17)	Helter Shelter	G	6m.	3894
1323	(Feb. 14)	Crazy Mixed Up Pup	G	6m.	3926
1324	(Mar. 14)	Witch Crafty	F	6m.	3926
1325	(Apr. 11)	Legend Of Rock-A-Bye Point	G	6m.	3926
1326	(May 9)	Private Eye Pooch	G	6m.	3947
1327	(June 6)	Sh-h-h-h	E	6m.	3966
1328	(July 4)	Bedtime Bedlam	G	6m.	3973
1329	(Aug. 1)	Paw's Night Out	G	6m.	3982
1330	(Aug. 29)	Flea Far Twa	G	6m.	4009
1331	(Sept. 26)	Square Shaating Square	G	6m.	4009
1332	(Oct. 24)	Hot And Cold Penquin	E	6m.	4042
1333	(Nov. 21)	Bunco Busters	G	6m.	4042

WALTER LANTZ CARTUNES,

(Reissues)

1351	(Feb. 21)	The Band Master	G	7m.	3946
1352	(Mar. 28)	The Mad Hatter	G	7m.	3955
1353	(Apr. 25)	Banquet Busters	G	7m.	3959
1354	(May 30)	Kiddie Koncert	G	7m.	3982
1355	(June 27)	Pixie Picnic	G	7m.	3982
1356	(July 25)	Wacky Bye Baby	G	7m.	3983

VARIETY VIEWS

1341	(Dec. 27)	Trauble Brain	G	9m.	3926
1342	(Jan. 31)	Little Lost Scent	F	9m.	3947
1343	(Apr. 11)	Whatever Goes Up	G	9m.	3967
1344	(June 13)	Modern Minute Men	E	9m.	3991
1345	(July 4)	Brooklyn Goes To Cleveland	G	9½m.	4043
1346	(Aug. 22)	Monkey Shines	F	9m.	4043

Warners

COLOR SPECIALS (10)

3001	(Oct. 8)	Movieland Magic			
3002	(Nov. 5)	The Galden Tomorrow			

CLASSICS OF THE SCREEN (6) (1954-55)

2101	(Sept. 25)	Wells Fargo Days	F	20m.	3842
2102	(Nov. 20)	Camera Hunting	G	19m.	3880
2103	(Jan. 22)	Three Cheers For The Girls	F	17m.	4036
2104	(Mar. 26)	When The Talkies Were Young	E	17m.	3953
2105	(May 14)	At The Stroke Of Twelve	F	20m.	3981
2106	(July 2)	The Glory Around Us	F	20m.	4008

(1955-56)

3101	(Sept. 24)	Small Town Idol			

One Reel

BLUE RIBBON HIT PARADES (13) (1954-55)

(Reissues)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2301	(Sept. 11)	Rhapsody In Rivets	E	7m.	3842
2302	(Oct. 16)	Inki At The Circus	F	7m.	3842
2303	(Nov. 6)	Foxy Duckling	G	7m.	3880
2304	(Nov. 27)	The Shell-Shocked Egg	F	7m.	3880
2305	(Dec. 25)	Trial of Mr. Wolf	G	7m.	3888
2306	(Feb. 5)	Back Alley Oproar	F	7m.	3939
2307	(Feb. 26)	You Were Never Duckier	G	7m.	3947
2308	(Apr. 2)	House Hunting Mice	F	7m.	3966
2309	(Apr. 23)	Crowing Pains	F	7m.	3966
2310	(June 4)	Hop, Look, And Listen	F	7m.	3982
2311	(June 25)	Tweetie Pie	E	7m.	3983
2312	(July 23)	Goofy Gaphers	G	7m.	4019
2313	(Aug. 20)	What's Brewin' Bruin?	F	8m.	4036

(1955-56)

3301	(Sept. 10)	Daggone Cats	G	7m.	
3302	(Oct. 22)	Rattled Rooster	F	7m.	

BUGS BUNNY SPECIALS (8) (1954-55)

(Technicalor)

2723	(Nov. 13)	Lumber Jack-Rabbit	F	7m.	3874
2724	(Dec. 18)	Baby Buggy Bunny	G	7m.	3900
2725	(Feb. 12)	Beanstalk Bunny	G	7m.	3933
2726	(Mar. 26)	Sahara Hare	G	7m.	3947
2727	(May 7)	Hare Brush	G	7m.	3982
2728	(June 11)	Rabbit Rampage	E	7m.	4002
2729	(July 9)	This Is A Life?	G	7m.	4002
2730	(Aug. 27)	Hyde And Hare			

(1955-56)

3723	(Oct. 1)	Knight-Mare Hare			

JOE McDOAKES COMEDIES (6) (1954-55)

2401	(Oct. 30)	So You're Taking In A Roomer	F	10m.	3866
2402	(Dec. 18)	So You Want To Know Your Relatives	F	10m.	3900
2403	(Jan. 29)	So You Don't Trust Your Wife	F	10m.	3919
2404	(Mar. 12)	So You Want To Be A Gladiator	F	10m.	3947
2405	(May 7)	So You Want To Be On A Jury	F	10m.	3983
2406	(Aug. 27)	So You Want A Model Railroad			

(1955-56)

3401	(Oct. 29)	So Yau Want To Be A Vice-Pres.			

MELODY MASTER BANDS REISSUES (6)

3801	(Sept. 3)	Jan Savitt And Band	G	10m.	
3802	(Oct. 22)	Artie Shaw And Orch.	F	10m.	

MERRIE MELODIES (22) (1954-55)

(Technicolor)

2701	(Sept. 4)	Gone Batty	G	7m.	3842
2702	(Sept. 18)	Goa Gao Goliath	G	7m.	3866
2703	(Oct. 2)	By Word Of Mouse	F	7m.	3866
2704	(Oct. 16)	From A To Z-Z-Z	E	7m.	3880
2705	(Oct. 30)	Quack Shot	G	7m.	3880
2706	(Nov. 27)	My Little Duckaroo	G	7m.	3880
2707	(Dec. 11)	Sheep Ahoy	G	7m.	3900
2708	(Jan. 1)	Pizzicato Pussycat	E	7m.	3909
2709	(Jan. 15)	Feather Dusted	F	7m.	3909
2710	(Jan. 29)	Pests For Guests	G	7m.	3909
2711	(Feb. 19)	All Fowled Up	F	7m.	3933
2712	(Feb. 26)	Stork Naked	G	7m.	3933
2713	(Mar. 12)	Lighthouse Mouse	G	7m.	3947
2714	(Apr. 2)	Sandy Claws	G	7m.	3966
2715	(Apr. 16)	The Hale Idea	E	7m.	3966
2716	(Apr. 30)	Ready, Set, Zoom	G	7m.	3966
2717	(May 21)	Past Perfumance	E	7m.	3982
2718	(June 4)	Tweety's Circus	F	7m.	3982
2719	(June 25)	Lumber Jerks	G	7m.	4002
2720	(July 23)	Dauble Or Mutton	E	7m.	4009
2721	(Aug. 6)	Jumpin' Jupiter	G	7m.	4009
2722	(Aug. 20)	A Kiddie's Kitty			

(1955-56)

3701	(Sept. 3)	Dime To Retire			
3702	(Sept. 17)	Speedy Gonzales			
3703	(Oct. 15)	Two Scents Worth			
3704	(Oct. 29)	Red Riding Hoodwinked			

THE SPORTS PARADE (10) (1954-55)

(Technicolar)

2501	(Sept. 18)	Circus On Ice	F	10m.	3844
2502	(Oct. 23)	Hatteras Honkers	F	10m.	3866
2503	(Dec. 11)	Rodeo Roundup	F	10m.	3900
2504	(Jan. 15)	Silver Blades	G	10m.	3919
2505	(Feb. 19)	Caribbean Playgrounds	F	10m.	3934
2506	(Mar. 19)	Football Royal	G	10m.	3967
2507	(May 21)	Riviera Revelries	G	10m.	3983
2508	(Apr. 23)	Rocky Mountain Big Game	F	10m.	3967
2509	(July 9)	Italian Holiday	G	10m.	4009
2510	(Aug. 6)	Aqua Queens			

(1955-56)

3501	(Oct. 15)	Picturesque Portugal			

WARNER SPECIALS (7)

3601	(Oct. 1)	An Adventure To Remember			

pictures in order of release, with principal players, are placed in the month of release.
title. Holidays and special events will be found at the bottom of the page.

	ALLIED ARTISTS	COLUMBIA	LIPPERT	METRO	PARAMOUNT	RKO	REPUBLIC	20th-FOX	UNITED ARTISTS	U.-INT.	WARNERS
SEPTEMBER	**Night Freight** F. Tucker, K. Larsen, B. Brittan **The Return Of Slade** J. Ericson, M. Blanchard, N. Brand	**Footsteps In The Fog** S. Granger, J. Simmons (Technicolor) (Made in England) **Special Delivery** J. Cotten, E. Bartok (Made in Germany) **The Gun That Won The West** D. Morgan, R. Denning, P. Raymond (Technicolor) **Apache Ambush** B. Williams, A. August, T. Ritter	**Simba** D. Bogarde (Eastman Color)	**It's Always Fair Weather** G. Kelly, C. Charisse, D. Dailey (Eastman Color) (CinemaScope) **Svengali** H. Neff, D. Wolfit, T. Morgan (Eastman Color) (English-made) **The Bar Sinister** J. Richards, J. Lewis, E. Gwenn (Color) (CinemaScope)	**The Girl Rush** R. Russell, F. Lamas, E. Albert (VistaVision) (Technicolor) **To Catch A Thief** C. Grant, G. Kelly (VistaVision) (Technicolor)	**Tennessee's Partner** J. Payne, R. Reagan, R. Fleming (SuperScope) (Technicolor)	**Headline Hunters** R. Cameron, J. Bishop **Cross Channel** W. Morris, Y. Furneaux	**The Left Hand Of God** H. Bogart, G. Tierney, L. J. Cobb (CinemaScope) (Color by De Luxe) **Seven Cities Of Gold** R. Egan, A. Quinn, R. Moreno (Color by DeLuxe) (CinemaScope) (Made in Mexico)	**The Night Of The Hunter** R. Mitchum, S. Winters, L. Gish (Gregory-Laughton) **Desert Sands** R. Meeker, M. English, J. C. Naish (Technicolor) (SuperScope) (Bel-Air)	**The Shrike** J. Ferrer, J. Allyson, K. Clark **Female On The Beach** J. Crawford, J. Chandler, J. Sterling	**The McConnell Story** A. Ladd, J. Allyson (WarnerColor) (CinemaScope)
OCTOBER	**Jail Busters** L. Gorcey, B. MacLane **Time Slip** G. Nelson, F. Domergue **The Body Snatchers** K. McCarthy, D. Wynter, C. Jones	**My Sister Eileen** J. Leigh, J. Lemmon, B. Garrett (Technicolor) (CinemaScope) **Count Three And Pray** V. Heflin, J. Woodward, P. Carey (Technicolor) (CinemaScope) **Devil Goddess** J. Weissmuller, A. Stevens, Kimba **Duel On The Mississippi** L. Barker, P. Medina, W. Stevens (Technicolor)		**Trial** G. Ford, D. McGuire, A. Kennedy **Quentin Durward** R. Taylor, K. Kendall, R. Morley (Eastman Color) (CinemaScope) **The Philadelphia Story** **Green Dolphin Street** (Re-releases)	**Ulysses** K. Douglas, A. Quinn, S. Mangano (Technicolor) (Made in Italy) **White Christmas** B. Crosby, D. Kaye, R. Clooney, Vera-Ellen (Technicolor) (VistaVision) (Re-release)	**The Treasure Of Pancho Villa** R. Calhoun, S. Winters, G. Roland (Technicolor) (Superscope) (Made in Mexico)	**A Man Alone** R. Milland, M. Murphy, W. Bond (Trucolor) **Twinkle In God's Eye** M. Rooney, C. Gray, H. O'Brian **Mystery Of The Black Jungle** L. Barker, J. Maxwell **No Man's Woman** M. Windsor, J. Archer	**The Tall Men** C. Gable, J. Russell, R. Ryan (DeLuxe color) (CinemaScope) **The Girl In The Red Velvet Swing** R. Milland, J. Collins, F. Granger (DeLuxe color) (CinemaScope) **Lover Boy** G. Philipe, V. Hobson, J. Greenwood **Thieves' Highway** **Nightmare Alley** (Re-Releases)	**Gentlemen Marry Brunettes** J. Russell, J. Crain, S. Brady (Technicolor) (CinemaScope) (Russ-Field-Voyager) **Fort Yuma** P. Graves, J. Vohs, J. Hudson (Technicolor) (Bel-Air) **Savage Princess** D. Kumar, Nimmi (Technicolor) (Mehboob)	**Kiss Of Fire** J. Palance, B. Rush, R. Reason (Technicolor) **To Hell and Back** A. Murphy, M. Thompson, C. Drake (Technicolor) (CinemaScope)	**Blood Alley** J. Wayne, L. Bacall (WarnerColor) (CinemaScope) **Illegal** E. G. Robinson, N. Foch **Rebel Without A Cause** J. Dean, N. Wood (WarnerColor) (CinemaScope)
NOVEMBER	**Gun Point** F. MacMurray, D. Malone (Technicolor) (CinemaScope) **Bobby Ware Is Missing** N. Brand, A. Franz, W. Reed **Toughest Man Alive** D. Clark, L. Milan, M. Dell	**Queen Bee** J. Crawford, B. Sullivan, J. Ireland **Three Stripes In The Sun** A. Ray, M. Kimura, P. Carey (Made in Japan) **'Teen Age Crime Wave** T. Cook, F. Griffin, M. McCart		**The Tender Trap** F. Sinatra, D. Reynolds, D. Wayne (Eastman Color) (CinemaScope) **Guys and Dolls** M. Brando, J. Simmons, F. Sinatra (Eastman Color) (CinemaScope) (Goldwyn) (Special engagements only) **A Guy Named Joe** **30 Seconds Over Tokyo** (Re-releases)	**The Desperate Hours** H. Bogart, F. March, M. Scott (VistaVision) **Lucy Gallant** J. Wyman, C. Heston, T. Ritter (Technicolor) (VistaVision)	**Texas Lady** C. Colbert, B. Sullivan (Technicolor) (SuperScope)	**Secret Venture** K. Taylor, J. Hylton (Made in England) **The Vanishing American** S. Brady, A. Totter, F. Tucker **Jaguar** Sabu, Chiquita, B. MacLane **Magic Fire** Y. DeCarlo, C. Thompson, R. Gam (TruColor)	**The View From Pompey's Head** R. Egan, D. Wynter, C. Mitchell (DeLuxe Color) (CinemaScope) **The Deep Blue Sea** V. Leigh, K. Moore, E. Portman (DeLuxe Color) (CinemaScope) (English made) **Good Morning, Miss Dove** J. Jones, R. Stack, K. Hamilton (DeLuxe Color) (CinemaScope)		**Hold Back Tomorrow** C. Moore, J. Agar **Lady Godiva** M. O'Hara, G. Nader, R. Reason (Technicolor) **The Naked Dawn** A. Kennedy, E. Inglesias, B. St. John (Technicolor) (Made in Mexico)	**I Died A Thousand Times** P. Lopez, W. Abel, B. Garland (WarnerColor) (CinemaScope) **Sincerely Yours** Liberace, J. Dru, D. Malone (WarnerColor)

HOLIDAYS

Oct. 31—Hallowe'en
Nov. 8—Election Day
Nov. 11—Armistice Day
Nov. 24—Thanksgiving Day

MOON PHASES	1 Quater	2 Full	3 Last	4 New
OCTOBER	23	1-31	8	15
NOVEMBER	22	29	6	14

International Popcorn Association
National Allied Motion Picture Exhibitors
TESMA and TEDA

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**Three 2½ hour sessions devoted to Popcorn,
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Drive-In Operation Too!**

HEAR AND PARTICIPATE WITH THESE INDUSTRY DISCUSSION LEADERS

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- James V. Blevins, Blevins Popcorn Co.
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- Sam Rubin, ABC Vending Corp.
- Robert Perlick, Perlick Brass Co.
- Fred Muhmel, Commonwealth Theatres
- Mel Wintman, Smith Mgt. Corp.
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- James O. Hoover, Martin Theatres
- Emmet Champion, Arwell, Inc.
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- Kendall Way, Interstate Theatres

LEE KOKEN, R-K-O Theatres, New York City, Program Chairman

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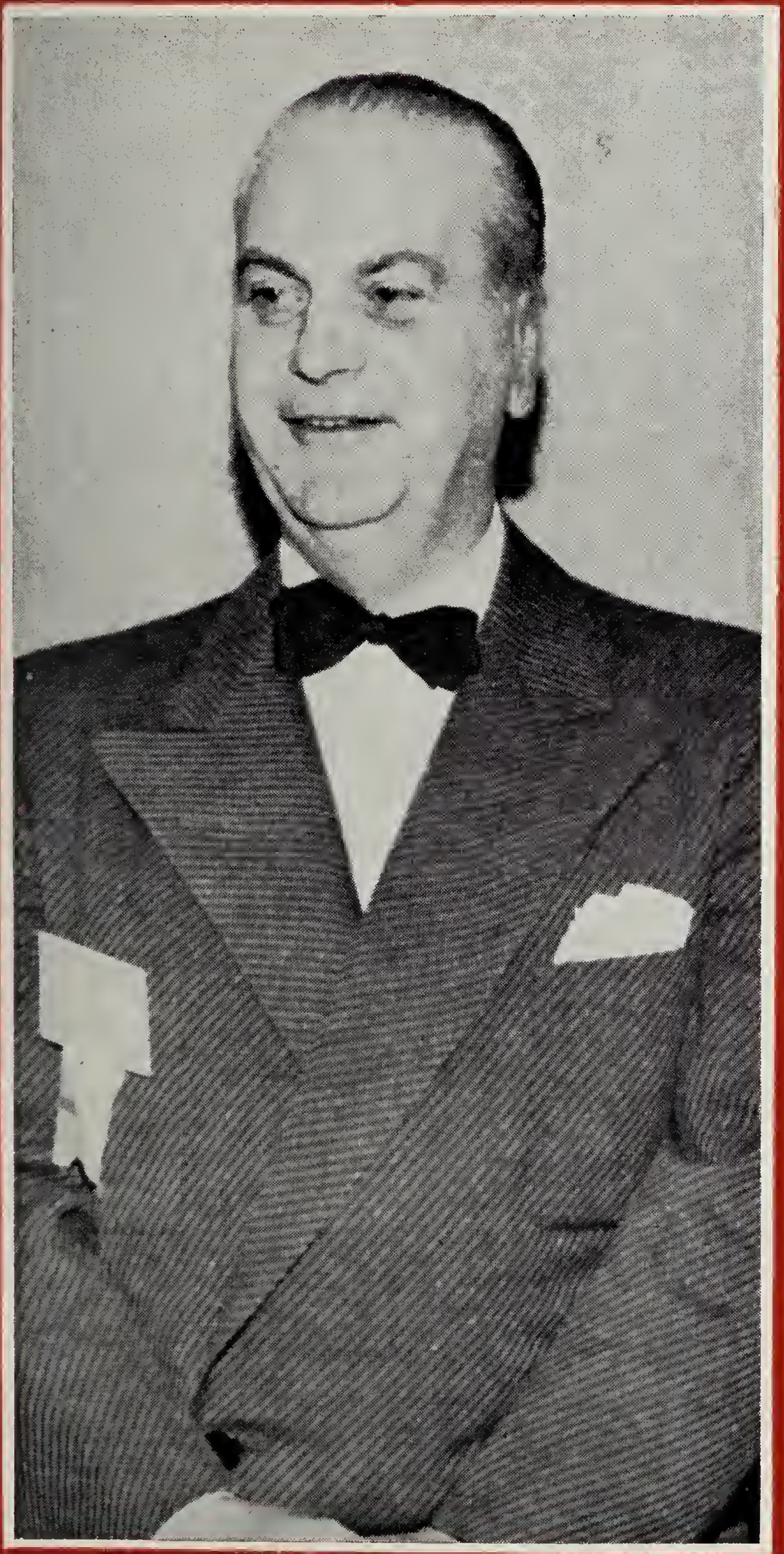
MOTION PICTURE
EXHIBITOR

OCTOBER 19, 1955 VOLUME 54 NUMBER 25
IN TWO SECTIONS • THIS IS SECTION ONE



Skouras Predicts Record Gross

(page 9)

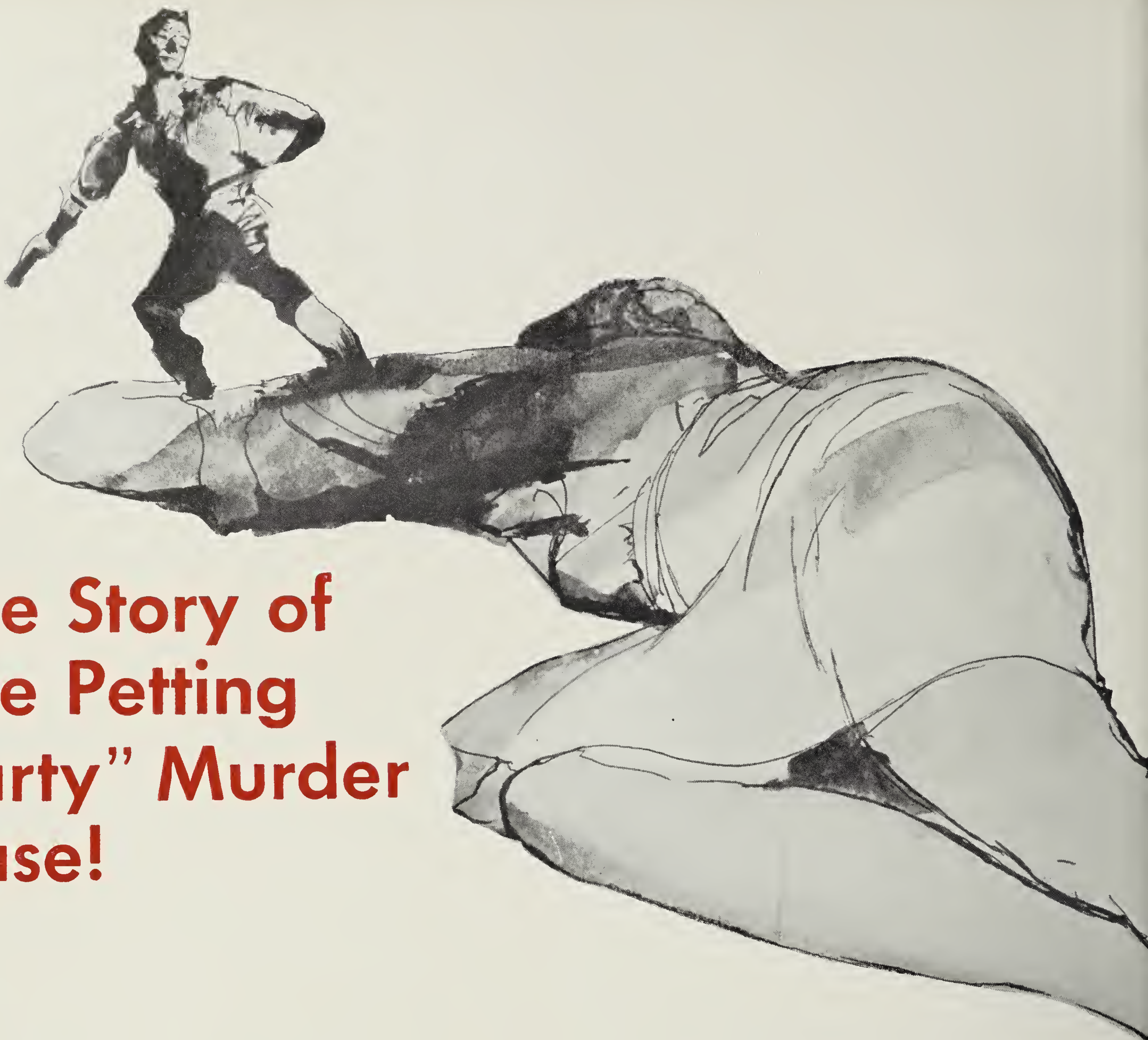
Government Ends 16mm. Testimony

(page 26)

AND FEATURING: PHYSICAL THEATRE
EXTRA PROFITS

Fred C. Matthews, TESMA president, will be one of the hosts at the combined Allied-TESMA-TEDA-IPA convention to take place in Chicago on November 6 to 9.

ENTERED AS SECOND-CLASS MATTER MARCH 15, 1939, AT THE POST OFFICE AT PHILADELPHIA, PA., UNDER THE ACT OF MARCH 3, 1879



The Story of "The Petting Party" Murder Case!

M-G-M presents

"TRIAL"

Starring

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DOROTHY McGUIRE

ARTHUR KENNEDY · JOHN HODIAK · KATY JURADO

With

RAFAEL CAMPOS • JUANO HERNANDEZ

Written by
DON M. MANKIEWICZ
From His Harper's Prize Novel
Directed by MARK ROBSON
Produced by CHARLES SCHNEE

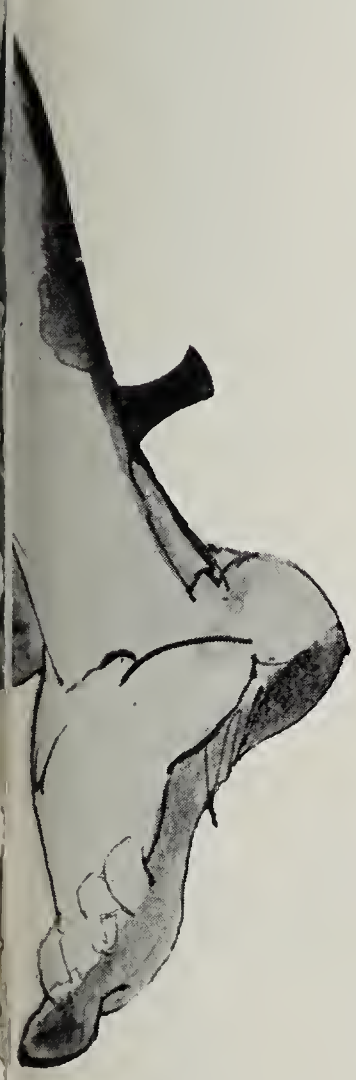
IT STARTED SO INNOCENTLY–A BOY AND A GIRL ON A BEACH, THEN...
"TRIAL"
M-G-M's PICTURIZATION OF THE STARTLING PRIZE NOVEL

ABOVE: 24-Sheet teaser

IS A HIT!

TOPS "BLACKBOARD JUNGLE" IN DENVER AND CLEVELAND. GREAT IN HOUSTON. BIG EVERYWHERE. BOOK IT FAST TO CAPITALIZE ON M-G-M's GIANT NATIONAL CAMPAIGN!

(At Press Time! Third Highest Gross in past 3 years in Minneapolis!)



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A costly campaign in national magazines includes a 2-color page in Life, Look, Collier's; a page in Saturday Evening Post, Time, Parents', The Saturday Review, American Bar Association Journal and 9 leading fan magazines. Also M-G-M's famed "Picture-of-the-Month" column in Look, American, Good Housekeeping, Cosmopolitan, Collier's, McCall's, Parents', Redbook, Seventeen, True Story. Plus "Lion's Roar" column in Saturday Evening Post.

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M-G-M's startling teaser 24-sheets in Atlanta, Baltimore, Boston, Buffalo, Chicago, Dallas, Memphis, Nashville, New Haven, New Orleans, Oklahoma City, Omaha, Philadelphia, Portland, Ore., Richmond, St. Louis, Salt Lake City, San Francisco, Seattle.

RECORD-BREAKING NEWSPAPER COVERAGE!

Sock campaign, teasers and display nationwide.

RADIO, TV ADD MILLIONS TO PENETRATION!

Exciting radio spots and TV footage play important part in nationwide ticket-selling!

NATIONWIDE PUBLICITY GROWS GREATER DAILY!

A natural for publicity and interviews. Screenings of picture for opinion-making personalities in journalism and law. Radio and TV appearances by Don M. Mankiewicz, author of the prize novel, Arthur Kennedy, one of the stars and Mark Robson, director. Plus long-distance interviews.

(Available in Perspecta Stereophonic or 1-Channel Sound)

20th Century-Fox cordia
invites you to trade showi
of "The View From Pompey's Hea
the picture we regard as on
the most important ever to co
out of our studi

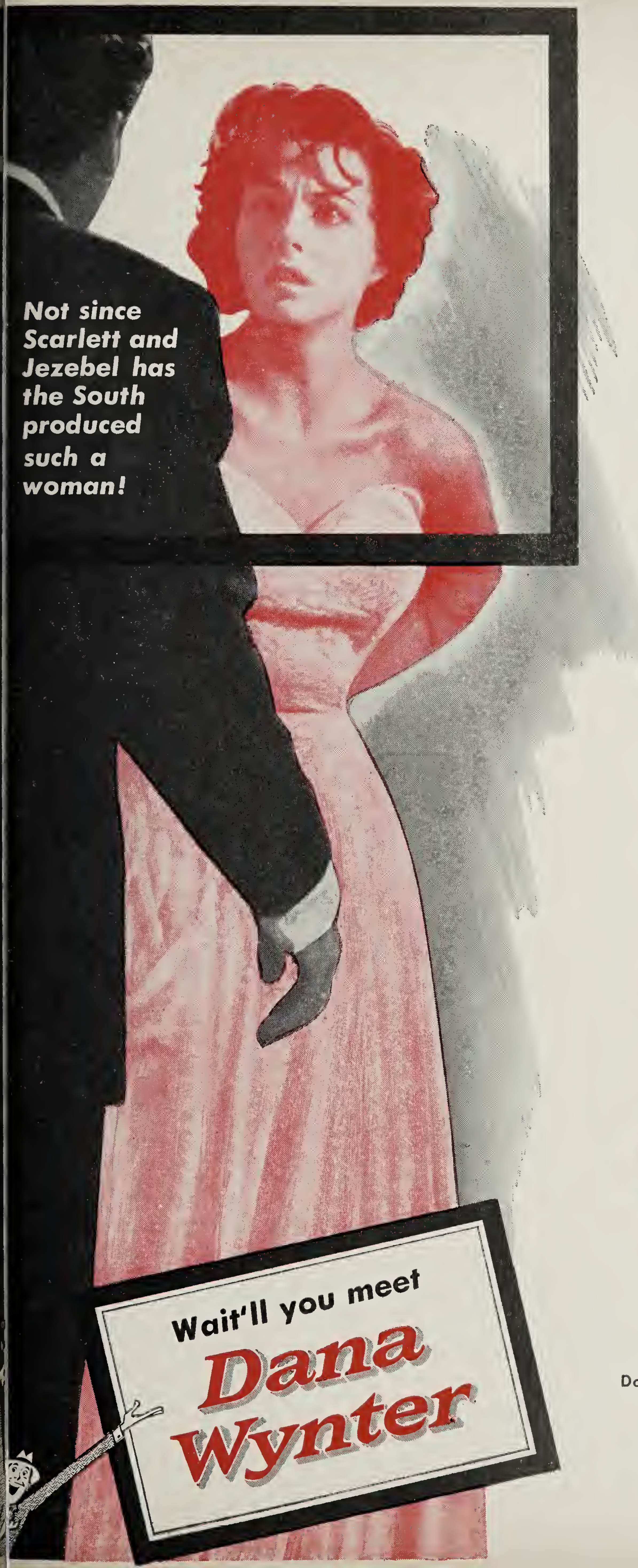
Accidentally she discovered the shocking truth about her husband!

Hamilton Basso's current b
seller about today's So
presents star-mak
performances by the brilli
new personalities Dana Wyn
and Richard Egan, and
meteoric Cameron Mitch

"The View From Pompe
Head" has been produ
directed and written for
screen by Philip Dunne,
wrote such magnificent mot
pictures as "The Robe"
"David and Bathsheb

"Do you think I go walking on the beach for the exercise?"

It is a milestone in mot
picture entertainm
Prepare your emoti
for its ne
shattering imp


Not since Scarlett and Jezebel has the South produced such a woman!
Wait'll you meet
Dana Wynter

Still on the nation's best-seller lists one solid year after publication!

20th CENTURY-FOX's

The View from Pompey's Head

COLOR by DE LUXE

CINEMASCOPE®

starring

RICHARD EGAN
DANA WYNTER
CAMERON MITCHELL

with Sidney Blackmer • Marjorie Rambeau
Dorothy Patrick Davis • From the Novel by Hamilton Basso
Produced, Directed and Written for the Screen by
PHILIP DUNNE

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From EAST HARTFORD, CONN.

Your editorial of September 21 is very timely and I for one am looking anxiously forward to the publication of the SLIDING SCALE data. Your editorials have been terrific. Keep up the good crusade.

BARNEY TARANTUL
Burnside Theatre

EDITOR'S NOTE: Thank you, Mr. Tarantul! It is nice of you to comment,

From CLINTON, IA.

I just read your great idea about publishing the up-to-date data on the SLIDING SCALE, from 20 per cent to 50 per cent. I was with one motion picture distributor for over 18 years, and feel that I could benefit a lot if you would publish the latest information that you have on file. This, I hope, would include the information on the 70 per cent terms now requested from many exhibitors by the distributors, and when they guarantee the exhibitor a 10 per cent net profit. The reason the request for the 70 per cent terms was made is that you know, and I know, this deal is a better one for the exhibitor in certain theatres than a straight 50 per cent deal. That is when the exhibitor is in a location where he can not get a promise of an adjustment on the picture contracted for on the 50 per cent terms. Such information should help keep many exhibitors in business.

T. J. EVANS
Lyons Theatre

EDITOR'S NOTE: You are right about the 70-30-10 deals being better than 50 per cent and-no-review. But, except for high grossing pictures or big city first-runs, we have never met the exhibitor who could show a profit on 50 per cent and-no-review.

From KANSAS CITY, KAN.

On page 8 of the September 21 issue of MOTION PICTURE EXHIBITOR is a letter from H. L. Percy, Clatskanie, Oregon. A number of 40 per cent pictures and a few 50 per cent pictures have been played in my theatre in Wavely, Kan. But I have never heard of the terms mentioned in Mr. Percy's letter and in the Editor's Note. Can you enlighten me on what is meant by "reviewing a picture after playoff?" What are "units of playing time" and how is "overhead" figured for same? What is meant by "surveying the situation" and "review figure?" And in the Editor's Note, what is meant by "failure to do a 50 per cent gross" and what kind of "advance agreements" are made to cover this kind of failure? I have been an active small town theatre exhibitor for less than six years and have paid out of my own pocket on too many percentage pictures. But I had never heard of the terms mentioned until I read Mr. Percy's letter and your note.

M. E. BEAMER

EDITOR'S NOTE: You aren't alone, Mr. Beamer. There are lots of theatremen who don't understand the sales jargon of this business. In our coming survey on SLIDING SCALE as a FAIR FILM PRICING FORMULA we will use the jargon but will try to follow such use with a parenthetical explanation.

From CUMBERLAND, MD.

I read with interest your editorial in the Sept. 21 issue on "WHAT DO YOU KNOW ABOUT SLIDING SCALE" and your offer to devote space in one of your future issues to a clinic or a study on the sliding scale method. I know that I am one manager that would benefit greatly by such an article. I am at the present time buying some pictures on the sliding scale, but have always thought I did not know enough about this method to know when I am getting a fair deal.

RAY LIGHT
Maryland Theatre

EDITOR'S NOTE: Too bad we can't settle for that doubt, rather than the positive knowledge that we are paying too much. Wanna swap places?

From MALTA, MONT.

Exhibition is required to give of its life blood in 40, 50, and 60 per cent deals for product. I don't believe that the old time distributors, who were showmen, desire that the exhibition end be strangled. All with whom I have come into contact have been mighty fair. Their attitude would be, I am quite sure, that prosperity shouldn't be one-sided. Who, then, is it that demands these big percentage deals, and why?

CARL W. VESETH
Palace and Villa Theatres,
and Grand Theatre, Harlem

EDITOR'S NOTE: It's your question, Mr. Veseth. Who?

From LAKE PLACID, N. Y.

I hope you develop your clinic on SLIDING SCALE and other related subjects such as costs, etc. Exhibition needs you badly. Keep up the fine work that you are doing and accept my heartfelt thanks for your excellent and brave editorials.

JAMES P. McLAUGHLIN
Adirondack Theatre Corp.

EDITOR'S NOTE: Wow! Thank you, Mr. McLaughlin. We're blushing!

From PALMYRA, PA.

We regret to inform you that we are one of those seasoned theatremen, having been in this business since the nickelodeon days, who has not set up a sliding percentage scale for our theatre. Please, LET'S HAVE IT!

STANLEY SPOEHR
Seltzer Theatre

EDITOR'S NOTE: You'll get it, Mr. Spoehr! And in an early issue, too!

From SPENCER, S. DAK.

We always enjoy reading MOTION PICTURE EXHIBITOR. Thanks for the enlightening editorials.

MRS. EDNA M. LARSEN
Hollywood Theatre

EDITOR'S NOTE: Thank you, Mrs. Larsen! It is nice to have you aboard. And your criticism at any time will also be welcome.

From ST. CROIX, U. S. VIRGIN IS.

Ordinary mail travels very slowly to the U. S. Virgin Islands. But when the mail boat finally arrives, our FIRST interest is always your invaluable MOTION PICTURE EXHIBITOR. Thanks very much, and we look forward to gleaning a better knowledge of SLIDING SCALE buying from your forthcoming clinic.

EDGAR BRAGER
Alexander Theatre

EDITOR'S NOTE: Should we ever ride the mail boat to the Virgin Islands we'll be in to shake your hand . . . and to inspect St. Croix' Uultramodern Air-Conditioned Showplace.

From ASHLAND, KY.

Know nothing about SLIDING SCALE so would be very interested in your doing a clinic as per editorial in Sept. 21 issue of MOTION PICTURE EXHIBITOR.

A. G. WAY
Trail Drive-In

From BALTIMORE, MD.

Reference is made to your editorial of Sept. 21. By all means go ahead with the SLIDING SCALE data.

A. B. SEIDLER
New Albert Amusement Company

From PHILADELPHIA, PA.

Your editorial on SLIDING SCALE was very interesting.

As you know, I have been connected with the theatre business for the past 25 years, and during that time I have been somewhat in the dark as to sliding scales. I have tried to work out a plan taking into consideration gross receipts and gross overhead.

I would appreciate any information you can give me that will enlighten me on how to arrive at a sliding scale.

NAT ABELOVE
Norman Lewis Circuit

MOTION PICTURE

EXHIBITOR

OCTOBER 19, 1955
VOLUME 54 NUMBER 25

A BOW TO SHOWMANSHIP

In a recent reference to the need for new faces and new talent ("MERCHANDISING THE FRESH NEW PERSONALITIES"—June 15, 1955) we tried to point up the obligation of everyone, producer, distributor, and exhibitor, to pull all the stops and alert the public at the first promising twinkle of new stardom.

Three unusually dramatic examples of expert handling of new personalities have come to our attention in recent weeks. We would like to give a bow of appreciation to the showmen responsible.

Grabbed, we hear, from the welcoming arms of the Metropolitan Opera, Paramount has come up with a handsome and personable young man who seems to have a singing voice of great timbre and quality plus the ability to sing both operatic and popular music. To whet the public appetite they have produced a Technicolor short titled "BING INTRODUCES ORESTE." The "BING" is of course the inimitable Bing Crosby, who in his easy style introduces and comments on three songs that are beautifully and impressively rendered by the new Oreste. Inserted as an added surprise at a "sneak preview," this short created more excitement than either feature, with spontaneous applause following each song, and it could be regarded as a hit in its own right. You are going to hear more about Oreste; and as an example of selling a personality, this short is top bracket stuff that is certain to influence everyone, old or young, who has the privilege of seeing it. .

Whether by accident or design, it commences to look as though U-I has a bright new child star on their roster in little Tim Hovey. While "THE PRIVATE WAR OF MAJOR BENSON" has merited and enjoyed strong backing by the press and public, so that, considering its lack of ostentation, it is doing very well for itself at the boxoffice, its greatest actual profit may prove eventually to be the discovery of this appealing little boy. That the promotion minded execs at U-I weren't asleep and recognized his possibilities right from scratch, is best proved by the press book reference to the availability of a FREE teaser trailer selling Tim, and recommending that it be played one week in advance of the regular trailer. We saw this teaser trailer and we thought it did a swell job of attention directing at a new child performer who has real promise.

And last, but not least, is the specially produced CinemaScope short from 20th-Fox that we understand is the first of a series of similar shorts designed to introduce their new stars to the public. Delivered to exhibitor customers FREE, the first subject included clips on Dana Wynter, Joan Collins, and Sheree North. Future subjects will accent others, and incidentally, will also accent coming 20th-Fox pictures. But they will be extra helps that cost nothing. Smart!

The showmen of Paramount, U-I, and 20th Century-Fox can take a well deserved bow!

EDITORIAL BULL'S-EYE!

Editorializing recently (AMERICA'S FEARLESS FAST BUCK SHOWMAN—Aug. 17, 1955) we reasoned: "*Even if the producer-distributor has courage and fearlessness, they won't prove of much service to the exhibitor should the local district attorney lock him up for showing a morally objectionable picture*" . . . "*it is the theatreman who is in the cell or out on bail with his reputation at stake.*"

Elsewhere in this issue are the complete details of a police raid on the Lorain Drive-In, in the Cleveland, Ohio, territory. The confiscated film was of the objectionable burlesque variety. The arrested manager, now out on bail, is charged with "possession of an obscene film" and with contributing to corrupting the morals of two boys, aged 16 and 17 years.

Now there is a court record to carry around for the rest of your life!

Even being acquitted of charges like that is worse than being convicted of getting drunk, or of socking some other bloke in the nose.

We are genuinely sorry for manager Kline! He probably had little or nothing to do with booking the fast buck film, even though legally he must take the rap—and the rep!

Sometimes, hitting the editorial "bull's-eye" isn't a cause for celebrating.

Jay Emanuel

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CAN NEWS

(Trade Headlines Of The Issue)

Corporate

DuMont stockholders approve new stock plan (page 9).

Deaths

Canadian industry pioneer Abraham E. Smith, associated with MGM, is mourned (page 10).

Joseph Rosthal, Loew's International secretary and general counsel, dies (page 14).

Distribution

Spyros P. Skouras, 20th-Fox president, tells of the growth of CinemaScope in the Middle and Far East (page 9).

James R. Grainger, former RKO president, leaves that company after three years (page 9).

Columbia sets a sales drive to honor vice-president Jack Cohn (page 14).

Distributors will advance $60,000 to the COMPO treasury in the near future (page 14).

Bernard Jacon leaves IFE (page 18).

Sidney Kramer will head RKO foreign department (page 18).

Exhibition

Audience Poll plans include huge prizes promoted by exhibitors (page 27).

Financial

Republic net profit increases (page 9).

International

20th-Fox seeks CinemaScope saturation in Canada (page 18).

Legal

The government ends its side of the 16mm. case (page 26).

The Kansas high court appeals to the U. S. Supreme Court to uphold censorship of UA's "The Moon Is Blue" (page 27).

Mel Konecoff

New York fire department rules "Oklahoma!" patrons will not smoke; Motion Picture Pioneers ready their annual affair; Variety Club hears a discussion on theatre-TV possibilities and sets convention plans; a producer is interviewed; and other items are covered (pages 8 and 30).

Organizations

TOA delegates hear an attack on government regulation and learn some of the difficulties facing EFFG's attempt to stimulate production (page 10).

Production

MGM will release films made by the newly-formed Jonathan Productions (page 27).

Suzi Peters, New York model, was selected to reign as queen of the Movie Page Ball sponsored by the Screen Publicists Guild of New York at the Hotel Pierre. Seen with her are Ed Aaronoff, U-I publicity chairman, and Bob Perilla, Columbia.

BROADWAY GROSSES

(As of this Monday)

Rain Spatters Business

NEW YORK—With the exception of Radio City Music Hall, where MGM's "Trial" opened big, and Loew's State, where 20th-Fox's "The Tall Men" also had a satisfactory opening, all Broadway first-runs were effected by the deluge of rain over the week-end.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"Blood Alley" (Warners). Paramount dropped to $33,000 on the second session.

"Seven Cities Of Gold" (20th-Fox). Roxy was down to $8,097 for Friday through Sunday, with the last five days of the second week expected to tally $13,500.

"Trial" (MGM). Radio City Music Hall, with stage show, reported $95,000 for Thursday through Sunday, with the first week heading toward $150,000.

"The Desperate Hours" (Paramount). Criterion dropped sharply to $28,000 for the second week.

"To Hell And Back" (U-I). Capital was down to $22,000 on the fourth week.

"Ulysses" (Paramount). Globe expected the ninth week to reach $12,000.

"Night Of The Hunter" (UA). Mayfair, also badly hit, expected to tally $10,000 on the third week.

"The McConnell Story" (Warners). Astor was heading for an $11,000 third week.

"My Sister Eileen" (Columbia). Victoria fell off to $13,000 on the fourth week.

"The Tall Men" (20th-Fox). Loew's State opened to a satisfactory $43,000.

NEW YORK
By Mel Konecoff

KONECOFF

IT LOOKS as though these days the New York City Fire Department is functioning in theatres according to entertainment values. For instance, with regard to the Rivoli on Broadway, it was perfectly permissable to smoke in the loge and the balcony when it used to show regular films. Now along comes the booking of "Oklahoma!" and the Fire Commissioner rules that since it is being shown on a two-per-day basis, the theatre must conform to the rules and regulations laid down for legitimate theatres, which means no smoking anywhere in the house.

As far as we know, no exits have been eliminated, with the only reduction being in the way of seats. Why the "No Smoking" rule should apply is beyond us. Why they should lump this well-constructed theatre into the same category as some of the legit edifices from a safety standpoint is also beyond us. Maybe from here on in, all films should be submitted to the Fire Commish for approval or disapproval. He could designate films as one, two, three, or four "puff" films depending on whether they run once, twice, thrice, or four times per day.

ORGANIZATION NOTE: Back in 1939 a group of industry executives, realizing there was no organized way of meeting old friends socially, got together and formed an organization. To limit the thing, membership was based on a quarter century of service to the industry and a huge get-together was planned annually. The idea won wide acceptance and each year saw the membership roster grow and grow with the annual get-togethers also expanding in size. The idea grew that perhaps other sights ought to be set aside from the purely social angle.

The members began to think of helping others in the business who were not as fortunate as they, and the idea of a relief fund became uppermost in the minds of the guiding lights and the membership until formal presentation was made at the annual dinner in 1948, where the idea was accepted unanimously. There was no solicitation of funds but from all over the country came donations and check contributions.

As the need for more and still more assistance became evident, a special foundation was formed to handle this aspect of the operation, and it has widened its avenues of collections and disbursements until it now almost touches the realm of big business.

This year, the group holds its annual meeting at the Waldorf-Astoria on the night of Nov. 4, and attendance is expected to reach a peak with a number of secret surprises in store for attendees. Of course, as all of you have guessed by now, we have been referring to the Motion Picture Pioneers all along and it should be noted that the Pioneer of the Year for 1955, to be honored on Nov. 4, is Herman Robbins, chairman of the board, National Screen Service.

VARIETY IN THE FALL: The local Variety Club started the new season last week with a luncheon at Toots Shor's that was well attended. Chief speaker was Nate Halpern, Theatre Network Television, who discussed theatre television, it's past and future.

(*Continued on page* 30)

Skouras Sees Record Foreign Earnings

Interest In CinemaScope Still High As Installations Mount And Producers Start New Films In The Medium

New York—Spyros P. Skouras, president, 20th-Fox, upon his return from a nine week trip through the Far and Middle East, reported last week that CinemaScope installations abroad as well as domestically are continuing at a fantastic rate and that producers abroad are showing keen interest in the possibility of making their pictures in that medium.

Skouras

Skouras reported that out of a total of 23,000 possible operating theatres in the United States and Canada, 15,783 have installed CinemaScope with about 4,000 of that number equipped with stereophonic sound. At present, there are a total of 3,015 drive-ins equipped for CinemaScope. Abroad, 13,039 out of a possible 17,500 playing American films have had installations completed. The rate of installation is averaging between 90 and 100 per week, and by the end of the year, he expected to see between 17,000 and 18,000 theatres completed domestically.

The executive revealed that 20th-Fox was acclaimed in every country he visited for rendering a great service to the industry with the introduction of CinemaScope. He estimated that attendance and gross on CinemaScope pictures are one-and-a-half to two times better or higher than they would be if the same pictures were released in regulation two-dimensional form.

While he admitted that certain films may do harm abroad because of their content, still he felt that pictures should not be censored or held back from release the world over, but rather he thought it best to let the peoples of the world see the good and bad sides of American productions and/or life because the viewers respect us all the more for it.

Only 20th-Fox films have stereophonic sound abroad, and he received assurance and witnessed the fact that exhibitors preferred this method of presentation to ordinary sound, claiming it to be a business asset. He opined that as long as it is profitable to turn out prints with stereo sound, 20th-Fox will continue to manufacture these, regardless of what the other distributors may do. His company is presently working on a combination stereo and optical sound print which would permit showing as to the exhibitor's preference. It would not affect the CinemaScope ratio.

Some of the countries he visited may have from three to five of their pictures emerging in CinemaScope, and he expected that a total of about 50 features would be produced or released by the end of the year abroad. He told producers overseas that the use of CinemaScope alone would not help a film receive widespread distribution in the U. S., but rather the quality and subject matter would be the factors involved. Skouras refused to finance local productions in any of the countries just because they would be made in CinemaScope.

Skouras estimated that the end of this year will see his company gross the greatest returns in its history abroad, with some 50 millions indicated, as compared to a foreign gross last year of $41,350,000.

He urged that the industry encourage the building of theatres in the Far and Middle East, not only because it's good business but because it can prove helpful to many of the countries, spreading democratic ideas.

Grainger Resigns From RKO After Three-Year Tenure

NEW YORK—James R. Grainger, former president, RKO Radio Pictures, announced last week that he has terminated his three-year association with the company. Grainger was succeeded as president by Daniel T. O'Shea, shortly after RKO was purchased from Howard Hughes by General Teleradio, Inc. In the last two months, Grainger remained in a consultant capacity as supervisor of sales.

Republic Net Up

New York—For the 39 weeks ended July 30, Republic Pictures Corporation and its subsidiaries report a net profit of $2,833,168 before federal tax provision, estimated federal, normal and surtax of $1,500,000, or a net after taxes of $1,333,168.

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DuMont Stockholders Okay Stock Revision

Clifton, N. J.—In a special meeting last fortnight, the stockholders of the Allen B. DuMont Laboratories voted overwhelmingly in favor of a program to revise the company's capital and corporate setup and to spin off stock of the DuMont Broadcasting Corporation, the common stock of which will be distributed to holders of the Laboratories common stock in a ratio of one to two and a half. The spin off will go into effect within the next month, it was expected, during which time FCC approval must be secured.

The approved program will permit the entertainment and showmanship areas of the company's operation to be centralized in DuMont Broadcasting and to be separate from the research and manufacturing functions of the DuMont Laboratories, with the result that each company will better fulfill its potential, it was announced. Under another provision of the program, classes A and B of the common stock will be reclassified into one new class on a share for share basis. The authorized common shares were increased from three million to five million, with par value at one dollar, instead of 10 cents, a share. A third provision approves the election of all officers by the board of directors, the number of which was increased from eight to 10. Elected to the newly-created post of board chairman was Dr. Allen B. DuMont, founder and president of the company. Five directors comprise the executive committee.

At one time, Paramount owned all of the 560,000 shares of Class B stock and 68,500 shares of Class A, a total of 26.6 per cent of combined outstanding stock, in return for which it will receive the same percentage of stock in the new broadcasting corporation. Additional capital in the amount of $1,500,000 will be raised by the offering, pro rata, to the stockholders. Paramount, as well as Carl M. Loeb, Rhoades and Company, and Kuhn Loeb and Company, have indicated their intention to participate in the financing without making definite commitments.

Directors present at the meeting were DuMont, Armand G. Erpf, Thomas T. Goldsmith, Stanley F. Patten, and Paramount vice-president Paul Raibourn. Directors absent were Paramount head Barney Balaban, Percy M. Stewart, and Edwin L. Weisl.

Implementing the stockholders' decision, DuMont Broadcasting revealed that it will expand its television facilities and commence radio operation. This development, still subject to FCC approval, was expected to put Paramount in its strongest position on the air-waves since the time it controlled CBS. In addition to DuMont's appointment to the chairmanship, the directors named Bernard L. Goodwin president of the corporation and Ted Cott vice-president. Goodwin and Cott were also elected directors to fill the two new chairs.

TOA Session Hears Wolfson Attack On Regulation; EFFG Needs Cited

Los Angeles—A bitter attack on recent proposals from some quarters to seek Government regulation of film rentals and other controversial trade practices was the subject of the Theatre Owners of America convention keynote address delivered by Mitchell Wolfson, president, Wometco circuit, in the Biltmore Hotel. In effect, he re-emphasized the theme of the preceding conclave, "Don't Call The Cops." On this occassion, discussing exhibition problems, he expressed belief that legislative relief would be "the most damaging development we have ever faced," arguing that Congressional protection would result in "slavery."

Wolfson, also a TOA director, urged the membership to press for repeal of the Federal admissions excise tax, a point on which he was later seconded strongly by American Theatres head Samuel Pinanski, TOA honorary board chairman, who revealed that he talked recently with Secretary of the Treasury Humphries on the subject. In the light of these discussions, Pinanski said that further tax relief in the near future appears unlikely, but it is, nevertheless, vital to exhibition.

Pinanski told delegates that the Exhibitors Film Finance Group stockholders, holding their first meeting last fortnight since the organization's inception, had voted to mothball the plan for six months pending a statement from the Justice Department on its position regarding the participation of divorced circuits in EFFG. If Justice does not consent to divorced circuit participation on a "reasonable basis," steps will be taken to disband the group, returning to investors all money paid for stock, in toto, inasmuch the organization cannot function properly without the circuits in question. He later announced, however, that new representations will be made to Justice in an all-out effort to secure approval and save EFFG.

In the closing hours of the convention, the board of directors forwarded a protest to Warners concerning what was termed the "unfair and uneconomic practice" of demanding bids on product before exhibition has been afforded a chance to view the films in question. The board warned that the matter would be turned over to counsel for an investigation if the practice is not stopped. In a final session, the convention approved the arbitration agreement recently completed by exhibition and distribution and voted thanks to the exhibitor members, Wolfson, Si Fabian, Robert Wilby, Alfred Starr, E. D. Martin, and Walter Reade, Jr. Starr was lauded also for his work in opposition to subscription television. Discussion of the Government's 16mm. anti-trust case, in which TOA is named as a co-conspirator, was omitted from the agenda because the suit is now being tried in Federal Court, Los Angeles.

Production Seminar Is Also a Highlight

At luncheon held in the Biltmore Bowl, sponsored by Orange Mission, Pat McGee acted as toastmaster. Y. Frank Freeman, Abbe Francis, Richard Egan, Herbert J. Yates, Steve Broidy, Gene Kelly, Russ Tamblyn, Leonard Goldenson, Dore Schary, Cleo Moore, Mara Corday, David A. Lipton, Tab Hunter, Jack Lemmon, Robert Coyne, Gunther Lessing, Sam G. Engel, Kay Leonard, James W. Bella, and Ruth Tarbocks were on the dais.

A production seminar, with Wolfson making the introductions, was held later. Schary detailed the difficulties experienced by producers, and cited the fact that there are only 37 plots available to creative writers and, on this basis, new angles must be developed.

Freeman called on Broidy, who briefly stated what Allied Artists is trying to do, jumping from the East Side Kids to William Wyler.

Yates reiterated his confidence in the industry by announcing a number of Republic pictures costing between $700,000 and $2,000,000 each. Yates concluded his remarks with a promise of a "surprise" that will prove profitable to all concerned. Gene Kelly, on behalf of the Screen Actors Guild, stated that 381 actors had made 3,000 visits to hospitals and charitable institutions, and decried the fact that newspapers print only derogatory front page stories about Hollywood personalities and never concern themselves with the normal activities of players and their families.

During the recent TOA convention in Los Angeles, Jack Lemmon and Cleo Moore welcomed delegates to the Columbia exhibit. They are seen here with Red Slocum, Oklahoma City, and Abe Platt, Chicago, who are at the extreme right.

Canadian Pioneer Mourned

Saint John, N. B.—Abraham E. Smith, 59, MGM Maritime Provinces head and an industry pioneer, died suddenly last fortnight after suffering ill health for some time. Funeral services were held in the vestry of Shaarei Zedek Synagogue and interment followed in Shaarei Zedek Cemetery.

One of the best known men in the Canadian industry, Smith had been associated with MGM for 36 years. He was a charter member of the Motion Picture Pioneers and also a member of the Variety Club of Toronto. He is survived by a sister, Mrs. Ralph Isaacs; two brothers, Benjamin and Norman; and several nieces and nephews, all of Saint John.

TOA Convention Highlights, Sidelights

The international significance of the convention was evidenced not only by the presence of the two top officials of the International Union of Exhibitors, but by the presence of Roy Sampath, Strand Cinema Circuit, Port of Spain, Trinidad, and Canadian exhibitors.

Commendatore Italo Gemini, president, International Union of Exhibitors, announced that their annual convention was to be held Oct. 6-7-8, but was postponed until Oct. 26 in Rome so as not to interfere with TOA. E. D. Martin announced that the newly elected president of TOA and Mrs. Myron Blank would attend. Also that TOA with its 9,000 membership would join up and cooperate with IUE's 40,000 exhibitors.

When Dore Schary, referring to high production costs, pointed out that Paramount was spending $6,000,000 on a picture ("Ten Commandments") Y. Frank Freeman nearly jumped off his chair on the stage. Later he contradicted Schary by saying it would reach nearly double that figure.

Walter Reade, Jr., was announcing the nomination and election of officers and then came to the five assistants to the president and vice-presidents. He asked if anyone on the stage or audience had the list. A MOTION PICTURE EXHIBITOR representative stepped forward with a press release and saved the situation.

During Schary's talk about inability to get top screen stars to work oftener, he turned a side to Paramount's Freeman and said: "Frank, I'm sorry, don't ask for Grace Kelly any more. You can't have her."

Hugh Martin of Florida, an exhibitor for 42 years, after detailing all of his experiences, asked producers to consider creating a new young comedy team, a couple of high school kids to grow up, or family pictures.

Every Day Is Ladies' Day

New York—Newspaper editors are asked to place motion picture advertisements and news on pages where they may be easily read by women readers, in the 54th of the series of COMPO ads in Editor and Publisher. The ad points out that women like to read the messages they contain, but that occasionally such ads and items are buried behind the financial or sport pages which are least likely to attract feminine readership.

Lieber Moves East

Hollywood—Perry Lieber, RKO national director of publicity and exploitation, will move his permanent departmental headquarters from here to New York this week, it was announced last fortnight by Daniel T. O'Shea, president, RKO Radio Pictures, who was making his first visit to the studio since the acquisition of the company by General Teleradio. Lieber does not anticipate any personnel changes at present.

THE MEN AND WOMEN OF THE WORLD-WIDE COLUMBIA PICTURES ORGANIZATION

ARE PLEDGED TO MAKE THIS THE GREATEST DRIVE IN HISTORY!

THE JACK COHN SALES DRIVE...

IN HONOR OF OUR EXECUTIVE VICE-PRESIDENT IN CHARGE OF DISTRIBUTION...AND WE'RE LAUNCHING IT WITH THE BIGGEST PARTY ANY COMPANY EVER THREW FOR THE SHOWMEN OF AMERICA!

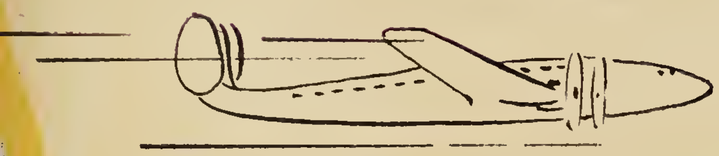
5 - count 'em 5 SIMULTANEOUS IN-PERSON TOURS BACKING UP 4 GREAT ATTRACTIONS COAST-TO-COAST!

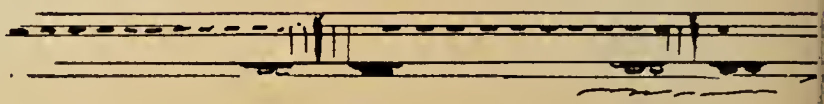
BETTY GARRETT

touring in PERSON for

MY SISTER EILEEN

October 9th marks the kick-off in Columbus of Betty's mid-west and eastern tour covering Columbus, Chicago, Albany, Boston, Cleveland, Minneapolis, St. Paul, Detroit, Toledo and Philadelphia.





JOANNE WOODWARD

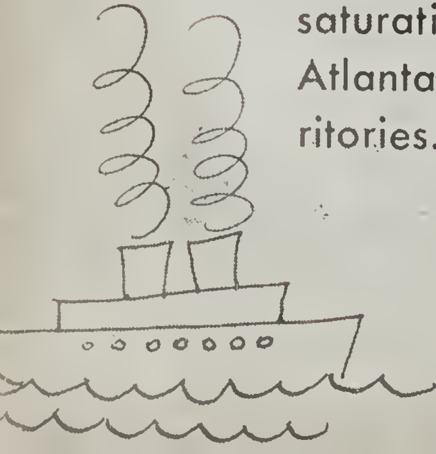
and

ALLISON HAYES

touring in PERSON for

COUNT THREE AND PRAY

2 separate tours will support this special attraction which is getting the Columbia saturation treatment in the Oklahoma, Atlanta, Kansas City and Indianapolis territories. Gets under way October 16.



JOAN CRAWFORD

touring in PERSON for

QUEEN BEE

The Queen of Showmanship herself will blanket the land from Portland to Miami, from Boston to Seattle. Starts Oct. 28.

ALDO RAY

touring in PERSON for

THREE STRIPES in the SUN

The Boston and New England territory will get Aldo in late October and early November fresh from his national kick-off of "Three Stripes" on the Perry Como showcase, October 22.

COLUMBIA'S JACK COHN DRIVE

Columbia World-Wide Sales Drive Set To Honor Pioneer Jack Cohn

New York—Columbia's world-wide sales drive which opened last week and will continue until June 28 will be conducted in honor of Jack Cohn, executive vice-president and co-founder of the company, it was announced jointly by general sales manager A. Montague and Lacy Kastner, president, Columbia International.

Cohn

In making the announcement, Montague and Kastner stated "we believe that the importance of what we have planned as the greatest over-all sales drive in our history will be underlined by the zeal of every sales executive, division and branch manager, salesman, office manager and booker in our far-flung organization as they strive to do honor to Jack Cohn, who has for many years been Columbia's head of world distribution. We are confident that the hundreds of Columbians all over the world who will engage in this drive will carry out its motto: 'Let's make this the greatest year for the industry's Number One Pioneer'."

In commenting on the use of his name in the current Columbia drive, Cohn said, "I have accepted it as a compliment from all in distribution—in fact, from all who are associates of mine no matter what part they may play in our organization throughout the world."

Montague pointed out that as an initial move in the domestic section of the drive, five major personal appearance tours are being conducted by stars of current Columbia features which are involved in the drive. He referred to the tours of Joan Crawford for "Queen Bee," Aldo Ray for "Three Stripes In The Sun," Betty Garrett for "My Sister Eileen," and the separate junkets of Allison Hayes and Joanne Woodward for "Count Three And Pray."

Lending impetus to the international aspect of the world-wide competition will be Kastner's appearance at the first Far East sales meeting of Columbia International which will convene in Manila on Oct. 29. Kastner is currently on a two month tour of Far East offices during which he is emphasizing the importance of the Jack Cohn Sales Drive to all Columbia personnel in that area.

Theatre-TV Fee Mulled

Harrisburg, Pa.—A $2,000 fee, to be paid to the county treasurer, would be required for a license for every theatre or other place showing a direct television broadcast and charging admission by House Bill 1814, which was being considered by the House Committee on Professional Licensure last fortnight. The bill was introduced recently by Philadelphia Democratic Representatives Francis X. Muldowney and Thomas A. Frascella, and would impose a fine of $5,000 or six months to one year imprisonment for violations.

Distribution To Advance $60,000 To COMPO Fund

NEW YORK—Distribution will advance $60,000 to COMPO in the near future, it was learned last fortnight, following assurances from the Motion Picture Association of America that the larger theatre circuits are participating and taking part in the COMPO dues collection drive underway since August.

Advances of $60,000 each from distribution and exhibition, to bring total advances to $120,000, were sought by COMPO to finance the initial costs of the Audience Awards Poll. Meanwhile, COMPO is continuing the dues collection drive among exhibitors, with distribution planning to match all exhibitor contributions up to $150,000.

Buena-Vista Men Meet

New York—Starting today (Oct. 19), the sales and exploitation forces of Buena Vista will gather form every part of the country for the company's first sales concention, to be held in California from Oct. 24 to Oct. 29. The principal sessions will be held at the Disney Studios in Burbank, with supplementary sessions at the Beverly-Wilshire Hotel and an extended visit to Disneyland included in the agenda.

During the convention, the Buena Vitsa program of releases for 1955-1956 will be outlined for the company's sales force, with screenings of footage from forthcoming pictures an important feature of the sessions.

Loew's Counsel Mourned

New York—Funeral services for Joseph Rosthal, 56, secretary and general counsel, Loew's International, were held last week at the Riverside Chapel following his death in the New England Deaconess Hospital, Boston, after an operation. Loew's offices were closed Monday afternoon in respect to the memory of Rosthal, who joined the organization in 1938 after serving it in a private capacity for some years on international legal matters.

Telephone Broadcast Launches Fund Drive

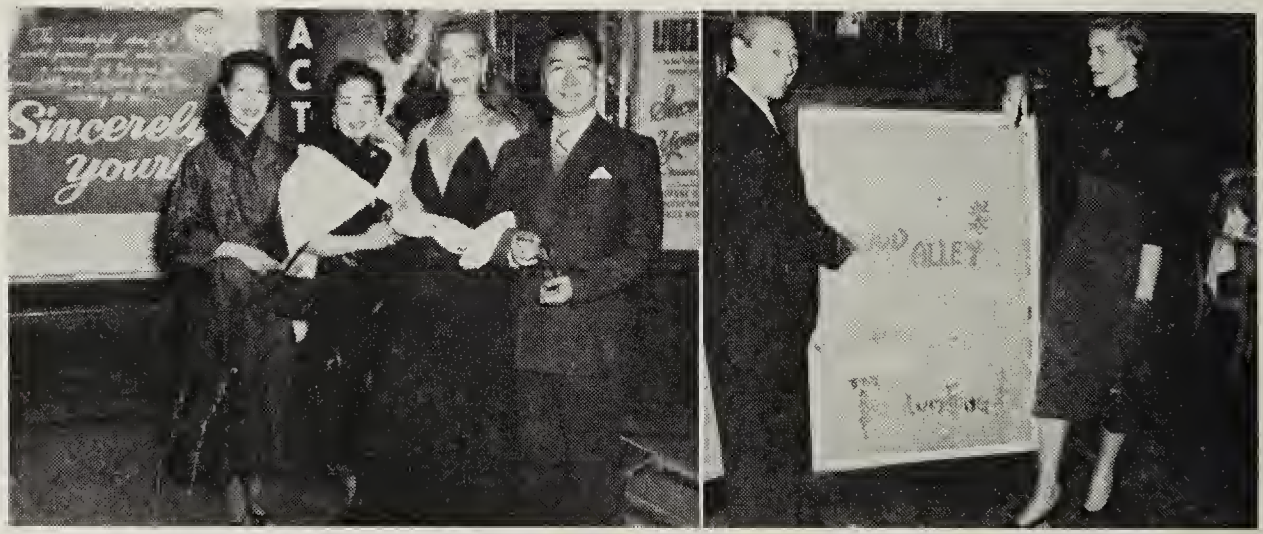
New York—A nation-wide, industry-wide telephone-broadcast heralded the sixth annual Christmas Salute to the Will Rogers Memorial Hospital and Research Laboratories early this week. The Salute will be conducted until Jan. 15, 1956.

Participating in the program were A. Montague, president, Will Rogers Hospital; Charles Feldman and Moe Silver, national distributor and exhibitor chairmen, respectively; and Morton G. Thalhimer, Sr., president, Neighborhood Theatres, Richmond, Va.

Aside from announcing the plans and purposes of the Christmas Salute to area chairmen, branch managers, and executives, the speakers reported on their observations made at their recent inspection tour of the Will Rogers Hospital.

In announcing the telephone-broadcast, Montague and Feldman said, "Although the public's response to the One Day—Week Audience Collection was heartening indeed, it still is the serious responsibility of all of us in the industry to hold the ground gained via the Audience Collection, and stress every effort in the industry-employes' Christmas Salute to keep the vitally necessary flow of support moving into the Hospital's Fund. . . . The Salute and the Audience Collections are two separate and distinct appeals to two different groups of people. The Salute is for the industry employes, the Audience Collection is from the public. . . . Success of this once-a-year Employes' Salute determines the measure of advancement our own Will Rogers Hospital can attain. All employes, and all theatres and all companies are expected to help. And it's more important this year than ever before. We must impress upon all individuals in the industry that Will Rogers is their own hospital. It exists for their protection and care. It is ever available for their FREE use whenever any employe or his family needs it."

Objectives of the Christmas Salute are $250,000 in contributions, and 200,000 signatures on the Scrolls. After the broadcast meeting, distributor and exhibitor chairmen will hold territorial meetings wth branch managers and other industry personnel who will work on the Christmas Salute.



United Nations dignitaries, social leaders, and celebrities were among the recent first night audience of Warners' "Blood Alley," Paramount, New York. Among those present were Miss Young, Mme. Pei, star Lauren Bacall, and Consul General Dr. P. H. Chang. On the right Bob Shapiro, managing director of the theatre, and Miss Bacall are seen beside a display in front of Lum Fong's Restaurant, where the star hosted a luncheon for the press in conjunction with the opening of the film.

HERBERT J. YATES
presents

RAY MILLAND

in a distinguished motion picture

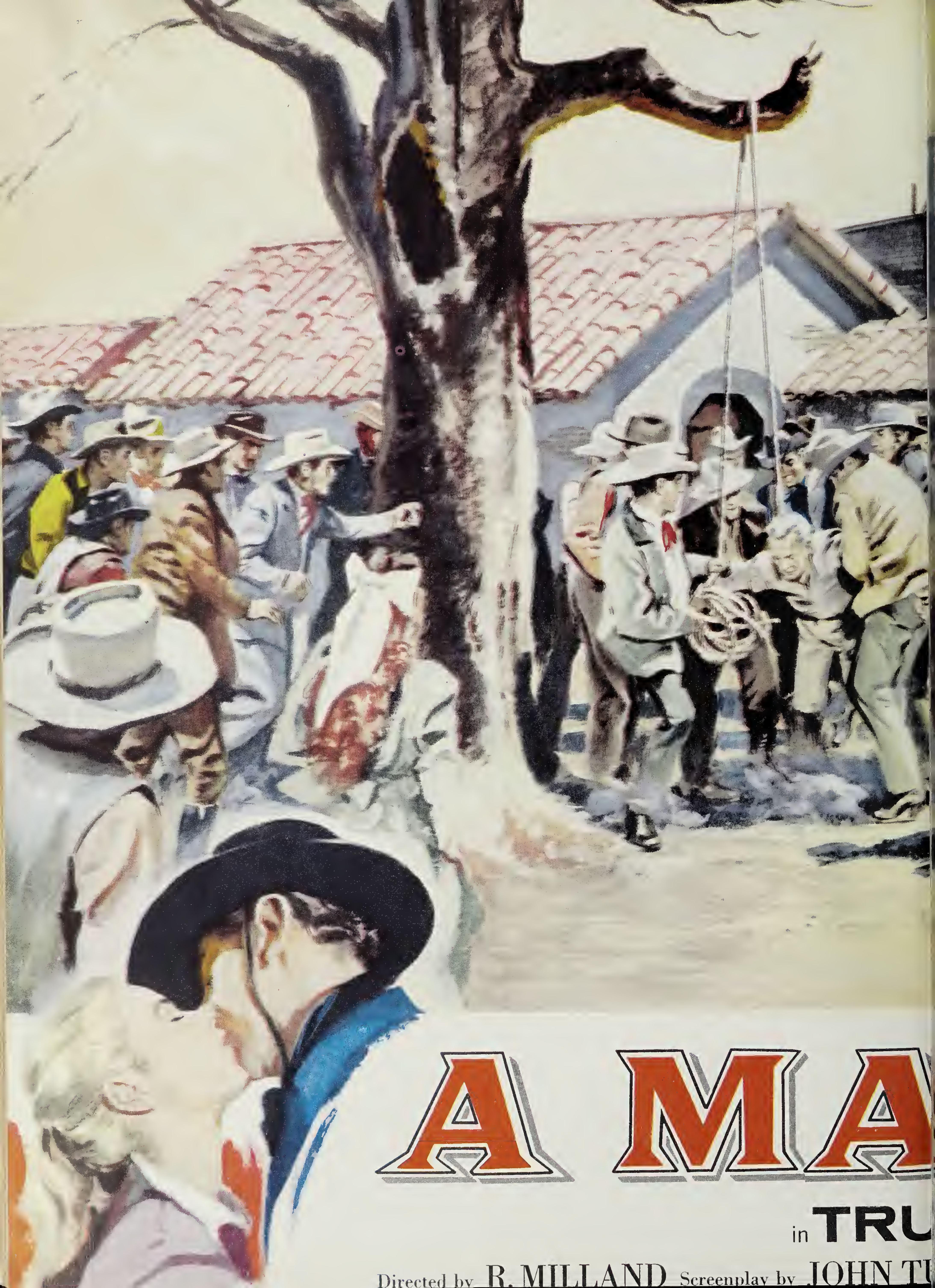
in one of the
finest roles of a
great career as
WES STEELE
the man who seeks
refuge from a
notorious reputation

and co-starring in
equally exciting performances

MARY
MURPHY
as NADINE CORRIGAN
. . . a lonely and loveless
girl unwittingly harbors
a desperate fugitive

WARD
BOND
as GIL CORRIGAN
. . . he gambles his
life to retrieve
his self-respect

WES STEELE says:
"Mesa is a rotten little town—with
more rotten people than it's worth—
but for once you're going to
listen to the truth—"


A MA
in TRU
Directed by R. MILLAND Screenplay by JOHN T

Litho in U.S.A.

N ALONE

LOR BY CONSOLIDATED FILM INDUSTRIES

BATTLE Story by MORT BRISKIN A REPUBLIC PICTURE

The International Scene . . . .

Canada

C'Scope Saturation Sought By 20th-Fox

TORONTO—Additional ways to saturate the Canadian territory with more CinemaScope installations were mapped out at a special sales meeting of 20th-Fox branch managers by Peter Meyers, Canadian general manager. A total of 975 installations of the equipment has been made in this country, Meyers revealed.

Broken down by exchange centers, Montreal and Toronto were about even with the over-all average of 83 per cent in Canada and the U. S.; Saint John and Vancouver slightly behind; and the Prairie provinces improving upon this situation.

Meyers pointed out the main reason for the situation was because of the large number of community theatres grossing less than $10,000 a year in Canada. Special sales policies were evolved at the meetings to enable the theatre to install CinemaScope, with the cost absorbed over a number of years.

Canadian Comment

A number of industry top executives met with Sir Arthur Jarratt, one of the key figures announced in the overseas merger of British Lion and the John Woolf interests, while he was in Toronto recently. He talked with exhibitor toppers as well as distributor executives, with the talks leading eventually to the appointment of a distribution outlet for the newly formed company's product. He said that his company's interest in Canada was awakened by the successful selling job done by the Rank interests. He said British pictures unable to live by their earnings in the domestic market alone had to depend on export markets to survive. Sir Arthur met with top exectuives of Famous Players and reported that he found them sympathetic to British films. "My full belief," said Sir Arthur, "is that given the right kind of films, they will do a job." He also met with JARO and Odeon executives.

Charles S. Chaplin, UA Canadian general manager, and president, Canadian Motion Picture Distributors Association, told a meeting of the Saskatchewan Exhibitors Association that producing companies "have scheduled for the future a far greater number of oustanding attractions than ever before." He exhorted the exhibitors to "get behind each and every attraction offered in publicizing and acquanting the public with what you are showing." He said he hoped he would be able to persuade film companies to work out statistics showing the results of their top pictures throughout Canada, "thereby being able to pinpoint those theatres where a lack of effort in publicizing pictures properly is evident. More and more exhibitors are no longer concerned with how much film rental they pay. As a matter of fact, the more they pay, the better they like it. They have only one concern—how much have I got left?"

Kenneth More, left, who stars in 20th-Fox's English-made "The Deep Blue Sea," was recently presented with the Volpi di Misurati cup at the Venice Film Festival for the best performance of the year, from Italian Charge D'Affaires, the Marchese Livio Theodoli. The film recently opened at the Plaza, New York, with the Overseas Press Club sponsoring the event.

CINE CHATTER: The Film of the Year Award, presented by the Canadian Film Awards, will be presented to a representative of the National Film Board at the annual Pioneer of the Year Award dinner of the Canadian Picture Pioneers. The award is to be made for "The Stratford Adventure." Also at the same dinner will be the award by the CFA's management committee to Hye Bossin, managing editor, Canadian Film Weekly, "for valuable contribution" to the Canadian film industry over the years. . . . Visitors to the Toronto clubrooms and pet project of the Variety Club of Toronto was barker George Erlick, member of the London Tent and manager of the Mantovani troupe. . . . George Altman, Mavety Film Delivery Service, added another $1,000 to Variety's Heart Fund, bringing his one-man scrap drive contribution to $15,503. . . . The industry was saddened by the loss of Doug Cronk, Toronto Star photographer, and son of Ben Cronk, film pioneer. Doug was aboard the U. S. Navy plane lost investigating the eye of a hurricane. . . . Charles Chaplin, general manager, United Artists, will speak for the Canadian Motion Picture Distributors' Assocation at the Saskatchewan Motion Picture Exhibitors' Association meeting. . . . Alberta Government officials have refused to lift the ban in the province on MGM's "The Blackboard Jungle." . . . Eighteen features were recently added to the adult entertainment list, Ontario Board of Censors. . . . Theatres are cutting playing schedules to one show per night during the first three days of the week. . . . B. F. Tondreau, projectionist, Strand, Tillsonburg, Ont., was made manager on the resignation of James Gamlin. . . . George Oullahan of Foto-Nite returned to Toronto after three weeks in the west where he conducted exhibitor forums for the exploitation of his contest.

Harold Hecht and Gina Lollobrigida are seen recently on the set of Hecht and Lancaster's Joanna Picture, "Trapeze," at the Cirque d'Hiver in Paris. The film, which Carol Reed is directing and James Hill producing, will be an UA release.

Kramer To Head RKO Foreign Sales Dept.

NEW YORK—Sidney Kramer will become foreign sales manager for RKO Radio Pictures, Inc., on Oct. 24, it was announced last week by Walter Branson, world-wide sales manager. Formerly RKO short subjects sales manager and RKO-Pathe general sales manager, Kramer replaces Edwin J. Smith, who resigned to join Allied Artists. Kramer will continue as a director of RKO-Pathe.

KRAMER

During 26 years with RKO, Kramer has experienced an unusually varied number of responsibilities. Starting in publicity in 1929, he moved to the print department the following year. Two years later he became assistant manager of the department, and in 1935 was appointed manager.

Kramer took on a multiplicity of responsibilities in 1946 when he organized and became head of RKO's 16mm. division and was appointed assistant short subjects sales manager for the distribution company. Four years later, Kramer was named short subjects sales manager.

In 1953, Kramer assumed the duties of general sales manager of RKO-Pathe, and earlier this year he was named a member of the board.

Jacon Leaves IFE

NEW YORK—Bernard Jacon, IFE Releasing Corporation's vice-president in charge of sales, last week announced his resignation from the company. He will continue to serve as a consultant until Dec. 31 when his contract terminates.

This amicable arrangement was reached by Jacon and IFE so that he would be able to develop other plans which will be finalized before the end of the year.

Jacon has served in various industry executive capacities and has a diversified background in exhibition as well as domestic distribution. Since 1946, he has concentrated on the development of national sales and distribution for foreign produced and specialized product.

PHILADELPHIA—One of the oldest, but evidently still one of the most potent of added attraction gimmicks in the advertising, publicity, exploitation bag o' tricks has paid off this week with "Circus Auction" winning SHOWMANSHIP SWEEPSTAKES Contest 16 for John G. Corbett, Glove, Gloversville, N. Y.

His $100 check, already on the way, is proof positive that no matter how far back you reach for a stunt—it may pay off in this only contest of its kind.

$HOWMAN$HIP $WEEP$TAKE$

1955-56 SERIES Finalists In Contest No. 16

Circus Auction May Be Old Stunt But $100 Award Proves Its Value

WINNING ENTRY

CIRCUS AUCTION

Submitted by John G. Corbett
Glove, Gloversville, N. Y.
1200 seats • 65 cents top admission
City and rural patronage.

Not a new idea, by any means, but something that has not been used in some time, I felt that maybe NOW was a period to try the stunt; and it has started to pay off. Our merchants have taken an interest in this new means of advertising their products and are most cooperative.

As played by us "Circus Auction" is an audience participation program which can be held in conjunction with the regular screen show. The stage attraction is held in two parts. Bidders from the audience can purchase at very small cost, valuable merchandise promoted from merchants for advertising purposes. All money proceeds taken in at the auction is given back to the audience to lucky ticket holders. As an added incentive for the merchant we have added a $10 a week jackpot. If the first lucky ticket holder has a sales slip from any one of the merchants dated the day of the auction, he or she receives $10. If not the jackpot for the following week is $20, and so on.

We have 17 cooperating merchants for a series of six week's shows. Each merchant receives advertising cards on their merchandise. They also have name listed on special heralds made up; and, of course, good credits as the gifts are auctioned off on the stage.

We found that the merchants are most cooperative and interested in trying out this means of advertising. It is noted, too, that stores are particularly heavilly stocked on certain articles and anxious to take advantage of this tieup. Merchandise that makes for attractive displays and which are most sought after by bidders are table lamps, all electrical appliances, groceries, cameras, shoes, men's and ladies' clothing.

HURRY! HURRY! HURRY! THE BIG SHOW IS INSIDE!
ITS NEW! ITS ENTERTAINING! AND ITS PROFITABLE!
ON OUR STAGE!
Every WEDNESDAY NIGHT
CIRCUS AUCTION
UNCLE BILL WHITMAN
AUCTIONEER
Regular Screen Show
★ VALUABLE PRIZES OFFERED (SEE LOBBY DISPLAY)
★ ALL MONEY RETURNED TO AUDIENCE AS DOOR PRIZES

The all important person for this type of auction is the auctioneer himself. He has to possess personality, showmanship, and present a fast moving show. Here at the Glove we are using Bill Whitman, a real auctioneer, who has these qualities.

"Circus Auction" had its own ad campaign. This consisted of a special 40 x 60 displayed in front of the theatre; lobby display of merchandise; mention in regular newspaper ads; tieing in the stunt with merchants who use radio advertising and getting it plugged this way; distribution of 2,000 heralds on the stunt; utilizing of a closed theatre's marquee and display cases to plug the stunt.

RUNNER-UP NUMBER 1

'TEEN TIME AND HOUSEWIVES JAMBOREE

Submitted by W. S. Samuels
Texas, Dallas, Texas
1800 seats • 60 cents top admission
Neighborhood patronage.

'Teen time is a Saturday morining stage movie program. Each Saturday morning at 10:30 A.M., the boxoffice opens. At 11 A.M. we start our 'teen time movie program. It is timed to be through, a feature and a serial, by 12:30 P.M., at which time our 'Teen Time stage show is presented.

This is a 30-minute stage presentation. The master of ceremonies is a professional entertainer. All other talent are teenagers, none younger or older. They are all auditioned a week before they go on. Their talents must come up to a standard. Our shows are fast, no lulls. We mix in games for the boys and girls to play during the show and that way even though they are not performing on stage, they all feel they are a part of the show. Prizes are awarded to the talent winners, as well as those boys and girls who win in the various game contests. There is no age limit on the contest each week.

During the year we arrange to work with the Duncan Yo Yo Company, Chicago. They run a yo yo contest on our stage during the 'teen time stage show. This is handled by two top yo yo players in the U. S. A., Cliff Harlow and H. A. Ridgeway. Duncan has a number of weekly awards, plus major awards at the end of the series, such as boys' and girls' bicycles, cameras, etc., all top merchandise, so the kids will really have something nice to work for. The Duncan Yo Yo Company will go all out to promote your kid shows while they are selling their yo yos.

In addition to the Yo Yo deal, which comes once a year, we use special guest stars on stage each week. They are pulled in from local radio and TV shows, hotel acts, etc. The Big D Jamboree, which is the southwestern version of Grand Ole Opry, proved to be an extremely popular attraction.

Lots of gimmicks can be worked with kid shows; but I have found out kids don't like being called children or kids—thus we use the 'teen age term all the way through and never refer to them as kids or children.

Bill Burkett, one of Dallas' outstanding m.c.'s and public relations experts, handles our show. He says he has found a way to work the ham out of his system with these shows.

The Housewives' Jamboree is held each Tuesday night. It is a stage presentation and we award 50 one bushel baskets of nationally advertised groceries and sundries, in addtion to major prizes such as International Harvester refrigerators, Duncah Hines BarbQue grills, Paragon electric trivets, Thompson washed air evaporative home coolers, Little Brown Jug ice chest, etc.

This event is publicized by screen, lobby, house to house publicity, and, of course, individual items from the stage each Tuesday night. The merchandise is all promoted at no cost to the theatre.

RUNNER-UP NUMBER 2

"LAUGH-A-THON"

Submitted by Dale Baldwin
Parkway, West Jefferson, N. C.
735 seats • 35 cents top admission
Rural patronage.

The big laugh-a-thon has proven a great boxoffice attraction with us once a year, at the opening of our area bean market.

The opening of this market is a gala occasion all in itself as the whole town throws itself open to the people in a festive mood.

In order to give our patrons something different that fits the occasion I worked out what I call the "Laugh-A-Thon." We use three comedy features and three color cartoons, which makes up about five hours of nothing but fun. It is a real bargain and keeps the patrons in a jolly mood until about midnight.

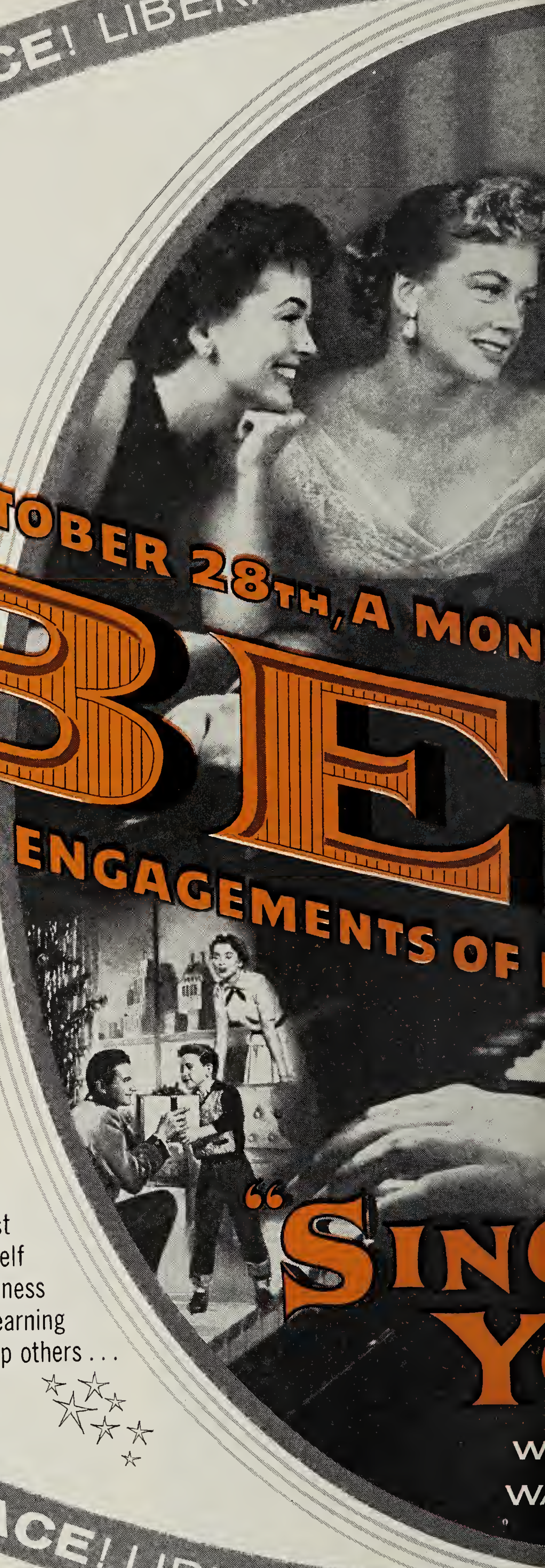
Our patrons love to laugh and have

LIBERACE! LIBERACE! LIBERACE! LIBERACE! LIBE

LIBE

STARTING OCTOBER 28TH, A MON

HERALDS THE FIRST ENGAGEMENTS OF



In a
burst of music
and a
blaze of color
—the wonderful
story of a
famous pianist
who helps himself
to happiness
by learning
to help others . . .

! LIBERACE! LIBERACE! LIBERACE! LIBERACE! LIBERACE! LIBERACE! LIBE

CO-STARRING

JOANNE DRU

DOROTHY MALONE

(*Voted Top Female 'Star of Tomorrow' in M. P. Herald's Exhibitor Poll!*)

ALEX NICOL WITH WILLIAM DEMAREST
LORI NELSON · LURENE TUTTLE

Screen Play by IRVING WALLACE · Produced by HENRY BLANKE
Music Advisor George Liberace
AN INTERNATIONAL ARTISTS LTD. PRODUCTION · Directed by GORDON DOUGLAS · Presented by WARNER BROS.

E! LIBERACE! LIBERACE! LIBERACE! LIBERACE! LIBERACE! LIBERACE! LIBERACE! LIBERACE! LIBERACE!

**HE'LL BE
TICKLING THE KEYS
IN KEY CITIES
ACROSS THE LAND!**

CHICAGO FIRST—THEN FANNING OUT TO A NATIONFUL OF LIBERACE FANS IN MASS-MARKET AREAS SELECTED FOR MAXIMUM PENETRATION! HE GREETS THE PUBLIC, HE MEETS THE PRESS—IN A MASSIVE NEWS-MAKING LAUNCHING OF THE ATTRACTION MILLIONS AND MILLIONS ARE WAITING FOR!

(*GEORGE LIBERACE will be on the tour, too!*)

ONG PERSONAL APPEARANCE TOUR OF

RACE

RST STARRING MOTION PICTURE!

**RELY
URS"**

BY
BROS.
OLOR

LIBERACE! LIBERACE! LIBERACE!

E! LIBERACE! LIBERACE!

Liberace plays everything from Chopin to 'Chopsticks' and Boogie--and his own new hit 'Sincerely Yours' (LYRICS BY PAUL FRANCIS WEBSTER)!

REMINDER FROM COMPO: DID YOU MAIL YOUR NOMINATIONS FOR AUDIENCE AWARDS?

fun and this type program once a year at the opening of this market proves a terrific business getter for the Parkway, and has won many favorable comments from the people in our county.

Ordinarily the Parkway is not a double or triple feature house, but has a single feature policy throughout the year.

Circus heralds are issued to advertise the Laugh-A-Thon with copy reading: "Everybody's Going To The Big Laugh-A-Thon. Fun. Fun. Fun. Three crazy pictures. Yes sir, there's going to be a hot time in the old town tonight (date). Not one, not two, but three funny, crazy pictures and at the same low price of 35 cents for adults and 15 cents for children. So hold on to your hats and latch on to your gals and come a running. Nothing but good clean fun for four and a half hours, starting at 7:15 P.M. Number One, statrts 7:30 (attraction); Number Two, starts 9:00 (attraction); and Number Three starts 10:35 P.M. (attraction). Nothing but fun!"

$1600.00 IN SHOWMANSHIP PRIZE MONEY THIS WEEK

While $100.00-per-week will be awarded each and every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors from time to time will post additional DISTRIBUTOR CASH PRIZES of $250.00 to $1,000.00, in order to focus attention on a particular picture.

Such DISTRIBUTOR CASH PRIZES must be posted for a period of 26 weekly issues, and if not won will be withdrawn. To qualify for a DISTRIBUTOR CASH PRIZE, a promotional stunt or campaign, in which the particular picture is the center of interest, must win a MOTION PICTURE EXHIBITOR $100.00 weekly prize. This will give it "a leg" on the larger prize. At the end of the 26-week period, should more than one entry have such "a leg" on the same DISTRIBUTOR CASH PRIZE, they will be re-submitted to the circuit executive judges for special judging of the one best. This one best will then receive the entire DISTRIBUTOR CASH PRIZE; or, should a tie develop, it will be shared.

DISTRIBUTOR CASH PRIZES NOW IN EFFECT . . . are as follows:

PARAMOUNT PICTURES
$500.00 on—
"WE'RE NO ANGELS"
(This Prize Offer expires Jan. 11, 1956)

REPUBLIC PICTURES CORP.
$500.00 on—
"THE LAST COMMAND"
(This Prize Offer expires Feb. 22, 1956)

RKO RADIO PICTURES, INC.
$500.00 on—
"The Treasure of Pancho Villa"
(This Prize Offer expires April 11, 1956)

RUNNER-UP NUMBER 3

GAG POSTAL CARD CREATES FUROR

Submitted by Paul Ricketts
Charm, Holyrood, Kansas
250 seats • 50 cents top admission
Small town patronage.

Did you know your wife is expecting you to bring her to see
Dorothy Dandridge
in
CARMEN JONES
next Sunday and Monday
at The Charm Theatre?

We used the above stunt on two pictures, booked a week apart. The local portion of our mailing list was hit the first week and the out of towners the next. Printed on regular U. S. postal cards, it sold some tickets; and, perhaps, created more comment than anything we have ever done in the way of a stunt.

I was surprised at the women who told me that I scared them half to death and that they wondered how I knew, etc.

It was very well received and we kept getting comments. There were some amusing incidents. A friend told me he was in the postoffice when a retired fellow, about seventy, got his mail. He is a little slow on the up-take and doesn't always understand a joke. The fellow said he read the card out loud in the postoffice lobby and exclaimed, "That can't be—my wife is too old."

RUNNER-UP NUMBER 4

SELLING A SHORT

Submitted by Bob Harvey
Capitol, North Bay, Ont., Canada
1400 seats • 75 cents top admission
Small town patronage.

On the RKO-Pathe safe-driving short subject, "Devil Take Us," we obtained a writeup on the subject in the local newspaper day before opening, as well as a photo of police addressing audience on the topic at one of our showings of the short.

William Kanefsky, manager, Studio, Philadelphia, whose entry on United Artists' "Marty" was judged winner of SHOWMANSHIP SWEEPSTAKES Contest 14.

The Provincial Police, and one of our City Police, each gave a 10-minute talk on the "Safe Driving" subject on both Saturday and Monday nights.

The police gave me permission to place a 40 x 60 on the main corner intersection, as shown in photograph. The police chief also secured a public address system and had it put on the top of my car and complete with a motorcycle escort and an announcer from radio station CFCH; we drove around town and surrounding territory heralding the showing of the short subject at the theatre.

Radio station also as a "public service" carried interviews with the same officers, who appeared on our stage and delivered talks.

Other stunts used to promote the showing of this short subject were a lobby display featuring toy cars, which was used one week in advance; a tie-in, with a local safe driving school, which resulted in a co-op newspaper ad; and the distribution of 5,000 tabloid heralds, which were delivered to homes by boy scouts in uniform.

U-I Teases "Sex"

New York—A record nation-wide 24-sheet "teaser" posting campaign for extensive pre-selling promotion on U-I's "The Second Greatest Sex" has been finalized. The decision was influenced by the results achieved from U-I's recent identical billboard campaign utilized on "To Hell And Back," in which 24-sheet stands hit 42 key cities covering more than 400 suburban areas. They cover a population of more than 30 millions with 445,000,000 impressions, according to estimates by the National Outdoor Posting Company. Posters will be printed in fluorescent ink and will be out for the Christmas and New Year holidays—taking advantage of the heavy traffic in this period.

Make Hay On Holidays

Philadelphia — Just a reminder that November has three big days to capitalize upon. Nov. 8 is Election Day; Nov. 11 is Veterans or Armistice Day; and Nov. 24 is Thanksgiving Day. National Screen Service has appropriate trailers to help you sell the special events.

Holdays, whether nationally or locally celebrated, and other occasions of public appeal, afford an excellent opportunity for a theatre to blow its community horn.

BETTER MANAGEMENT

DEPARTMENT

George Nonamaker
Editor

"Guy And Doll" Sought For Gala Wedding

New York—The Capitol, where Samuel Goldwyn's "Guys And Dolls," an MGM release, will have a gala benefit world premiere on Nov. 3, is looking for a guy and a gal to be married in Times Square. The wedding will be a replica of the Times Square wedding staged in the picture, and will be performed to promote interest in the benefit premiere. All receipts from the premiere will go to the Will Rogers Memorial Hospital and TB Research Laboratories.

The wedding will take place at noon on Oct. 26, and will be a civil ceremony performed by a leading Manhattan jurist. "Guys And Dolls" who wish to participate in this contest should send photos of both (photos will not be returned) with a letter from each in 50 words or less, "Why I Want To Marry This Guy" and "Why I Want To Marry This Doll" to "Guys And Dolls" Contest Committee, Capitol Theatre, 1639 Broadway, N. Y. C., before midnight, Oct. 20.

Cash and gifts totaling more than $5,000 will be presented to the "Guy And Doll" selected. Advantages that will accrue include a one week honeymoon trip to Havana, via National Airlines, with stay at leading hotel; R. H. Macy, participating sponsors, will furnish trousseau for bride, and outfit for groom, plus wedding ring; $250 in cash which can be used for a religious ceremony in any house of worship selected by couple, following civil ceremony; wedding party for immediate relatives at a leading Broadway restaurant; a honeymoon suite at leading hotel prior to departure for Havana; the famous "Goldwyn Girls" will act as bridesmaids, and a well known musician will preside at the organ; and Sarah Lee Kitchens will bake and present the couple with the world's largest wedding cake.

Pot Of Sweepstakes Gold Awaits Best Bally For RKO's "Treasure"

New York—Sometimes even the obvious is true and such is the situation with RKO's "The Treasure Of Pancho Villa." There is a treasure in this picture for all exhibitors who utilize the many exploitation and merchandising possibilities in the title and theme of Edmund Grainger's Superscope-Technicolor production.

In addition, RKO has posted $500 SHOWMANSHIP SWEEPSTAKES treasure to ride on the film. This, in accordance with the new rules of the contest, will go to the exhibitor submitting the best campaign on the picture in the 26-week period beginning with this issue, Oct. 19.

Utilizing the title of the film, a lobby display can be built around a treasure chest labelled "The Treasure Of Pancho Villa." Through tie-ups with local merchants, articles of merchandise can be provided to fill the chest. Patrons can then withdraw a prize as they leave the theatre—permitting every patron to receive something free. The lobby display and a display by the cooperating merchant can cross-plug each other.

A newspaper contest or one run with cooperation of a local radio or TV program—can provide promoted merchandise for a contest on "What I would do with the treasure of Pancho Villa." Items from local merchants and free passes can serve as prizes.

By contacting local historians, stories can be planted in the newspapers about local buried treasures. Following this, a group of youths—from college or high school—can be set up to begin digging at night where the treasure has been reported as being buried. This stunt, if planned carefully, can result in a story and photos on the front page of newspapers in the area, with follow-up stories on each of the students involved in their home town newspapers. Radio and TV can be utilized also to cover the digging for buried treasure. Any interference by the police will add reality to the stunt and create more news value.

Star values in the persons of Rory Calhoun, Shelley Winters and Gilbert Roland, along with the Technicolor and SuperScope features, also give the film great boxoffice potentials.

Contest Runner-Up Vows To Capture Top Money

Enclosed, we are submitting our second entry in the SHOWMANSHIP SWEEPSTAKES.

It was a thrill to be runner-up number three in your contest number six, but I can assure you that I will not rest until I capture that top spot.

I wish you continued success in this project and good luck to all participants.

PAUL TURNBULL, Manager
Downtown, Hamilton,
Ontario, Canada

$500,000 Allocated For "Brunettes" Bally

New York—United Artists has allocated a promotion budget of $500,000 to give intensified all-media backing to each key opening of "Gentlemen Marry Brunettes," CinemaScope Technicolor musical starring Jane Russell and Jeanne Crain, it was announced last week by vice-president Max E. Youngstein.

A roving team of advertising, publicity and exploitation specialists has been assigned to supervise personally the program, which will be implemented by the largest exploitation force ever assembled by UA.

An estimated 21,000,000 shoppers, readers and radio-TV listeners will be reached in just the initial phase of the "Gentlemen Marry Brunettes" promotion, covering key dates through mid-October. Additional support will come from the national co-op campaign, which is spearheaded by a $370,000 slate of ads.

The extraordinarily detailed local program was jointly blueprinted by United Artists, circuit heads and promotional representatives of record companies, music publishers, and manufacturers. Features of the all-out push include saturation TV and radio spots, TV featurettes, newspaper contests, round-the-clock radio-TV barrages of the nine hit tunes from the CinemaScope musical and jumbo retail store displays.

The latest film company to post a $500 prize in SHOWMANSHIP SWEEPSTAKES is RKO, and the picture is "The Treasure Of Pancho Villa." In the above scenes from the Edmund Grainger production made in Mexico in Superscope and Technicolor may be seen, left to right, Rory Calhoun and Shelley Winters looking over the rough country ahead of them in their flight; Gilbert Roland leading Villa forces in hijacking a federal treasure train; and Calhoun and Roland being double-crossed by Joseph Calleia and his men.

FALL IS A GOLDEN BOXOF

ALL THESE CURRENT HITS ARE BRI

HUMPHREY BOGART and FREDRIC MARCH
in WILLIAM WYLER'S production of

THE DESPERATE HOURS

co-starring Arthur Kennedy • Martha Scott
Dewey Martin • Gig Young • Mary Murphy
Produced and Directed by William Wyler
Screenplay by Joseph Hayes
Adapted from the novel and play by Joseph Hayes
VISTAVISION
MOTION PICTURE HIGH-FIDELITY

First two engagements — New York and Los Angeles — report sky-high acclaim and record-breaking grosses for one of the year's most distinguished attractions.

Vermont-autumn press junket has piled up the word-of-mouth for this off-beat Hitchcock hit that is playing its New York premiere engagement now at the long-run Paris Theatre.

ALFRED HITCHCOCK'S

THE TROUBL WITH HARRY

starring Edmund Gwenn • John Forsyth
and introducing Shirley MacLaine
Directed by Alfred Hitchcock
Screenplay by John Michael Hayes
Based on the novel by Jack Trevor Stor
Color by Technicolor
VISTAVISION
MOTION PICTURE HIGH-FIDELITY

CARY GRANT and GRACE KELLY
in ALFRED HITCHCOCK'S

TO CATCH A THIEF

with Jessie Royce Landis • John Williams
Directed by Alfred Hitchcock
Screenplay by John Michael Hayes
Based on the novel by David Dodge
Color by Technicolor
VISTAVISION
MOTION PICTURE HIGH-FIDELITY

Paramount's big selling campaign including Cary Grant goodwill tour has launched this Hitchcock Production as a coast to coast boxoffice leader. Scores of holdovers.

E SEASON AT PARAMOUNT!

G EXHIBITORS BIG PROFITS NOW . . .

JANE **WYMAN** · CHARLTON **HESTON**
in

LUCY GALLANT

co-starring
CLAIRE **TREVOR** · THELMA **RITTER**
with William Demarest · Wallace Ford · Tom Helmore
Produced by William H. Pine and William C. Thomas
Directed by Robert Parrish · Screenplay by John Lee Mahin and Winston Miller · From the novel "The Life of Lucy Gallant" by Margaret Cousins · Color by Technicolor
VISTAVISION
MOTION PICTURE HIGH-FIDELITY

The fabulous story of Texas oil billionaires is playing to fabulous business now throughout the west and southwest. Broadway welcomes it soon at the Victoria Theatre.

IRVING BERLIN'S

WHITE CHRISTMAS

starring
BING **CROSBY** · DANNY **KAYE**
ROSEMARY **CLOONEY** · VERA-**ELLEN**
with Dean Jagger · Color by Technicolor
Lyrics and Music by Irving Berlin
Produced by Robert Emmett Dolan
Directed by Michael Curtiz
Dances and Musical Numbers Staged by Robert Alton
Written for the screen by Norman Krasna, Norman Panama and Melvin Frank
VISTAVISION
MOTION PICTURE HIGH-FIDELITY

Bookings are pouring in for the happy holiday picture that's the big boxoffice show for any day from now until Christmas. Everybody wants to see it — or see it *again.*

KIRK **DOUGLAS** · SYLVANA **MANGANO**
in

ULYSSES

co-starring Anthony Quinn · Rossana Podesta
Sylvie · Daniel Ivernel · Jacques Dumesnil
Directed by Mario Camerini
Screenplay by Franco Brusati, Mario Camerini, Ennio de Concini, Hugh Gray, Ben Hecht, Ivo Perilli and Irwin Shaw · Based on Homer's Odyssey
A Lux Film · Produced by Dino De Laurentiis and Carlo Ponti in association with William M. Schorr
Color by Technicolor

Adventure-lovers love this big, spectacular thrill picture. And the back-to-school crowd is crowding in to see it everywhere. Hundreds of big pay-off engagements as picture hits general release.

The Tip-Off On Business

(The Tip-Off On Business is a record of how pictures are grossing in various parts of the country. The rating given the pictures (see key) is a cross section of reports received from the field, and presents a summary of various types of runs. Inasmuch as the rating given cannot constitute the business of each individual engagement, an attempt is made to present a general average. By studying the ratings, which are constantly kept up-to-date, exhibitors may guide themselves in their buying and booking.—Editor)

KEY TO "THE LITTLE MEN" RATINGS: (OCTOBER 19, 1955)

🚶🚶🚶🚶	Registering grosses in the highest brackets.	🚶🚶	Just fair, nothing out of the ordinary, average.
🚶🚶🚶	Good, although not breaking down the walls.	🚶	Disappointing, below what was expected.

MARTY (UA)	🚶🚶
NOT AS A STRANGER (UA)	🚶🚶🚶🚶
LADY AND THE TRAMP (Disney-Buena Vista)	🚶🚶🚶🚶
TO CATCH A THIEF (Paramount)	🚶🚶🚶🚶
SUMMERTIME (UA)	🚶🚶
LOVE IS A MANY-SPLENDORED THING (20th-Fox)	🚶🚶🚶
THE PHENIX CITY STORY (Allied Artists)	🚶🚶🚶
PETE KELLY'S BLUES (Warners)	🚶🚶
THE McCONNELL STORY (Warners)	🚶🚶
TO HELL AND BACK (U-I)	🚶🚶🚶🚶
KISS OF FIRE (U-I)	🚶🚶
THE KENTUCKIAN (UA)	🚶🚶
ULYSSES (Paramount)	🚶🚶
DESERT SANDS (UA)	🚶
IT'S ALWAYS FAIR WEATHER (MGM)	🚶🚶
SEVEN CITIES OF GOLD (20th Century-Fox)	🚶🚶
BLOOD ALLEY (Warners)	🚶🚶
THE LEFT HAND OF GOD (20th Century-Fox)	🚶🚶🚶
TENNESSEE'S PARTNER (RKO)	🚶🚶
LUCY GALLANT (Paramount)	🚶🚶
THE TALL MEN (20th-Fox)	🚶🚶🚶🚶
SVENGALI (MGM)	🚶🚶
GENTLEMEN MARRY BRUNETTES (UA)	🚶🚶

Gov't Ends Testimony In 16mm. Trust Suit

Los Angeles—The Government was expected to complete its side of the 16mm. anti-trust suit against major distributors by the end of last week, with defense witnesses scheduled to take the stand early this week. A pivotal point of the Government case was to come at the end of testimony and the presentation of documents, when attorney Samuel Flatow would move to have all of some 1,000 documents, including 336 exhibits, apply to all the defendants. Judge Yankwich's decision on the move was considered to be a crucial one in the outcome of the action.

In the progress of the suit, Flatow last fortnight quizzed Republic vice-president Howard McDonnell on a COMPO conference in 1951 at the Beverly Hills Hotel, of which a tape recording was made. Flatow used the tape to allege that a conspiracy developed at the meeting to freeze TV showing of theatrical product.

Under cross examination by defense counsel Macklin Fleming, McDonnell denied any formal or informal agreements were made at the conference to his knowledge, and said that Republic had released prints to television as early as 1951, more than a year before the Government instigated its action.

In earlier testimony, Milford Fenster, WOR-TV film manager, indicated that theatrical films are the very life blood of television by revealing that almost half of his station's weekly air time is devoted to feature movies, calling attention to the "Million Dollar Movie" program which he originated last year showing the same feature on five consecutive nights, an innovation which was successful with both advertiser and consumer, he said. Fleming asked the witness if his station is in competition with theatres, receiving the answer, "I guess we are." Fenster also disclosed that he currently pays $8,000 for 16 runs of a feature, compared with $800 for one showing in 1950, and added that all TV stations use 16mm., although 35mm. gives a better picture.

Another witness, Charles Weintraub, president, Quality Films, Los Angeles, when questioned on the availability of major product, said that it was his understanding that RKO films in the vaults could have been purchased for $14 million and that he had negotiated earlier this year for Paramount-released Pine-Thomas productions.

IATSE Talks Start

Hollywood—Contract negotiations between IATSE president Richard Walsh and Charles Boren, president, Association of Motion Picture Producers, were opened last week following a meeting with business agents of all IATSE studio locals the preceding weekend. The negotiations were expected to take several weeks.

Foremost among the 14 principal demands to be pressed by IATSE, it was reported, was the reduction of the Hollywood standard to a five-day week and agreement for five per cent of the grosses from reissues and the sale of theatrical films to television, the revenues from the latter to be paid into the pension fund.

Audience Poll Plans Include Huge Prizes

New York—To promote interest in the first Audience Awards, the Southern California Theatre Owners Association has promoted a huge give-away program, which includes a new $15,000 home and two Dodge automobiles.

Harry Arthur, who is working with national chairman Elmer Rhoden by heading the Audience Awards program for Southern California, announced that 220 theatres in the Los Angles, Orange, Riverside, and San Bernadino County areas have joined together to throw all their resources into the campaign. These theatres represent circuits and independents, drive-ins and hardtops.

Coordinating the Southern California campaign under Arthur are Spence Leve and Thornton Sargent of Fox West Coast.

Everyone who casts an Audience Awards ballot in any of the theatres during Nov. 17-27 will receive a ticket for the drawing.

With such prizes, a 20-man publicity committee, co-chairmanned by Claude Morris, Stanley Warner Theatres, and Russ Brown, Fox West Coast, plan an all-out campaign in newspapers, TV, and radio.

The Beverly Development Company, which is donating the house, will take weekly full page ads listing the theatres where voting can be done. They will also distribute a million and a half pamphlets throughout the area.

Other Southern California counties, such as San Diego, with 100 per cent theatre participation, have arranged for car give-aways. A like campaign is being planned in the Bakersfield and Kern County territories.

In Arizona, the cities of Phoenix and Tucson are working on a similar plan.

TV Suit Settled

New York—An out of court settlement was arranged in a suit that has been pending for a number of years between Pickford Lasky and Favorite Films Corporation. The suit involved the rights to television distribution under a broad distribution grant.

Favorite's rights to the two pictures involved, "Gay Desperado" and "One Rainy Afternoon," expired during litigation, and Favorite has turned all rights back to Pickford Lasky.

The National Allied convention advisory committee met recently in Chicago with representatives of TESMA, TEDA, and IPA to finalize plans for the convention and trade show at the Hotel Morrison, Nov. 6-9. Around the table, left to right, are Tom LaVezzi, TESMA director; Merlin Lewis, TESMA executive secretary; Thomas J. Sullivan, executive vice-president and general counsel, IPA; S. J. Papas, Automatic Vending Corporation and general IPA convention chairman; Jack Kirsch, president, Allied Theatres of Illinois and National Allied convention chairman; Rube Shor, National Allied president; Abram F. Myers, National Allied general counsel; Ben Marcus, past president, National Allied; and Lou Abramson, Allied Theatres of Illinois, Kirsch's secretary.

MGM To Release Films Made By New Company

NEW YORK—Metro-Goldwyn-Mayer last week announced an agreement with an outside producing organization, the new firm of Jonathan Productions, by which that firm will make motion pictures which MGM will finance and distribute.

Jonathan Productions is headed by David Susskind, TV playwright Robert Alan Aurthur, and Alfred Levy. The first movie to be made under the MGM-Jonathan arrangement will be a motion picture version of "A Man Is Ten Feet Tall," the TV play by Aurthur recently presented on the Philco TV Playhouse.

Susskind and Levy are executives of Talent Associates, Ltd., one of television's most active and successful producing firms.

RKO Draws Interest

New York—The operations of RKO Pictures Corporation for the three months ended Sept. 30 resulted in a net profit of $50,537. For the nine months ended Sept. 30, operations resulted in a net profit of $150,811.

Since March 31, 1954, when the Corporation sold, with the approval of stockholders, all its assets, its holdings have consisted solely of cash, substantially all of which is on time deposits with banks.

"Moon" Banning Gets Supreme Court Airing

Washington—The Supreme Court of of Kansas last fortnight appealed to the United States Supreme Court to uphold its censorship ban of "The Moon Is Blue." A brief filed by the State Attorney General and the State Board of Review presented several arguments against the appeal filed in August by the film's producer and distributor, which challenged pre-censorship in general and the Kansas action specifically.

In arguing against the appeal, the state said the producer and distributor failed to file for a hearing in a Kansas court or make any other post-decision motion, with the result that they could not appeal to the Washington Court inasmuch as they had not availed themselves of all possible relief obtainable in Kansas. The film's proponents asserted that Kansas censorship laws are so indefinite that they are unconstitutional, but the state insisted that any such failing was remedied in new regulations passed in March, 1954, before "The Moon Is Blue" case started.

The state also contended that the constitutionality of its law was established by the Supreme Court many years ago in the Mutual Film Corporation case.

Seen at the recent Broadway premiere of 20th-Fox's "Seven Cities Of Gold," Roxy, New York, were, left to right, Mr. and Mrs. Charles Einfeld, vice-president, 20th-Fox, and Mrs. Bert Lytell, widow of the famous actor; and William J. Moclair, managing director, Roxy, with TV star Betsy Von Furstenburg.

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Stay at this modern 25-story hotel. All rooms outside exposure. Large, beautifully furnished rooms with kitchenette, private bath, from $5.50 daily. Two room suites from $8.50

SPECIAL MONTHLY RATES!

Air-conditioning & television available

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Now! THE YEAR'S

Jane Russell

in
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"GENTLEMEN MA

starring

Alan Young

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Rudy Vallee

CINEMASCOPE

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Written for the screen by MARY LOOS & RICHARD SALE
Directed by RICHARD SALE
Produced by RICHARD SALE & ROBERT WATERFIELD
Executive Producer ROBERT BASSLER

BIGGEST MUSICAL!!

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RRY BRUNETTES"

IT'S
THE BIG,
BUXOM,
BEAUTIFUL
XTRAVAGANZA!

Never Such a Parade of Great Song Hits!

"GENTLEMEN MARRY BRUNETTES"
"YOU'RE DRIVING ME CRAZY"
"MISS ANNABELLE LEE"
"HAVE YOU MET MISS JONES?"
"MY FUNNY VALENTINE"
"I'VE GOT FIVE DOLLARS"
"I WANNA BE LOVED BY YOU"
"AIN'T MISBEHAVIN'"
"DADDY"

"ITS ASSETS ARE SO MANY THAT ITS BOXOFFICE POTENTIAL CAN BE CALCULATED WELL IN ADVANCE!"
—M. P. Daily

This Was The Week When.......

Vanguard Productions revealed plans to film a remake of "The Last Mile," and a CinemaScope version of "Frankenstein," in Hollywood and England, respectively. . . . Columbia directors declared a quarterly dividend of $1.06¼ on the $4.25 Cumulative Preferred stock, payable Nov. 15 to holders of record Nov. 1. . . . Marge and Gower Champion announced the acquisition of their first property for production by the recently formed Champion-Five, Inc., "Chicago Blues." . . . United Artists slated a world premiere for Samuel Goldwyn, Jr.'s "Man With The Gun" at New Orleans' Loew's State, Oct. 28. . . . Directors of National Theatres declared a quarterly dividend of 12½ cents a share on outstanding common stock, payable Nov. 3 to holders of record Oct. 20.

Universal-International set up a record saturation booking for "Lady Godiva," booked to play 892 theatres in a 30-day period beginning Nov. 1. . . . A national promotion program was set up by hat designer Sally Victor to bally a new line inspired by 20th-Fox's "The Girl In The Red Velvet Swing." . . . Danny Kaye was slated to receive an honorary Doctor of Humanities degree from the American International College, Springfield, Mass., on Oct. 20. . . . The Guild, New York, booked Vittorio DeSica's "Umberto D" to follow the current "Gate Of Hell." . . . Columbia arranged a 12-week nation-wide p.a. tour for Joan Crawford, Aldo Ray, Betty Garrett, Allison Hayes, and Joanne Woodward, to bally fall product. . . . Educational and opinion-making figures were guests of 20th-Fox at a preview of "Good Morning, Miss Dove," in New York.

Konecoff

(Continued from page 8)

He noted that the competition for the public's dollar among the various entertainment media is growing constantly, and he believed that theatres can vie against the others via the presentation of special shows on large-screen TV on their screens. Halpern reported that 129 theatres were in on the TNT telecast of the Marciano-Moore championship fight and the theatre gross from the event amounted to $1,300,000, with one drive-in alone taking in $33,000 (concessions were completely sold out before the fight started.)

Newspaper reviewers were favorable, with technical improvements noted along with the obvious advantages of ringside locations without having to actually attend the event. He believed that the theatres will turn more and more to televised events as the public's interest in the novelty of the big screen wears off and TV continues to pay large sums for talent and presentations. He believed that theatre TV will come to the aid of the industry with big events that couldn't be ignored by he public. The possibility of presenting future world series games will be investigated. He opined that toll-TV would not be an actuality in homes for years to come.

Returning to the fight, he estimated that the average participating theatre took in over $10,000 net, of which half remained with the theatre with the average house spending in the neighborhood of $1,000 in advertising and related expenses. The smallest participating theatre of 600 seats pulled in $3,500 net, with a $5 top admission. Halpern reported that more theatres could have been accommodated had there been more equipment available, a situation that should be remedied in the future.

Martin Levine, Brandt Theatres general manager, as chairman of the International Variety Club Convention, announced that that events would take place here at the Waldorf-Astoria May 9-12, and he expected it to be the biggest event in the history of the organization with 1600 to 1700 delegates from all over the world present.

Harold Klein, luncheon chairman, presided. Aboard the dais were General Edward P. Curtis, William German, chief barker; John Ericson, Mrs. Ericson, and Gretchen Wyler.

ENTERTAINMENT THE HARD WAY: Allen Miner, who was a combat photographer during the war and who since has become a producer and director of entertainment and documentary films, was in town last week to discuss the release of one of his films with RKO officials and the release of several others with United Artists executives.

The RKO picture which he filmed, directed, and produced is "Naked Sea," the story of tuna fisherman and their struggle against the elements. This is the second time he put the story on film, his first efforts having gone to naught when the ship he was on blew up off the coast of Peru and sank. All of his film and equipment went down in three minutes after the explosion. After eight hours in the ocean, they were picked up and taken to Ecuador. Two years later, he started to do the story again and this time made it.

The end result is a 70 minute feature in color that is being released in December in 1.85 to 1 ratio, with scenes never before filmed. He shot 9,000 feet of 16mm., of which 7,000 is being used in the release. Sound effects were recorded on tape and an unusual harmonica and guitar score is part of the release. The negative cost is close to $100,000.

Miner and his company, Theatre Productions, Inc., have turned out documentaries for many companies; they are working on a TV production for "Medic"; they are thinking of a documentary on whaling; he has made one feature for Scheck-Koch, "Ghost Town," which is for UA release, and he is presently working on another for them, "The Black Sheep." Schenck-Koch want him to do six a year for them. He and Robert Mitchum may wind up doing two features next year.

All in all, he sounds like a busy individual.

THE METROPOLITAN SCENE: Just call Danny Kaye "Doctor" these days. The famed comic is to receive an honorary degree of Doctor of Humanities from the American International College, Springfield, Mass., in recognition of his work on behalf of the United Nation's Children's Fund.

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NEWS OF THE TERRITORIES . . .

Variety Barkers Urged To Obtain Members

ALBANY—Each barker should consider himself one of the membership committee and obtain new members, it was suggested by Variety Club property master Lewis A. Sumberg in a letter detailing the current drive to obtain at least 75 new members, regular and associate.

Sumberg reported that the committee, appointed by chief barker George H. Schenck and headed by Gene Teper, had already produced 18 associates. Those working with Teper include Jack Goldberg, MGM branch manager; Jules Perlmutter, Perlmutter Theatres; Leo Rosen, general manager, Schine-owned WPTR; Sidney Urbach, holder of an interest in several drive-ins; Charles Stevens; Harold Gabrilove, RTA Distributors president; and others.

The letter advised that the charge for an associate member, in the balance of 1955, is $50, which includes initiation fees and dues, and that the regular yearly dues are $35. Sumberg pointed out that with the ambitious program of leasing club quarters at the Sheraton-Ten Eyck Hotel, "We are going to need as much manpower as we can possibly get."

Albany

A farewell party was held in the U-I exchange for Howard Spencer, who retired as porter after 21 years' service. Manager Norman Weitman arranged it. . . . Harry Lamont charged customers at Riverview Drive-In, Rotterdam, N. Y. six cents on a special night during the theatre's sixth anniversary and patrons of the Sunset Drive-In, Kingston, N. Y., seven cents one evening, during a seventh birthday celebration. He also gave away a television set to the passenger car with the most customers passing through the Riverview gates. . . . Stopping here en route to Schine circuit offices in Gloversville, N. Y., U-I district manager Joe Gins learned that the Albany exchange had exceeded its 1954 total billings in this year's five-week drive honoring him.

Mrs. Ottilie Fearing, manager, Stanley Warner Avon, Utica, N. Y., was scheduled for a return to duty Oct. 14, after a maternity leave. Mrs. Fearing recently gave birth to a daughter. . . . The Bethlehem, N. Y., Board of Appeals reserved decision after hearing arguments for and against the proposed construction by the Klein family of a 500-car drive-in on Jericho Road, off Route 9-W, between Albany and Ravena, N. Y.

Atlanta

M. J. Brummell, formerly with Eastin Pictures, Davenport, Ia., has been named executive director of sales, United Productions, Sarasota, Fla., with offices in the Florida State Theatre Building. . . . J. N. Dakos, owner, Ritz, Clearwater, Fla., closed the theatre temporarily. . . . The Midway, Perrine, Fla., has installed CinemaScope. Theatre owned by Phillip Cohenstein. . . . Frank Rossiter, editor, Savannah Morning News, was flown to Washington as a guest of Paramount for the screening of "The Desperate Hours." . . . Bob Dyches, house manager, Lucas, Savannah, Ga., and Gincey Wood were married. . . . Earle M. Holden, Lucas, and Albert Weis, Weis, Savannah, have been named co-chairmen, theatre division, March of Dimes. . . . A meeting of the managers, Dixie Drive-In Theatres, was held in the office of district manager Horace Denning, Jacksonville. . . . Mrs. Rose Lancaster has returned to her old love, the Strickland Film Company, from Beeland-King Films. . . . The Eagle, Monteagle, Tenn., has closed because of bad business.

Harry Feinstein, zone manager, Stanley Warner Theatres, left, was recently congratulated by Connecticut's Governor A. A. Ribicoff on his efforts in behalf of the annual "Jimmy Drive," campaign for the Children's Cancer Research Foundation.

M. C. Moore, former theatre owner, Jacksonville, is the new owner of the Coosa, Gadsden, Ala. . . . Henry W. Fancher, owner, State, Fort Lauderdale, Fla., has taken over the Ridge, Sebring, Fla. . . . Sale of radio station WGWD to radio and newspaper interests headed by Charles Smithgall, Atlanta, has been made known in Gadsden, Ala. . . . Harold Fischer, formerly with Compco Corporation, Chicago, resigned to open his own film company in Orlando, Fla. . . . Governor James E. Folsom of Alabama has appointed Dan Davis, Norwood, Florence, Ala., to the State Docks Board, representing the Eighth Congressional District. . . . Carlton Bowden, manager, Arcade, Fort Myers, Fla., has been appointed finance campaign manager for the Salvation Army's annual fund drive. . . . The Paramount branch office, Memphis, has been transferred from the supervision of the Dallas office to the division headquarters here. . . . In Jacksonville, several hundred Jacksonville Journal carriers were guests of the Five Points, with a showing of U-I's "To Hell And Back." The boys were welcomed by manager Bill Beck. . . . Bobby Cobb said that he would open his new drive-in at Tuscaloosa, Ala., on Nov. 19. . . . The WOMPI visited the home for the aged, Battle Hill Haven, and left canned food. . . . E. H. Moon has reopened the Grand, Tallapoosa, Ga. . . . Doris Honea resigned from the Buena Vista exchange.

Boston

Joseph Liss, Stanley Warner district manager, who was critically injured in an auto accident June 20, has left the Worcester, Mass., City Hospital for his Lawrence, Mass., home. His condition is now considered satisfactory, although doctors will not allow visitors for another two months. . . . Dave Grover, RKO salesman, who is a patient at Beth Israel Hospital for surgery, is reported coming along satisfactorily. . . . Louis Sternburg, son of Bob Sternburg, New England Theatres, Inc., suffered a relapse during his recovery from an attack of polio, but is now on the way back to health. . . . Myer Ruttenberg, theatre premium dealer, has sold the Bleu Claire ovenproof dinnerware deal to the Ritz, Lewiston, Me., and to the Rex, Manchester, N. H. . . . Tony Russo, manager, Interstate's Star, St. Johnsbury, Vt., is the silent partner in a restaurant, the "Concord Candy Kitchen" near the theatre. Mrs. Russo, his wife, is the manager of the restaurant.

"Songs of the Auvergne," a short documentary film made in France by Miles Morgan, Cambridge, Mass., and Richard Harris, New York, is playing first-run at the Exeter Street along with the French feature, "Holiday For Henrietta." Morgan is one of the owners of the Brattle, Cambridge, who also directed a dramatic short, "A Clerical Error," which has just completed an eight-week engagement at the Paris, New York.

Filmakers Granted Bill Removal In Suit

BOSTON—Attorneys for Filmakers Releasing Organization were granted the removal of the bill in equity filed against them by Federal Film Company and Albert Swerdlove from the Superior Court to the United States District Court, Boston. The bill in equity was filed Sept. 21 by franchise holder Federal Film and Swerdlove asking that Filmakers be restrained from taking away the distribution of "The Bold And The Brave" from the New England franchise holder, to be given to a national distributor in this area.

When this request was granted, a hearing was held before Federal Judge William McCarthy on the motion for a temporary injunction. Filmakers' counsel argued against the granting of the injunction on the grounds that the damage to the francise holder was not irreparable and that if it were granted, the franchise holder be required to file a million dollar bond.

On Oct. 7, Judge McCarthy found that the damages which the franchise holder may suffer are irreparable and ordered entry of a decree granting to Federal Film a preliminary injunction restraining Filmakers from distributing "The Bold And The Brave" in New England except by and through Federal and Swerdlove, providing that Federal Film file a bond with approved surities in the sum of $25,000, to await final determination in the action.

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Custom made for all makes and models of theatre chairs.
JACK HAYES SEATING SERVICE
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Press Contributes To Audience Poll

Boston—Local newspapers have run feature stories on the Audience Awards Poll and the press in general has given splendid cooperation to the campaign, according to Paul Levi, chairman, New England committee, and his staff, Karl Fasick and Jack Saef. The papers covered in the news section the two addresses of Robert W. Coyne, COMPO, who appeared here to speak to exhibitors and to the Boston Advertising Club. The three-man committee visited editors and publishers of the newspapers, making a personal pitch for as much space as possible in the dailies.

Levi, ATC publicist, has drawn up a list of possible promotions for managers in New England to help them with the newspapers in their areas. Each of the papers is to reprint the ballot, along with a news story. According to the rules of the Poll, it must be deposited in person in the lobby of a participating theatre. The newspapers will kick-off the Poll Nov. 17 with an eight-column streamer or a first page office ad. They will each run a series of special stories and features on the films and personalities nominated, plug the Poll on their regular run of subway posters and on display cards at newsstands, devote a showing of their truck posters to the Poll, and those papers which regularly use radio advertising will use a series of spot announcements.

In his release to theatre managers, Levi noted that many of the above promotions and probably a number of others that may occur to theatre managers in each area can be successfully worked out for an effective campaign.

William V. Buckley, 85, former manager, Colonial, Laconia, N. H., died at Laconia Hospital after a short illness. A 70-year resident of that city, he managed the Colonial for 17 years. He is survived by his wife and a stepson. . . . The Strand, Farmington, N. H., the community's only theatre, reopened for the winter months. Walter E. Young, manager, announced the installation of CinemaScope.

PROVIDENCE, R. I., NEWS—Ably assisted by the Rhode Island National Guard Band, sizable units representing the U. S. Army and the National Guard, and ranking officers from both armed services, U-I's "To Hell And Back" got off to an auspicious start at the RKO Albee. Dave Levin, house manager, pulled out all the stops in exploiting the event. . . . Frankie Laine has been lined up for a personal appearance at Rhodes-On-The-Pawtuxet, later this month. . . . With the exception of one foggy night when visibility was zero, the drive-ins have been enjoying the continued pleasantly mild weather which has benefitted late-season attendance. . . . When this area was "blacked-out," insofar as television reception of the Marciano-Moore world heavyweight championship scrap was concerned, it worked to the advantage of those situations presenting films of the fight. Many exhibitors reported that despite the attractiveness (or lack of it) of the feature film, the fight picture kept activity at the boxoffice humming.

WOMPI Unit Discusses Various Charity Drives

CHARLOTTE—The WOMPI held its monthly luncheon meeting at Thacker's Restaurant. Mrs. Myrtle Parker, president, presided, with approximately 50 members present.

The club's project for September was to donate canned goods to the Alexander Home, delivered to the Home by Nancy Wilson, MGM, chairman, charity projects committee.

Vera Ledbetter was appointed corresponding secretary to replace Margaret Baker, resigned. Billie Harris was appointed to the board of directors replacing Lillian Nolen, resigned.

It was decided that the WOMPI would assist the Veterans of Foreign Wars, Stonewall Jackson Post No. 1160, in their annual Poppy Day Drive.

Buffalo

The WGR Corporation has filed a petition with the FCC asking that recent approval of the sale of Buffalo's Channel 17 station, WBUF-TV, to the National Broadcasting Company be stayed and the case set down for hearing. WGR, which stands to lose its NBC affiliation after the network acquires WBUF, maintains it would "suffer serious economic injury" as a result of the transaction. It said the hearing would determine, among other things, if the Buffalo purchase would create a concentration of control of broadcast facilities. . . . The Marine Trust Company of Western New York is about to demolish the old Academy in downtown Buffalo to make way for its multi-story addition at Main and Seneca Streets. Razing of the old theatre is expected to begin in December. The Academy is being torn down soon after the 103rd anniversary of its opening. . . . Rochester, N. Y., and Hollywood are joining hands on plans for a big motion picture party in Kodak Town on Nov. 19. It will be called the Festival of Film Artists, and Jesse L. Lasky, pioneer producer, is chairman. The institution behind the idea is, of course, Rochester's George Eastman House. . . . Area exhibitors were invited to a special trade preview of "Artists And Models," the new Martin and Lewis opus, in the Buffalo Paramount. . . . Tony Mercurio, Paramount branch booker and office manager, is recovering from a sojourn in the hospital where he underwent an operation. . . . As part of the ceremonies for the opening of U-I's "To Hell And Back" in Basil's Lafayette, Bill Brereton, ad-pub chief, arranged to have the U. S. Army Recruiting Service enlist new recruits on the stage.

Charlotte

Daisy Tadlock, inspectress, MGM, returned to her desk after recuperating from injuries received in an automobile accident May 18. She suffered a concussion, broken ribs, and a fractured pelvis. . . . Lawrence Terrell, branch manager, Paramount, returned after visiting home office executives in New York. . . . Mrs. Roy P. Rosser, 65, wife of the theatre operator, Sanford, N. C., died in Lee County Hospital. She suffered a stroke of paralysis several weeks ago and had been seriously ill since. . . . Marion Hargrove, former feature editor, The Charlotte News, and author of the best-selling "See Here, Pvt. Hargrove," is the father of a baby boy. He is now in California writing the screen play for a motion picture, "The Girl He Left Behind" to be produced by Warners.

Police Censor Board Quizzed In Banning

Chicago—Members of the police censor board are being pointedly questioned as to why they banned "The Game Of Love." They are being interrogated before Master-in-Chancery David J. Shipman, to whom the case was referred by Federal Judge Samuel J. Perry, in whose court suit was filed by attorney Abner J. Mikva, on behalf of the Times Film Corporation, New York, challenging the constitutionality of the Chicago film censor board.

When William C. Shelton, vice-president, Times Film, was asked in court by City Attorney Edward R. Hartigan, "Practically the whole theme of the picture is sex, isn't it?" he replied, "No, life." Shelton said the movie was originally banned in Boston, but later shown after the mayor had viewed it, and that it had been played in 175 other American cities with widespread critical acclaim.

Mrs. Josephine Frances O'Halleran, one of the five women reviewers on the censor board who turned down the picture, testified it has three flaws: "It is immoral; adolescents appearing as characters should have had greater parental supervision; and there is nothing good about it."

Lieutenant Ignatius Sheehan, chief, censor board, testified, "The picture is not acceptable to standards of decency, with immorality featured and dialogue unfit." He admitted he had no experience in censorship.

The suit on behalf of the picture was brought against the City of Chicago, Mayor Richard Daley, and Police Commissioner Timothy J. O'Connor.

Chicago

Twenty-three of the 94 films, more than a fourth of those examined in September by the police censor board, were foreign. Two Mexican pictures were rejected and one from Italy was labeled for adults. A total of 16 cuts were made. . . . The La Rose, Roseville, Ill., was reopened under the management of Raymond Hopwood, Peoria, Ill. . . . Theatre attendance in September was about on par with that of the same month last year, according to city tax collection figures. Last month's take was $121,595; in September, 1954, $122,902. Total amusement tax collections last month were $190,403; in September, 1954, $175,055. . . . Dan Goldman is the new office manager, Allied Artists. . . . Jerry Cohn was promoted from assistant, Chicago, to manager, Will Rogers.

Herb Ries, theatre press agent, and Marion Timberman were wed. . . . Allied Theatre Owners of Indiana will hold a film clinic at Indianapolis, Nov. 15-16. Joe Finneran will speak for the indoors and Ted Mendelsohn for the drive-ins. . . . Georgette Foster joined Bob Howe's publicity organization. . . . Della Gallo returned to Allied booking department after hospitalization and convalescence at home. . . . Seymour F. Simon, theatre attorney

XHIBITORS
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Convention

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HERE ARE SOME OF THE HOT ISSUES . . . THAT WILL NOT BE SOFT-PEDALLED OR IGNORED . . .

FILM PRICES—Allied's popular film clinics as usual plus-on-the-floor discussion of the entire film problems, particularly as to conditions in the areas represented by the delegates.

GOVERNMENT REGULATION—Have the film companies so modified their selling policies and practices that regulation of film rentals is no longer needed? On the basis of surveys made, Allied doesn't think so, but they want to hear from you, in person.

CIRCUIT EXPANSION—The divorced circuits through promoters and dummies are scouring the country for sites for theatres and drive-ins. They may be on the prowl in your area right now. Hear what Allied has done to slow down this movement and what action you should take to protect your situation.

ARBITRATION—Still another draft of an arbitration plan has been released by the film companies. You will want to hear it analyzed by those whose only loyalty is to the independent exhibitors and then voice your opinion whether it is worth the money, the time or the effort.

ADMISSION TAXES—Some people are advocating that exhibitor organizations abandon present activities and join in an attempt to secure repeal of the remnant of the Federal tax. Come and help discuss this from a practical standpoint—How much have you benefited by the cut last year and what are the chances of success at the next session?

COMPO—Is COMPO still the agent of the established exhibitor organizations composing it, or does it seek mastery over the component organizations? Does it still merit the support of independent exhibitor organizations, and, if so, upon what terms and conditions?

SHOWMANSHIP—Emphasis will be placed on the theatre as an enduring institution apart from the films that are here today and gone tomorrow. Some of America's smartest showmen will be there to tell you what they think about selling the theatre to the public as well as the pictures.

EQUIPMENT AND CONCESSION FORUMS LED BY EXPERTS IN THEIR RESPECTIVE FIELDS

Enjoy Yourself In That Good Old Chicago Fashion

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Ohio Exhib Arrested On Obscenity Charge

CLEVELAND—After the second showing of a burlesque motion picture called "Teaserama," at the Lorain Drive-In last fortnight, the police stepped in to confiscate the film and arrest the manager, Richard Kline. He was charged with possession of an obscene film and with knowingly exhibiting to a minor under 18 years of age a motion picture which "has a tendency to corrupt morals." Kline pleaded not guilty before Municipal Judge Leroy Kelly and was freed on a $500 bond.

This was a surprise action since all of the eliminations requested by the New York and Pennsylvania censors had been made, and all advertising stated "positively no one under 18 will be admitted." Members of the Lorain, O., police force, who are also on the juvenile delinquency squad, claim they had as witnesses two boys, aged 16 and 17, respectively, who said no one had asked their age when they purchased admission tickets.

Police seized for confiscation not only the film as it was shown on the drive-in screen, but also the 600 feet of film that represented the elimination footage. Case will be heard sometime in November.

Variety Women Sponsor Fund Raising Benefit

CHICAGO—As a part of their fund raising projects for La Rabida Sanitarium, the Woman's Variety Club of Illinois will sponsor a benefit basketball game between the Harlem Globe Trotters and the Toledo Mercurys, Oct. 19, Loyola University Gymnasium. Mrs. William G. Margolis, club president, and her committees have arranged a variety program as well.

Included on the committees are Mrs. Joseph Berenson, Mrs. Harry Blumenthal, Mrs. Oscar Bloom, Mrs. Abe Fischer, Mrs. Dudley Gazzolo, Mrs. Manuel Gottlieb, Mrs. John Jones, Mrs. Jack Kirsch, Mrs. Sam Levinsohn, Mrs. Nat Nathanson, Mrs. John Semedalas, Mrs. Ralph Smitha, Mrs. Van Nomikos and Mrs. Charles Waters.

Circuit Changes Set By Fox Inter-Mountain

DENVER—Six important executive changes for Fox Inter-Mountain Theatres were announced last week by Robert W. Selig, division manager. Among these is the announcement of a new film buyer for the circuit.

William Agren, head, booking department, has been promoted to the post of film buyer. Agren joined the Inter-Mountain group in 1929 as southern district booker. Si Sanders will succeed Agren as head, northern district booking department. Sanders has been a member of the organization for the past 26 years. Henry C. Fischer replaces Sanders as booker, southern district. Fischer has been head of the film statistical department for the last six years. Tony Ceranich, recently with the Fox West Coast Theatres, has been promoted to head, film statistical department. Ceranich has been assistant to Fischer in this department for the past year.

The Inter-Mountain division manager also named Warren Beier as special assistant to M. C. Glatz, construction detail for the circuit. Beier has had seven and a half years experience as an engineer and planning supervisor with the Sturgeon Electrical Company, Denver. Albert Hopkinson, another veteran, joins Fox Inter-Mountain as assistant to Ralph Pizza, Salt Lake booking department. Hopkinson recently was associated with the Joseph K. Lawrence Theatres, Salt Lake, as head booker. All changes were effective immediately.

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and 40th ward councilman, introduced a proposed ordinance in the city council which would make it illegal for any theatre owner, representative or employe to enter into any deal with ticket brokers. His action followed newspaper criticisms that the public has for years been forced by some legits to obtain good seats through brokers.

Cincinnati

One hundred members and guests attended a Variety Club testimonial dinner at the Wigwam Restaurant for Herbert J. Gillis, Paramount branch manager being transferred to Washington. Pete Rosian, Cleveland, U-I district manager, was master of ceremonies, and Gillis was presented with a portable TV set. Out-of-town guests included E. K. O'Shea, vice-president, Paramount, and his assistant, Sydney Deniau, New York; Howard G. Minsky, Paramount division manager; Phil Chakeres, president, Chakeres Circuit, Springfield, O.; Mike Chakeres, manager, Chakeres houses in Springfield; Ray Frisz and Wally Allen, Chakeres office; and exhibitors Fred Krimm, Roy Wells and William Clegg, Dayton, O.; Carl Pfister, Troy, O.; and Julian Silberstein, Huntington, W. Va. Rube Shor, Cincinnati, president, National Allied, was present also. . . . In were F. J. McCarthy, U-I southern and Canadian sales manager, and James Frew, U-I district manager. . . . TOC is booking and buying for the Family, Milford, O., Julian D. Hardoerfer, owner, and the Starglow Drive-In, Monroe, O., Charles Purvis, owner. . . . Murray Baker, area representative for IFE, has moved his office to his home at 1050 Covedale Ave.

Charles C. Clark, 65, projectionist, the Miles circuit for 15 years, died following a heart attack. . . . Danny Kaye will appear in person at RKO Palace for three days, starting Oct. 31, with all seats reserved. . . . Clyde Moore, theatre editor, Ohio State Journal, will receive a citation at the annual dinner of the Ohioana Library Association here, Oct. 22. . . . Ward Bentley, United Artists exploitation representative, Chicago, was in town for the campaign on "Gentlemen Marry Brunettes" at Loew's Ohio. . . . John Rugg, manager, Uptown, announced installation of wide-screen and CinemaScope equipment. . . . Jane Russell wired a request that manager Walter Kessler, Loew's Ohio, present a trophy in her behalf to the winner of the "Miss Perfect 36" contest at the Ohio State Restaurant Association convention here Oct. 19. Miss Russell was invited to be a judge in the contest, open to all Ohio waitresses. The trophy will be tied in with her apperances in "Gentlemen Marry Brunettes" and "The Tall Men." . . . The Ohio State Journal voiced editorial approval of the new Ohio law banning showing of obscene movies to minors and the sale of lewd comic books. The law went into effect the first week in October.

COLUMBUS, O., NEWS—Betty Garrett, co-star in Columbia's "My Sister Eileen," spent four days here visiting her husband, Larry Parks, and making the publicity rounds for the picture which opens Oct. 19 at Loew's Ohio. Parks appeared here as the star in "The Teahouse of the August Moon." Joe Heidt, Columbus home office publicity staff, and Ray Nemo, Columbia Cincinnati exchange, handled Miss Garrett's local visit. . . . Robert Wile, secretary, Independent Theatre Owners of Ohio, announced the signing of Joseph Binder, Skyway Drive-In, Gibsonburg, as a member of the association. . . . Charles Sugarman, manager, World, has been vacationing in Miami.

Jack Silverthorne, manager, Hippodrome, Cleveland, was a study in indecision recently as he mulled the choice of finalists in his "Daisy Mae" contest spotlighting opening of UA's "The Kentuckian."

Cleveland

Distributor chairman Danny Rosenthal called an industry meeting in the 20th-Fox screening room to hear the telephone hookup on the Will Rogers Hospital Christmas Salute, a few weeks ago. . . . The Essicks, P. E., Ray and Jack, have taken over the 2800-seat RKO 105th Street Theatre, at Euclid Ave. and East 105th Street, effective Oct. 15. The house was built in 1921 by B. F. Keith as a deluxe vaudeville house. Later, it came under RKO operation and, until last year, it played first sub-runs immediately following the downtown RKO Palace. Jerome Shinbach, former RKO theatre division manager, took over the theatre lease in August, 1954, and operated it until just recently. Under the new arrangement, it will be operated independent of the Modern Theatre Circuit, which is owned by the Essicks and Howard Reif. . . . Max Mink, manager, RKO Palace, has resigned as exhibitor chairman, Audience Awards Poll, and is succeeded by Frank Manenti, manager, Loew's Stillman. Pressure of work for the engagement of the Danny Kaye show at the Palace was Mink's reason for withdrawing from the post. Manenti planned to call a meeting of his committee members as soon as possible. They include Leonard Greenberger and Louis Horwitz. . . . Richard A. Campbell, for the past 16 years manager, Sylvan, Sylvania, O., has been appointed postmaster, Sylvania. Civic minded ever since he moved from Toledo, O., to Sylvania in 1939, he has served as assistant village clerk, police and fire dispatcher, and district chief of the Sylvania volunteer fire department.

Denver

National Theatre Supply flew in the latest Simplex projection and sound equipment and installed it in the eighth floor suite at Fitzsimmons Army Hospital occupied by President Eisenhower. While it has not been announced when the President will be able to see a film, the first film seen by Mrs. Eisenhower was 20th-Fox's "The Seven Year Itch." The installation was made by Robert Tankersley. He received a commendatory telegram from Spyros Skouras, who had made the arrangements through the army aide to the President. . . . Robert W. Selig, division manager, Fox Inter-Mountain, has been made a director of the newly-formed Denver Improvement Corporation. The organization will strive to protect and improve the downtown business section, so as to maintain and improve trade. . . . Leonard Leigh, in theatre management for 15 years in New Mexico, Nebraska, and Iowa, has been named manager, Civic Theatres' Oriental. . . . Robert Lotito, former manager, Denham, has been made publicity manager, Columbia.

National Theatre Supply is establishing a branch in Salt Lake City with Ray Miller, who has been in the theatre equipment business for nine years, as representative. The branch will be located at 368 East First South, on Film Row. The branch will offer all of the National Theatre Supply equipment and services. . . . Variety Tent 37 directors have authorized the purchase of $12,000 worth of furnishings for their new clubrooms in the Cosmopolitan Hotel, and hope to be able to set the date for the grand opening before Nov. 15. The Tent has been without clubrooms since a disastrous fire about three years ago, which gutted the former quarters. . . . Lloyd Boreing has returned to his former post as city manager, Atlas Theatres, Lamar, Colo. He quit a few months ago to accept a similar post with Fox Inter-Mountain, Ft. Collins, Colo. He succeeds Edward Specht, who was moved to Golden, Colo., to manage the Golden, where he succeeds Phil Hile, resigned. . . . Earl Bell, branch manager, Warners, is in St. Joseph's Hospital recuperating from a mild heart attack. . . . Archie Goldstein, who has been operating the World, leased the closed Uptown. He will close the World when he reopens the Uptown.

Frank H. Ricketson, Jr., president, Fox Inter-Mountain Theatres, and manager, eastern division, National Theatres, has promoted Robert Bothwell from manager, the Denver, to a similar post at the Fox, Detroit. Paul Pyday, publicity manager, Fox Denver theatres, has been made manager, the Denver. Alberta Pike will take over advertising, while Jo Ann Sherman will handle the special activities department. At the same time Ricketson moved Charles Allum from the city managership, Laramie, Wyo., to a similar job at Rock Springs, Wyo., where he succeeds James Auten, who quit to enter the advertising business. The Laramie post went to Nino Pepitone, manager, Lincoln, Cheyenne, Wyo.

Fox Inter-Mountain Executive Victim Of Worst Plane Disaster

DENVER—A. J. Plouff, 41, merchandising supervisor, Fox Inter-Mountain Theatres in seven Rocky Mountain states, was a victim of the worst passenger airplane disaster this country has known. He was on a business trip from Denver to Salt Lake City when the plane hit a mountain west of Laramie, Wyo., killing all 66 on board. With Fox for several years, he was a veteran of World War II. He is survived by his wife, Jane, two children, and his parents.

Des Moines

The Cascade, Cascade, Ia., which has been closed for several months, has reopened with shows on Tuesday and Wednesday night. . . . The house at Calmar, Ia., has closed, leaving the community without a theatre for the first time in 45 years. Myrtle Svendsen, Decorah, Ia., operator of the house, moved to Keokuk, Ia., and the shows have been discontinued. Herman Field, operator of theatres at Clarinda, Ia., with Pioneer Theatre Corporation, Minneapolis, is observing his 25th year in the industry, while the Pioneer circuit is also observing its silver anniversary in Iowa. . . . The suit filed by Timber Structures, Portland, Ore., against the Town and West-Vue Drive-Ins has been withdrawn with the damage suit settled out of court. The firm had brought the suit for money it alleged was owed for work done on the theatre screen structures. . . . Women along Film Row are planning to form a Des Moines chapter of WOMPI. Dorothy Pobst, UA, was in charge of the organizational meeting. . . . The annual Variety Club Christmas party will be held Dec. 12 at the Jewish Community Center.

Jacksonville

A group of October birthday celebrators who were honored at a luncheon in the Studio Theatre by the FST home office staff included FST president Louis J. Finske and booker Pete Hillman. . . . Ziggy Vorzimer, National Screen salesman, was in showing his Christmas lines of trailers and accessories. . . . Columbia has advanced Paul Hargette, branch manager to a bigger post as head of the Atlanta branch. Martin Kutner, former Columbia staffer, Washington, replaced Hargette here. . . . Janice Claxton, MGM, 22-year-old president, local WOMPI, is now director of WOMPI's eastern division, including Charlotte, Atlanta, Memphis, New Orleans, Washington and Jacksonville, following her election at the New Orleans convention. . . . . Distributor executives at local booking offices were Ollie Williamson, Warners, and Bob Ingram, Columbia, both of Atlanta. . . . The San Marco has launched a series of "Theatre Classics," a group of French, English and American films to be shown during the winter season. . . . Jack Galloway is a new United Artists salesman, taking the place of Jack Rigg, now an independent booker. . . . Variety Club leaders Thomas P. Tidwell and Carl Carter have received a large number of applications for membership following an appeal they made to non-members in the industry at a meeting in the Studio.

The recent opening of the world premiere of MGM's "Trial," Orpheum, Denver, attracted enormous crowds. Here KTLN's mobile unit and the special Buick convertible are shown to climax the all-encompassing campaign which paid off at the boxoffice. Emery Austin's field press staff went to town and employed every stunt feasible to create interest.

Los Angeles

The Alto, operated by the Fanchon and Marco circuit, has been shuttered, and will be leased as a church property. . . . Jack Brower, owner, Town, is recuperating from an operation. . . . Gail Parker, salesman, Paramount, resigned his post to become an independent cameraman. . . . The Film Row Club, holding its first meeting of the fall season, discussed plans for a Christmas dance and also mapped a campaign for a Red Cross bloodbank drive. . . . The gals at National Theatre

Alliance Circuit Gives Awards At Meeting

INDIANAPOLIS—The 20th annual fall meeting of Alliance Theatres was held recently in the Sheraton Lincoln Hotel, attended by all managers, assistant managers, associates, and home office personnel, to some of whom awards were distributed for participation in the 19-week annual drive held by the circuit. Cash prizes totalled $25,000.

Gene Durr, manager, State, Anderson, Ind., was the over-all winner, receiving a cash award of $400. Robert Jackson, manager, Jefferson, Ft. Wayne, Ind., and Otis Bolinger, manager, North and South Drive-Ins, Kokomo, Ind., were tied for second place and received $175 each. Winners of showmanship contest prizes were Dan Kerski, manager, Paramount, Anderson; Richard Kammann, manager, Gala, Garrett, Ind.; and David Smith, Miller, Woodstock, Ill. A. A. Arveson, district supervisor, Illinois and Wisconsin, was the winning supervisor in showmanship. A special award for outstanding work went to Kenneth Boles, central Indiana supervisor.

Regular vending awards for the best job done in vending cents per person went to Howard Tilley, manager, State and Roxy, Logansport, Ind.; Ben Batchfield, manager, Riveria, Anderson; and Bolinger. Extra revenue awards for promotional activities went to John Isely, Fond Du Lac, Wis.; Myron Sands, Knox, Knox, Ind.; and Don Hammer, manager, Starlite Drive-In, Kankakee, Ill.

Loraine Cass Elected New WOMPI Head

New Orleans—Loraine Cass, New Orleans, secretary to United Artists southern district manager George Pabst, was elected the new president of WOMPI during the association's second annual convention last fortnight at the Roosevelt Hotel, which attracted approximately 175 members. Mrs. Cass succeeds Verlin Osborne, Paramount, Dallas.

Other officers elected were Florence Long, General Theatre Supply, Toronto, Canada, vice-president; Gladys Hawkins, Wilby-Kincey Theatres, Charlotte, recording secretary; Janice Claxton, MGM, Jacksonville, Fla., director, eastern region, and Billie Webb, 20th-Fox, Dallas, director, western region.

Reelected were Mrs. Lee Nickolaus, Lippert, New Orleans, corresponding secretary, and Mrs. Neil Middleton, MGM, Atlanta, treasurer.

The general business session got underway on a Saturday morning, following registration, the meeting of board members under Verlin Osborne, and the president's forum, in which presidents of all 10 clubs met under the chairmanship of Mrs. Laura Kenny, Atlanta, on Friday. Convention delegates were welcomed to the city by Councilman Victor H. Schiro, acting on behalf of Mayor deLesseps S. Morrison.

Saturday afternoon and night were devoted chiefly to social events, climaxed by a banquet and ball over which Miss Osborne reigned as Queen WOMPI.

The theme of the convention, "WOMPI-World Wide," was portrayed at the ball by Her Majesty's maids, all local WOMPI, who represented America and the countries where WOMPI plans to have organizations, including France, Holland, China, Ireland, Italy, Spain, England, and India. Their headdresses, all symbolic of the land they represented, were designed by Beverly Ann Balencie and Helen Simonson.

The convention ended Sunday following a plantation breakfast, a workshop, and an association board meeting with the new president presiding.

Supply held a baby shower for Shirley Wallen, secretary to Bundy Smith, branch manager. . . . Burton Robbins, vice-president and sales chief, National Screen, was here to attend the convention of the Theatre Owners of America. He plans stopovers in Denver, Salt Lake City, Seattle, and San Francisco. . . . Currently observing their 25th anniversary, Mr. and Mrs. Ezra Stern have announced the engagement of their daughter, Carole, to Jerry Rubin, an architect. Stern is serving as chief barker, Variety Club Tent 25.

Ray McNamara, manager, Allyn, Hartford, Conn., recently greeted Meg Myles, featured player in Allied Artists' "The Phenix City Story" during her promotion visit.

Minneapolis

Ralph Green has reopened the Hollywood, South St. Paul, Minn., which has been closed since 1953. Theatre has been completely refurbished and a wide-screen and CinemaScope installed. . . . CinemaScope has been installed in the Kreiger, Gackle, N. D.; Park, Bricelyn, Minn.; and Roxy, Clarkfield, Minn. . . . Theatre license fees in St. Paul, Minn., have been increased 20 per cent, according to an ordinance passed recently by the City Council. The measure was one of many passed by the Council increasing license fees and establishing new ones to obtain increased revenue for the city. . . . Sam Idelkope and John Louis will replace Stan McCulloch as bookers, Paramount. McCulloch rejoined RKO as a salesman. . . . Dorothy Higgins, former ledger clerk, Paramount, has been promoted to booking clerk. . . . Ben Berger, president, Berger Amusement Company and North Central Allied, was in New York on business. . . . Marilyn Miller, daughter of LeRoy Miller, U-I branch manager, is engaged to Bill Diehl, film critic, St. Paul Dispatch and Pioneer-Press. . . . Another engagement of interest to the industry is that of Geoffrey Nathanson, son of Gilbert Nathanson, partner, Cloquet Amusement Company, to Elayne May Nagin, Beverly Hills, Calif.

New Haven

The Bowl Drive-In, West Haven, Conn., is planning on enlarging the outdoor theatre to twice its size, provided State Police okay the project. . . . With spring, it may be that the Tolis interests in Meriden, Conn., start their proposed drive-in. . . . Charles Lane, New Haven Drive-In and Summit Drive-In, Branford, Conn., was in the New Haven Hospital for surgery. . . . The Arch Street, New Britain, Conn., was scheduled for an Oct. 19 reopening under the Perakos management. . . . Sperie Perakos was among theatre friends attending the wedding of Jim Landino, manager, Hi-Way, Bridgeport, Conn. . . . W. J. Turnbull, vice-president, National Theatre Supply, was in for a confab with Ralph Mauro, NTS New Haven-Albany manager. . . . Connecticut film men, attorney Herman M. Levy, New Haven, was elected TOA general counsel for a ninth term, and Al Pickus, Stratford exhibitor, was made vice-president at the Los Angeles convention. . . . Sam Hadelman, Grand, was home ill. . . . The Hillcrest, Taftville, Conn., is not to be reopened as planned.

HARTFORD, CONN., NEWS—The conventional theatre population of suburban East Hartford is now down to two. The 800-seat Astor has been turned into a furniture warehouse. Operating houses in the town are Burnside and Eastwood. . . . Lou Lipman and Morris Keppner, Mansfield Drive-In, Willimantic, Conn., are running "Dollar a Car" Nights on Monday and Tuesday for the remainder of season. . . . The Perakos, Southington, and Plainville Drive-Ins are now using 24-sheets, believed to be first such practice for a Connecticut outdoor theatre. . . . Arthur T. O'Brien has been named manager, Lockwood and Gordon's Webb Playhouse, Wethersfield, Conn. . . . Alfred Alperin, son of Mickey Alperin, general manager, Hartford Theatre Circuit, is now managing the Rialto, Windsor Locks, Conn., succeeding David Magliora, resigned. . . . Harry F. Shaw, division manager, and Lou Brown, advertising and publicity chief, Loew's Poli-New England Theatres, visited Lou Cohen, Loew's Poli, and Fred R. Greenway, Loew's Poli Palace.

New Orleans

Actresses Beverly Garland, Nancy Gates, and Marie Windsor will be in town soon for "Swamp Women," a Woolner Brothers production which will be filmed on Bayou Lacombe, plus a few sequences in New Orleans, which will include a Mardi Gras scene in the Court of Two Sisters. The shooting was slated to start on Oct. 17. The Woolners own and operate the local Air Line Drive-In. . . . Roy Nicaud, former salesman, Lippert, and more recently manager, Howco Exchange, Atlanta, was appointed field representative, Distributors Corporation of America, to cover the five southern film exchange areas, with headquarters in New Orleans. . . . Don Kay, who has followed the route of movie roadshows for many years, has acquired "Girl Gang" for roadshowing in Florida, Georgia, Alabama, Tennessee, Mississippi, and Louisiana. His latest was "Naughty New Orleans," a Rebel production in which he and Woolner Brothers are interested. . . . Cecil Kelly closed the Cil, Stamps, Ark. . . . M. A. Connett who recently purchased the Strand, Kosciusko, Miss., appointed Claude W. Clay, Louisville, Miss., manager. Connett closed the theatre for several weeks for over-all renovations and remodeling, which included installation of new seating and air conditioning, overhauling of sound equipment, and rewiring of entire building. . . . The WOMPI October luncheon meet on the 12th at the New Orleans Hotel was for members only. Club business was related and discussed.

Ron Ormond, independent producer, was here on a combined business and pleasure trip. Ormond, a native of Louisiana, has been on the west coast for a number of years, his latest production being "Daughter Of Davy Crockett," in CinemaScope and color, which he produced for Panorama Pictures Corporation, Meridian, Miss., headed by theatre owners A. L. Royal, Meridian, and T. V. Garroway, Prentiss,

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Miss. The movie is scheduled for release in January. . . . Paramount home office executives George Weltner, world-wide sales head, Hugh Owen, vice-president, Paramount Film Distributing Corporation, Charles Boasberg, special assistant to Weltner, and Gordon Bradley, Atlanta, southeastern division manager, met here with branch manager William Holiday and staff to discuss sales plans for the distribution of new product and concomitant advertising and publicity campaigns.

New York

Henry Danziger, New York Film Board of Trade, is reported doing very nicely after his recent surgery at Mainonides Hospital, Brooklyn. . . . Booker Sid Perle has left Brandt. . . . Sid Kulick is back at the Bell Film Exchange, after having concluded a successful business trip through the Buffalo territory. . . . The wife of Allied Artists cashier Norman Benchik recently gave birth to a baby girl. . . . Student booker John Pascall has left Columbia. . . . The Fox Family Club recently held a cocktail party at the exchange. . . . Barbara Lefkowitz, Paramount accounting department, will be the new secretary to the sales manager. . . . Paramount print booker George Casiano announces the birth of a daughter.

Benjamin D. Gladstone, film buyer, Century Theatres, was honored recently in his home community by the East Meadow Jewish Center. The affair was a dinner-dance designed to put into high gear the building fund drive for the center. . . . Dave Robbins, industry veteran who has been with Columbia for 26 years, returned to the home office following a one year sick leave. Formerly chief projectionist, he has been assigned to the print department. . . . Spyros P. Skouras, president, 20th-Fox, and Joseph H. Moskowitz, vice-president and eastern studio representative, returned from Paris following a series of meetings there with leading European filmakers on CinemaScope production matters. They also met with studio production head Darryl F. Zanuck in London.

Ernest Lehman, screen writer, was in from Hollywood to confer with Rocky Graziano and his wife on the script of "Somebody Up There Likes Me." . . . Joel Bezahler, MGM sales department, became a grandfather. . . . Betty Comden and Adolph Green, who wrote "It's Always Fair Weather," have returned to the MGM studios on the coast to start work on the screen play of "Wonderland," the Cole Porter cavalcade which Arthur Freed will produce with an all-star cast.

Philadelphia

At Variety Club Tent 13, "Teen-Age Crime Wave" was screened through the courtesy of Columbia. . . . Through the cooperation of Pete Tyrell and the management of the Arena, the Variety Club Camp benefitted from receipts of an afternoon and evening performance of "Ice Capades" on Oct. 16. . . . The SW Felton resumed playing German pictures. Jack Allen is manager. . . . Motion Picture Associates of Philadelphia, Inc., will hold their annual meeting Oct. 24 at the RKO projection room. Buffet dinner will be served and an election of officers held. . . . Florence Weiner, Buena Vista office manager-bocker, made a trip to Washington and came back with a lot of dates.

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Plank Named Manager Of Reading Embassy

READING—Eugene E. Plank, Temple, Pa., formerly of Harrisburg, has been named manager, Embassy, it was announced by L. R. Golding, district manager, Fabian Theatres, Inc.

Plank will be resident manager, Embassy, and temporary city manager, Reading and Mt. Penn Drive-Ins. Earl Sitlinger will continue in the position of assistant manager.

Plank came here five years ago as assistant to Paul Glase and has been manager, under Glase, of the two large drive-ins. Since the death nearly a year ago of George Gross, assistant manager, Embassy, Plank has been assistant to Glase in the Embassy as well as directing operations of the drive-ins.

Volunteer leaders in the unfinished fight against polio recently visited the Georgia Warm Springs Foundation, Atlanta, and planned for the 1956 March of Dimes. Left to right are Ralph W. Pries, Philadelphia chairman; patient William C. Hummel, Wilkes-Barre; and Mrs. A. J. Mayer, polio campaign chairman, Scranton, Pa.

. . . William Doyle is now sales manager, United Artists, where Jack Zamsky has been promoted to city salesman, and Irving Zuono, booker, has been upped to salesman in the Harrisburg, Pa., and New Jersey territories.

DeLuxe Theatres Buying and Booking Service is now handling the Capital, Hallstead, Pa.; Strand, Bangor, Pa.; Key, Hazleton, Pa.; Alton, Hazleton, Pa.; Orpheum, Odwigsburg, Pa.; and Himmler. Dallas, Pa. . . . The Circus Drive-In, Hammonton, N. J., is now under construction. It will have a 750 car capacity with room for expansion. All steel screen towers for a 100 ft. x 40 ft. screen is being constructed by Selby Towers, Akron, Ohio. . . . "Queen Bee" was screened at Variety Club Tent 13 through the courtesy of Columbia. . . . The Tent is going to hold a Hallowe'en fun fest on Oct. 29, with music by Harry Dobbs Orchestra and prizes for best costumes.

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HARRISBURG, PA., NEWS—A proposal to assure equal pay for women doing the same job as men is before the Senate after being approved by the House. The bill as passed by the House would forbid any employer in industry, trade, business, or profession from discriminating in payment of wages between men and women workers. . . . Gerry Wollaston, Jr., son of E. G. Wollaston, manager, State, reported recently to the Naval Air Station, Willow Grove, Pa. A member of the NROTC at Pennsylvania State University for three years, young Wollaston transferred to the regular Navy. . . . Bernard Bispeck, manager, Senate, became the father of his second boy.

READING, PA., NEWS—Eugene Plank, manager, Reading and Mt. Penn Drive-Ins, and assistant to the late Paul E. Glase, manager, Embassy, and Fabian circuit interests, has taken over Glase's duties until a new manager is designated by the owners. Glase's secretary, Marion E. Reisig, who has had many years' experience, and other members of the Embassy staff are handling routine affairs. . . . Manager J. Lester Stallman, Astor, is showing an extra attraction of unusual local interest, film scenes in towns near Reading and "people you know," well-known personages in the communities nearby.

Pries Leads Polio Fight In Philadelphia

PHILADELPHIA—The future of the fight against polio will depend in large measure upon the success of the March of Dimes next January, according to Ralph W. Pries, who will act as chairman for the 1956 Dimes drive here. Pries recently returned from meetings with volunteer leaders in the polio appeal, at Atlanta and Washington. Campaign preparations were outlined for an all-out drive which will seek to raise $47,000,000 throughout the nation.

Executives of the Philadelphia Chapter who attended the polio workshop meetings in Washington included Chapter chairman Victor H. Blanc, Edward Emanuel, and Howard Minsky, who will serve as campaign vice-chairman with Pries; and Mrs. Kathryne Sura, Frank Fellows, and George A. Welsh.

Tax and assessment authorities here have granted Schad Theatres, Inc., reductions in tax valuations of two properties, the Astor, reduced from $381,000 to $350,000, and the Strand, reduced from $86,000 to $81,000. This will materially reduce the city, county, and school tax bills collected on the two theatres. . . . Arranged by J. Lester Stallman, manager, Astor, a color-sound movie, "Cross Roads," describing the work of the Community Chest, was made by a cast of people and camera men here and is being shown this month by the Astor, Park, Embassy, and Strand to aid the Chest in its 1955 campaign, now starting.

SCRANTON, PA., NEWS—Paramount Theatres announced the advancement of John Gibbons to manager, Strand and Riviera, succeeding Tom Jones, who has severed his association with the circuit to enter private enterprise. Gibbons was formerly manager, Capitol, Pottsville, Pa., and will be succeeded by Thomas Brenzo, former manager, Strand, Sunbury, Pa. That vacancy will be filled by Paul Stone, former manager, Capitol, Bloomsburg, Pa. Edward Krapf, former manager, Capital, Hazleton, Pa., has been promoted to the Paramount, Wilkes-Barre, Pa., filling the post vacated by Frank Kovaletz, who has become assistant manager, concessions, Disneyland. Krapf will be succeeded at Hazleton by Neil Conway, former manager, American, Pittston, Pa. Joe Melan, formerly of the Kingston, Kingston, Pa., goes to the American, Pittston, and the vacancy at the Kingston will be filled by Sam Friedman. . . . The former Leader, more recently the RCA, has been sold to Mr. and Mrs. Charles Lamanna, who plan to convert the theatre into a store. . . . An informal party at the Blue Lantern Restaurant was recently tendered Tom Jones, former manager, Strand, who recently resigned to enter the advertising business. . . . Marge Kerrigna, Comerford, has resigned, succeeded by Jane Williams. . . . Patsy Neary, Comerford, has returned to her post following a three week illness. . . . Comerford home offices announced personnel changes. Manager William Kays is temporarily at the Riviera, Binghamton, N. Y., while the Capitol is being readied for the presentation of live shows in about six weeks. Paul Tigue, former manager, Westside, has been sent to the Majestic, Bridgeport, Pa., succeeding Willard Matthews, who will return to this area. Tigue is being replaced at the Westside temporarily by Bob Murrin, relief manager.

Pittsburgh

Bette McLaughlin, formerly in public relations, KDKA-TV, has succeeded the late Alice Ziegler as Variety Club secretary. Contributions to the Alice Ziegler memorial should be sent to the Catherine Variety Fund, Inc., Alice Ziegler Memorial, Commonwealth Trust Company, Pittsburgh. . . . Jack Judd, Columbia manager, and staff are set for the Jack Cohn Drive, which gets under way this month. . . . State Police are investigating the fire at Ephrata, Pa., which damaged the Roxi. . . . Downtown Johnstown, Pa., merchants inaugurated a full-scale Thursday night shopping schedule, and theatres cooperated by advertising "Shop 'N' Show Nite." . . . Harold Lund and his KDKA-TV gang hosted the Family Night party at the Variety Club.

James H. Rankin, Sr., 84, died recently. He had been in the retail business at Bridgeville, Pa., for more than half a century, and he was a theatre owner and manager there for more than 30 years. For a number of years he operated two theatres at Bridgeville, but in recent years only one had remained open. Surviving are his wife, Martha, and three sons.

St. Louis

Reopening of the Liberty, Murphysboro, Ill., was scheduled for Oct. 14, according to an announcement by John Marlow, head of the owner corporation. The theatre has been closed since it was heavily damaged by a fire a year ago. . . . Carson W. Rodgers, president, Rodgers Theatres, Inc., Cairo, Ill., was elected to receive the 33rd degree in Masonry in September, 1956. . . . Mrs. Zelma Unger succeeded Louis Magner as manager, Belasco, Quincy, Ill., a Dickinson Operating Company unit. Magner resigned recently to accept a position with Motorola, Inc. . . . Funeral services were conducted Oct. 3, for the wife of Ciro Pedrucci, vice-president, Frisina Amusement Company, Springfield, Ill., and the mother of Rani Pedrucci, circuit feature booker, and Joe Pedrucci, manager, Southtown and State. Mrs. Pedrucci had been in ill healtn for some time. . . . Willard Lemke is the new manager, Granada Theatre, West Salem, Ill., which is again operated by its original owner, Luther R. Ausbrook. . . . David G. Arthur, head, booking department, Fanchon and Marco-St. Louis Amusement Company circuit, and chief barker, Variety Club, was in New York, where his daughter, Maureen, was scheduled to appear on the Garry Moore TV show the morning of Oct. 14.

San Antonio

The City Council at Midland, Tex., has agreed to rezone a tract of land to permit construction of a conventional theatre to be owned and operated by J. Howard Hodge. . . . The Tower Drive-In, Abilene, Tex., is currently installing a $5,000 marquee. . . . Robert L. Howard has been named east Texas representative, MPAA, replacing M. C. McLarry, who has retired due to poor health. . . . James Hopkins has been named manager, Circle Drive-In, succeeding Bentley Davis. . . . The Burnet and Circle Drive-Ins were recently purchased by E. L. Pack from Claude Ezell and Associates.

Military officers and aviation leaders attended the recent Washington opening of Warners' "The McConnell Story" at the Metropolitan. Seen, left to right, are Major Don O'Neil, Mrs. O'Neil, Col. Charles Short, Mrs. Short, Mrs. Brooks, Lt. Col. Leo C. Brooks, and Sid Hoffman, manager of the theatre.

Seattle

The Rex, Newport, Wash., operated by Snyder and Adams, has reverted to its former owner, Charles Bishop, who has closed it for the time being. . . . The Rose, Colfax, Wash., formerly owned by F. C. Weskil and Sons, has been sold to Vince Paskan. . . . Bill Stahl, National Theatre Supply salesman, attended the Independent Theatre Owners convention, held at the Florence Hotel, Missoula, Wash. . . . Upon recommendation of the Seattle Censor Board, no one under 21 years of age will be admitted to "I Am A Camera," which opened at the Paramount. . . . "Borscht Capades of 1955" was presented at the Palomar for a single performance. . . . Glen Haviland, 20th-Fox salesman, is convalescing a little longer before returning to full time work. . . . The Lido, Mt. Vernon, Wash., owned by R. A. Gardiner, has just installed a new Walker screen and ultra Panatar lenses. Equipment was supplied by National Theatre Supply. . . . "Simba, Terror Of Mau Mau" is ready for release, and it is available through Northwest Releasing Corporation.

Washington

Martin Cutner, former salesman, Columbia has been promoted to branch manager, Columbia, Jacksonville. . . . Sid Zins, publicity representative Columbia, is on crutches as a result of the removal of a spur from his heel at Doctor's Hospital. . . . Jerry Baker, managing director, RKO Keith's, was working with the famous Goldwyn Girls, who were in Washington in connection with MGM's "Guys And Dolls," which starts at RKO Keith's Nov. 16. Baker covered the radio and television stations with the girls and, as a special personal appearance, the girls were on hand for the launching of WTTG's Telerama, which was presented as a means of raising funds for Cerebral Palsy. The Telerama was broadcast from midnight, Saturday, Oct. 1, and ended Sunday afternoon.

BALTIMORE, MD., NEWS—Frank J. Durkee, head, Durkee Enterprises, is a patient for surgery at Union Memorial Hospital. . . . Harold Talmage Colley, press representative, New and Keiths, and Mrs. Colley are receiving congratulations upon the birth of a daughter. . . . The Abbey Lane, Dundalk, Md., is displaying currently an exhibit of typewriter art. The pictures were "painted" with a regulation office typewriter by a teacher at the Dundalk School.

SOUTHERN MARYLAND NEWS—General manager T. L. Harrison, Jr., Southern Maryland Theatres, says the 235 Drive-In, California, Md., closed on Oct. 4 after a good season. . . . Felix Hardgrave is now staff assistant, Park, taking over the post left vacant by the resignation of Lloyd Gabby. . . . Over at the Plaza, there is a new projectionist, Don Gaston. A new staff assistant is Dwight Chakales. New cashier is Janet Gehring, Park.

New Seattle Tent Votes Chief Charity

SEATTLE—A Variety Club meeting was held last fortnight at the New Washington Hotel to decide on the tent's charity and to nominate a working crew for the coming year. It was voted unanimously to name the Children's Heart Clinic, Orthopedic Hospital, as the charity.

Nominations were made for 20 men of whom 11 were to be elected by secret ballot as the working crew. The officers will then be selected by the crew.

Committees of volunteers were also being formed, including entertainment, publicity, membership, ways and means, and a house committee. Persons wishing to serve should get in touch with the following: Entertainment, Zollie Volchok; publicity, Jack J. Engerman; membership, C. B. Gustafson; ways and means, Bud Saffle; and house, Art Greenfield. A fund raising program, including bingo and dances, will be started as soon as headquarters are established in the new Washington.

The meeting was presided over by Bud Saffle. Dr. Robert Tidwell, head, Children's Heart Clinic, explained the functions and activities of the clinic. Ed Cruea, first assistant chief barker, talked on the legal aspects of forming the club and the charter, the rules of International Variety, and the legalities of setting up a non-profit organization. He was briefed by Gordon Culp, legal counsel. The board of directors, nominated by the membership at large, will take office Jan. 1 for the new year.

Those who attended the meeting included Jack Engerman, Dwight Spracher, Morrie Saffle, E. J. Fey, B. C. Johnson, Fred Danz, Frank Christie, Ed Cruea, Gus Gustafson, Doug Forbes, El Keyes, Paul McElhinney, Art Greenfield, Don Barovic, John Kane, Chas. Schuler, Bob Anderson, Art Gollofon, Lou Pressler, Jack Burk, Harry Landstrom, Arnie Eichenlaub, V. Stewart, Bob Clark, John Riley, Harry Plunkett, Tom Shearer, L. C. Tomlinson, Jim Brooks, Dick Rockey, Lou Goldsmith, Bud Hamilton, Charles Rosemeyer, and Bob Walker.

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PUSH-BACK CHAIR
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Combined with

THE TRADE SHOWS OF ALLIED, TEDA and IPA

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PRESENTED BY

ALLIED STATES ASSOCIATION OF MOTION PICTURE EXHIBITORS
THEATER EQUIPMENT & SUPPLY MANUFACTURERS ASSOCIATION
THEATER EQUIPMENT DEALERS ASSOCIATION
INTERNATIONAL POPCORN ASSOCIATION

Hotel Morrison, Chicago, Ill. November 6, 7, 8, 9, 1955

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4 Leading Motion Picture Organizations combine into 1 gigantic

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OVEMBER 6•7•8•9

CONVENTION PREVIEW ISSUE

●

The PHYSICAL THEATRE and EXTRA PROFITS departments of **Motion Picture EXHIBITOR** combine for this one issue in order to bring to theatremen a pre-convention report of what awaits them in Chicago in what is destined to be one of the industry's greatest meetings.

Combined Issue Date
OCTOBER 19, 1955

50,000,000 times a day . . .
IT'S A MATTER OF **PREFERENCE**—

Coca-Cola is the most asked-for soft drink in drug stores!*

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SELL
Coca-Cola
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Of theatres handling beverages more than 3 out of 4 sell Coke!

*1954 surveys by Alfred Politz Research, Inc.

LAYING IT *On The Line*

Curious, But Cautious

At the recent convention of the Society of Motion Picture and Television Engineers Loren L. Ryder, head of engineering and sound at Paramount Studios, read a paper which contained some statements that made sense, and many that appear to be way off base.

Mr. Ryder's basic theme was that the industry, particularly exhibition, should pause and consider the economic value of any future technological and equipment changes. There can be no arguing with this suggestion, even though it has been made many times previously. However, it is when Mr. Ryder attempts to place the manufacturers of theatre equipment and supplies in the role of the money grabbing villain that we think he is as wrong as he can be.

The suggestion that, "from here on out every technical man, and in particular every equipment company, should well consider the economic cost and economic value of their proposals for the best interest of the industry," seems rather strange coming from a spokesman of production and distribution, whose policies are causing theatremen more woe than any equipment manufacturer or dealer could, even if he tried.

In addition, the impression given by Ryder is that exhibitors can be forced into buying equipment they don't really need. We feel sure that if Mr. Ryder spoke to some equipment salesmen or exhibitors he would get an interesting picture of how "easy" it is to sell a theatreman something he doesn't think he needs, and needs badly.

Of course, there are a very small number of manufacturers who will try to oversell their products, but they don't remain in business very long. There are few exhibitors who will make another purchase from someone whom he thinks has sold him a bill of goods. The great majority of reputable manufacturers are aware of this, and few of them attempt to defy common sense laws of economics.

It is very true that theatre equipment men attempt to bring out new and improved products; if they didn't they would soon be out of business. Mr. Ryder says that if a "device cannot pay its way it should be dropped." Again, there is no arguing with this point. However, we think it is an insult to the intelligence of both the manufacturers and exhibitors to assume that they are not conscious of this fundamental idea.

This special combining of the PHYSICAL THEATRE and EXTRA PROFITS Departments is devoted to our annual pre-convention issue. Perhaps it would do Mr. Ryder some good to go through some of the features and advertisements. They will show him that the theatremen who attend the Trade Show will be able to see hundreds of new and improved items. And a visit to the Trade Show floor November 6, 7, 8, 9 will also show him that the theatre operator is a curious, but very cautious individual when it comes to buying almost anything.

PHYSICAL THEATRE Combined with EXTRA PROFITS
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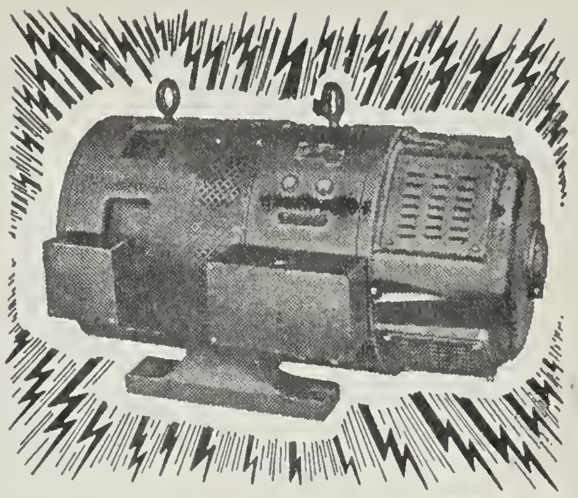

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"RO-RO" CONVERTER
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An auxiliary which permits satisfactory operation of 3-phase rectifiers off single-phase lines. Send for details.

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Just Like Going To School

ON November 6, in Chicago's Morrison Hotel, theatremen from all over the country will once again have the opportunity of attending the TESMA, TEDA, IPA Trade Show, which is being held in conjunction with the convention of the Allied States Association of Motion Picture Exhibitors.

The hundreds of theatre equipment manufacturers and dealers have spent thousands of hours planning and organizing their exhibits, and readying new and improved pieces of equipment for this annual giant Trade Show. They base their plans on their personal experience with theatremen, on field reports, and reaction to exhibits and equipment displayed at previous shows. However, there is still only one person who can decide the fate of this, and future Trade Shows—the individual theatreman.

Therefore, in order to get a better perspective of next month's show, we have taken a sampling of exhibitor opinion about the value of Trade Shows, and where, if any, improvements and changes should be made. As the reader will notice some of the theatremen represented here, while active in industry affairs in their own territory, are not those who usually make the headlines. The opinion of national industry leaders is, of course, invaluable. However, we believe that in matters which have to do with the day-to-day operation of theatres, that the views of the theatre operators who make up the rank and file of the industry, are of equal importance, and equally illuminating.

Learn First Hand

"Attending Trade Shows held in connection with the annual conventions of national exhibitor organizations is like going to school," was the interesting opinion expressed by Harry Lamont, president, Lamont Theatres, Albany, N. Y.

"You learn first hand a variety of invaluable things about the technical and mechanical operation of theatres—indoor and outdoor," Lamont continued.

Literature Valuable

Commenting on last year's TESMA-TEDA-IPA Trade Show, Lamont said, "I carried away a mass of notes, circulars and booklets. The total material was probably eight inches high."

Lamont revealed that he spends about 10 hours visiting the exhibit area, and that he "looks, and talks and studies." The manufacturers, or their engineers are present, Lamont said, and you can ask them questions, and obtain prompt and authoratative answers "you can never hope to get elsewhere."

In his general discussion of Trade Shows, and their value to theatremen, this veteran exhibitor brought out a point which illustrates the value of these exhibitions.

"I had cleaned lenses by rubbing for years," Lamont revealed, "because that was what I had been taught, but it was wrong. I learned about a special detergent at a Trade Show that effectively removes oil and dirt from lenses without scratching the surface. In addition, I learned how to apply it properly right there in the Trade Show booth."

Lamont offered one suggestion for possibly improving or expanding the scope of these shows, and that was to evolve some plan which would permit the smaller manufacturers to display their equipment.

Basic Ideas

Both Morris Keppner, Mansfield Drive-In, Willimantic, Conn., and Barney Tarantul, Burnside Theatre Corporation, East Hartford, Conn., attend the Allied TESMA-TEDA-IPA Convention and Trade Show because of the "basic ideas" instilled in the annual program.

Keppner feels that the Show, above all comparable presentations in the country, actually brings the problems of independent exhibition down to the local level, without the customary generalities, and explains how and why an independent operation improves its grosses through intelligent planning.

Tarantul contends that the Show in past years has provided him with "many, many sound, well-intentioned ideas on both promotion and buying as well as projection and theatre maintenance. These are very important to the independent exhibitor today," he said.

Makes Purchases

Julian Rifkin, vice-president, Rifkin Theatres, Boston, operating conventional and drive-in theatres, stated that the trade shows connected with national conventions are of extreme importance to exhibitors. "I like to keep up with the new devices and innovations and to see the latest models first hand. I make purchases at these trade shows, and expect to do so at the Allied-TESMA-TEDA-IPA Show in November. I am always on the lookout for new lines, such as screen services, new lamps, new speakers and anything of improvement in refreshment equipment."

Asked for some suggestions as to improving trade show exhibits and demonstrations, Rifkin said, "It is my opinion that not enough companies exhibit their products. Every company, no matter how small, should display its product. Sometimes I like to buy from the independents

(Continued on page PT-EP 26)

Pre-Convention Issue of

PHYSICAL THEATRE

Combined with

EXTRA PROFITS

October 19, 1955

Detailed Information About Exhibits At The TESMA Trade Show

THE Trade Show this year will present to the theatreman, as usual, a tremendous number and variety of equipment. This opportunity to study almost every possible item necessary for theatre operation is one of the major reasons for the Trade Show's existence. However, the individual who walks into the exhibition area of the Morrison Hotel, Chicago, might very well miss visiting some display merely because he could not find, or did not know that it was there. Therefore, we are once again presenting this detailed list of booth information as furnished by the various firms exhibiting.

The following is a detailed account of who and what will be at the various exhibits. The letter (S) indicates that souvenirs will be available. The letter (L) indicates that literature of some kind will be distributed.

ADLER SILHOUETTE LETTER COMPANY—Will occupy booths 119 and 120. Included among the equipment to be seen are two-tone plastic and aluminum letters, remova-panel type glass-in-frame equipment, stationary glass-in-frame, and "Sectionad" porcelain enamel display.

Attending the exhibit and available for interview and consulation will be Ben H. Adler, president, and Richard Strauss, vice-president. (L).

ALTEC SERVICE CORPORATION & ALTEC LANSING CORPORATION—Will occupy booths 55 and 56. Included among the equipment to be seen are theatre speakers, and the Altec Todd-AO equalizer-switching-relay rack.

Attending the exhibit and available for interview and consultation will be the following from Altec Service: H. M. Bessey, executive vice-president; Marty Wolf, sales manager; F. C. Dickely, central division manager; Bert Ennis, publicity director; C. S. Perkins, operating manager. A number of Altec Lansing representatives will also be present. (L).

AMERICAN SEATING COMPANY—Will occupy booths 37 and 38. Included among the equipment to be seen are the full line of Bodiform theatre chairs.

Attending the display and available for interviews and consultation will be J. J. Thompson, general sales manager; R. J. Hemkes, field sales manager; M. E. Kornbluth, divisional sales manager; R. O. Ives, divisional sales manager; K. Dickinson product manager, theatre sales; and P. C. Nelson and G. E. Graber, salesmen. (L).

AUTOMATIC DEVICES COMPANY—Will occupy booth 7. Included among the equipment to be seen are stop, start, and reverse curtain controls, and curtain track.

Attending the display and available for interview and consultation will be W. A. Smith, Jr., plant manager. (L).

BALLANTYNE COMPANY—Will occupy booths 49 and 50. Included among the equipment to be shown is a complete line of sound and projection equipment for indoor and drive-in theatres.

Attending the display and available for interview and consultation will be R. S. Ballantyne, president; J. Robert Hoff, vice-president and sales manager; I. M. Brown, chief engineer; and E. J. Nelson, sound engineer. (L).

BAUSCH & LOMB OPTICAL COMPANY—Will occupy booth 95. Included among the equipment to be shown are CinemaScope attachments, Cinephor projection lenses, sound reproducers, condensers, and 16mm. CinemaScope lenses.

Attending the display and available for interview and consultation will be M. H. Stevens, manager; R. N. Deneen, product supervisor, P. M. Stoehr, assistant manager; and D. H. Peterson, product supervisor. (L).

CARBONIC DISPENSERS, INC.—Will occupy booths 25 and 26. Included among the equipment to be shown are self contained soft drink dispensers, and a carbonator for manufacturing soda water for carbonated beverages.

Attending the display and available for interview and consultation will be Orie Schow, divisional sales representative. (L), (S).

CENTURY PROJECTOR CORPORATION—Will occupy booth 58. Included among the equipment to be shown are the horizontal VistaVision projector and soundhead, and new and improved standard theatre projectors.

Attending the display and available for interview and consultation will be W. D. Hausler, vice-president and general manager; Larry Davee, sales manager and engineer. (L).

DRIVE-IN THEATRE MANUFACTURING COMPANY—Will occupy booths 47 and 48. Included among the equipment to be shown will be drive-in speakers, directional signals, marquee letters, screen coatings, screen towers, and a complete line of equipment for outdoor theatres.

Attending the display and available for interview and consultation will be George P. Heller, president; F. W. Keilhack, sales manager; H. E. White, assistant sales manager; L. E. Higginbotham, plant supervisor; and John Stanhart, engineer. (L).

(*Continued on page PT-EP 21*)

announcing the new "Red Arrow" 90 to 135 Ampere SELENIUM RECTIFIER by Strong

Never Before Has Such a High Quality Rectifier Been Offered at Such a Low Price!

Engineered by arc lamp and rectifier specialists, the new Red Arrow possesses desirable features heretofore reserved for more costly equipment. It is without question the most efficient, economical rectifier ever developed for converting three phase alternating line supply current to direct current for use at the arc.

Output control is made simple by convenient tap switches located on the front of the rugged heavy gauge sheet metal case. The selenium plates are completely moisture-proof to insure reliable operation in damp climates.

Ventilation is by forced draft provided by a heavy duty fan which cools the plates to room temperature. The plates are sufficiently spaced so that the draft passes between them and in direct contact with the rectifying surface.

For use with angle or coaxial trim high intensity projection arc lamps

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Please send free literature on Strong Rectifiers.

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THEATRE ____________________
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3 Simplex Improvements

One of the advantages of a Trade Show is, of course, the opportunity to get a first-hand look at the new and improved pieces of equipment that are displayed there; many for the first time.

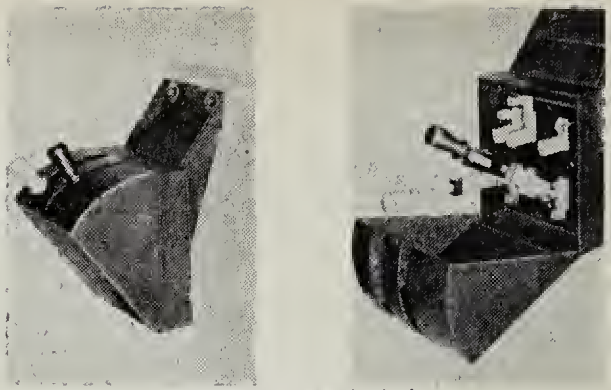
The forthcoming Trade Show in Chicago is no exception to this pattern. The theatreman will have the chance to thoroughly investigate and study a number of new items, and the many products which have been vastly improved.

Simplex Improvements

The National Theatre Supply exhibit will feature a number of improvements in the Simplex projection equipment which are now being made available to the trade. One of these is the Simplex XL mechanism equipped with special f/1.7 light shields and a water cooled trap and aperture.

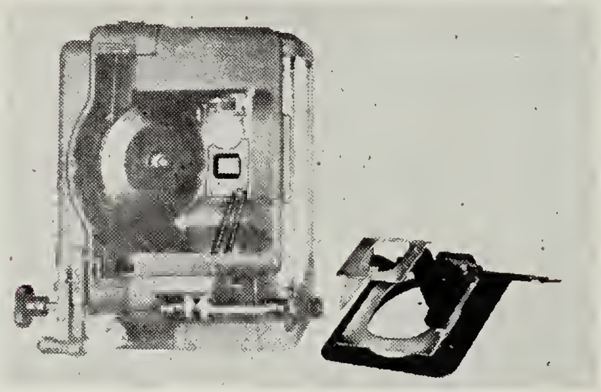
The new design of the f/1.7 light shields will pass the faster light speeds of the new high intensity arc lamps now on the market, such as the National Excelite 135 with an 18-inch reflector.

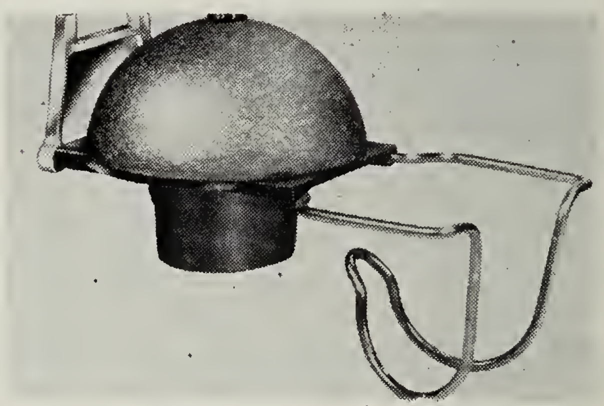
The problem of increased heat at the gate due to the faster light speeds and higher amperages being used, is adequately taken care of by the newly designed water cooled trap and aperture. It is claimed that the water cooled trap and aperture remain cool enough to enable the projectionist to rethread and change the aperture plate, if necessary, immediately after changeover.


200 Ampere Switch

Simplex XL mechanisms now in use can be easily modified in the field for f/1.7 operation, it was said. An f/1.7 modification kit containing the new light shields and a kit containing the new water cooled trap are available.

(*Continued on page PT-EP 28*)


Water Cooled Aperture and Light Shield


Speaker Post Coupling Unit

A Drive-In Restaurant

Operators of drive-in theatres, or those theatremen who are contemplating expanding their activities into this form of exhibition will be particularly interested in the exhibit of Motiograph at the Trade Show. One of the newer items in this pioneer firm's line-up is equipment and plans for drive-in restaurants.

Ever since drive-in theatres were first built, their owners have been casting about to find a way in which their business could be increased in both night and day hours.

Realizing that often the net return from concession stand operation was actually as great, if not greater, than the net revenues from ticket sales, a number of alert theatre owners have often doubled the size of their concession stands to increase concession business.

Many drive-ins are located on heavily traveled roads and many of the passing motorists, while not potential theatre customers, are potential lunch and dinner customers both night and day.

Increase Revenue

These passing motorists represent an opportunity to materially increase the revenues and profits of the drive-in theatre, either by building a drive-in restaurant on the theatre's roadside property, or, if feasible, relocating and increasing the size of the present concession stand so both theatre and passing patrons may be served.

Drive-in restaurants are popular, and a well located and equipped drive-in restaurant can produce business and net profits that are really startling.

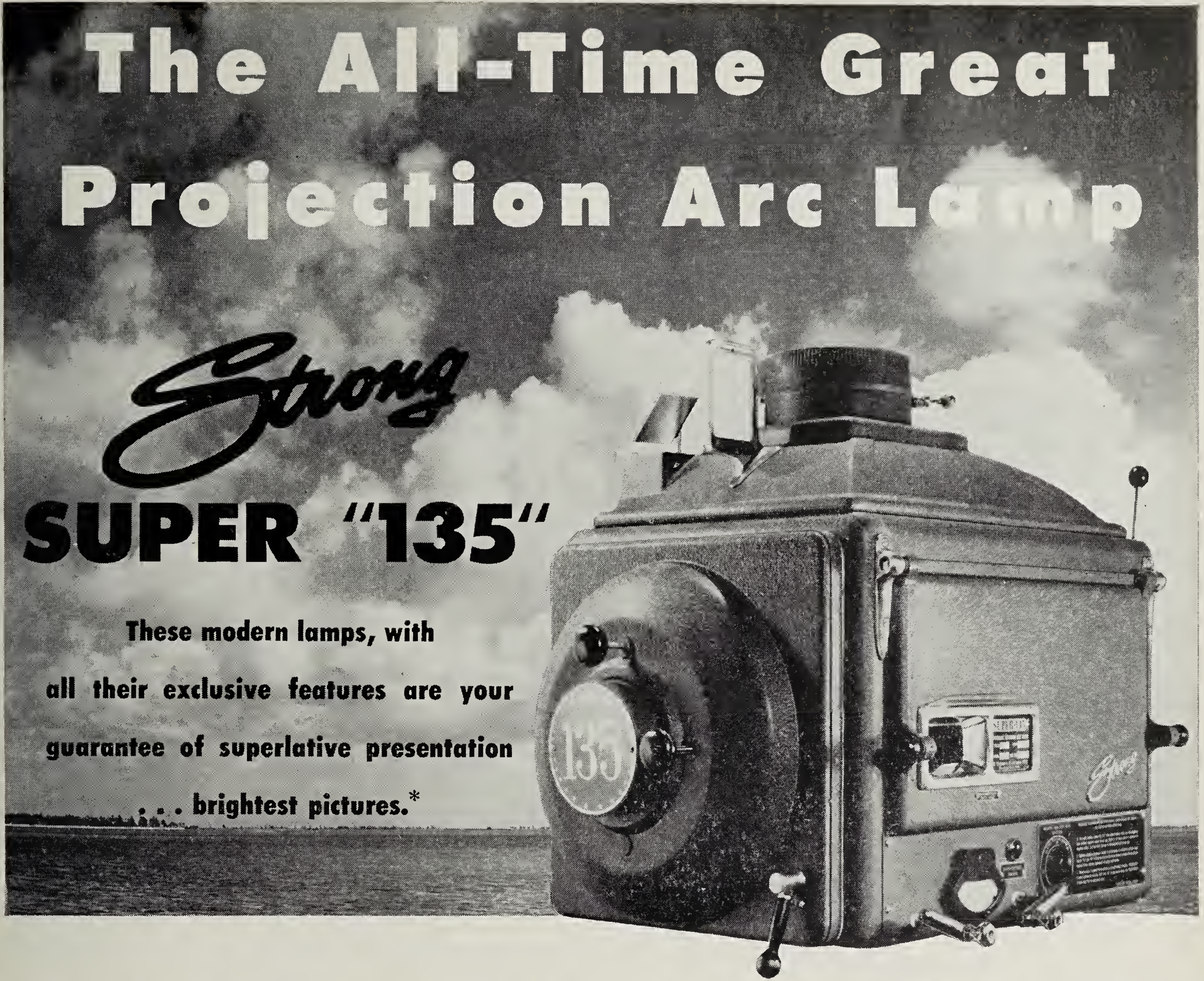
Many outdoor theatre owners have inadvertently created some very fine business for beverage stands, frozen custard stands, and other drive-in restaurants located adjacent to the drive-in.

Why shouldn't the drive-in theatre owner make these big profits from sales of drinks and food to its own patrons and passing motorists?

It is true, of course, that a drive-in theatre creates a traffic problem in itself, but that problem is really an intermittent one so the increased traffic in and out of a drive-in restaurant located on theatre property would not represent a problem as much as it would a great source of profit.

A drive-in restaurant to best succeed must have a rapid customer turnover. They must offer speed of service; that is where Motiograph's new product, Servus-Fone, comes in.

(*Continued on page PT-EP 29*)



The All-Time Great Projection Arc Lamp

Strong SUPER "135"

These modern lamps, with all their exclusive features are your guarantee of superlative presentation . . . brightest pictures.*

USERS KNOW FROM EXPERIENCE THAT Strong LAMPS GIVE THEM MORE LIGHT VOLUME PER CARBON TRIM

★ Infra Ban Beam Cooler diverts heat rays from the aperture. Removable holder permits easy cleaning.

★ Filter cooled by separate blower.

★ Reflector and frame cooling device.

★ 18" f 1.7 or 16½" f 1.9 REFLECTOR.

★ Long-life positive carbon contact.

★ Exclusive Lightronic system automatically maintains the correct position of the positive arc crater at the EXACT focal point of the reflector. A perfect light, evenly distributed, of constant intensity and unchanging color value, is maintained WITHOUT MANUAL ADJUSTMENTS.

★ Burns a choice of four carbon trims (9, 10, or 11 mm regular, and 10 mm Hitex) to attain any desired degree of cost of operation, screen illumination, or burning time. Quick, simple changes attain the correct light requirements for VistaVision, CinemaScope, Cinerama, or any other presentation technique—even two or more on the same program. A TRULY ALL-PURPOSE LAMP!

★ Single control amperage selection.

★ The arc is stabilized by its own magnetic field (no magnets are required) and by an air jet which prevents deposit of soot on reflector.

★ Unitized component design.

★ Water-cooled carbon contact assembly. (Optional.)

** Proven by impartial foot-candle-meter tests.*

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Bert Nathan, IPA President

THE IPA SETS PLANS FOR CONVENTION-TRADE SHOW

J. J. Fitzgibbons, Jr., Co-Host

SEVEN segments of the Popcorn, Theatre, and Concession Industries, composing International Popcorn Association, will hold their annual "Partners-For-Profits" Convention and Exhibition. November 6, 7, 8 and 9, at Morrison Hotel in Chicago. Bert Nathan, Theatre Popcorn Vending Corporation, Brooklyn, N. Y., IPA president, and J. J. Fitzgibbons, Jr., Theatre Confections Ltd., Toronto, Ontario, IPA board chairman, will be co-hosts.

This year's convention is being held in conjunction with the annual conventions and trade shows of National Allied, TESMA and TEDA. Each organization is holding separate meetings for members and will join together on Wednesday, Nov. 9th, to present the Combined National Allied-IPA-TESMA-TEDA Concessions and Equipment Forum in the Terrace Casino of the hotel. Over 700 in attendance is expected at this joint workshop clinic. General IPA Convention Chairman Spiro J. Papas, Automatic Vending Corporation, Chicago, announced that his program chairmen have prepared a three-day agenda of subjects and speakers that are "packed full" of information and profit-making ideas. To insure specific attention to problems that are related to the various segments of the popcorn, theatre and concession industries, separate meetings will be held for each under the direction of the senior IPA director.

Heading up the three-day theatre concession program planning are Lee Koken, RKO Theatres, New York, and IPA President Bert Nathan; for the Manufacturers-Wholesale, Don W. Mayborn, Cornco, Inc., Baltimore; Popcorn Processors, George K. Brown, Wyandot Popcorn Company, Marion, O.; Jobber-Distributors, John Katsalis, Mellos Peanut Company, Chicago; Retail Popcorn Shop operators, Clarence Miller, Lansing Popcorn Company, Lansing, Mich.; and for the Brokers, Harry C. Lazear, Marion, O.

Great Trade Show

One of the largest exhibits of machinery, equipment and supplies ever offered to the popcorn, theatre and concession industries has been planned by IPA under the direction of Exhibit Chairman, Carl Siegel, Stanley Warner Management Corporation, New York. A total of 107 booths on the hotel's third floor will be known as "POPCORN-CANDY and CONCESSION HALL." TESMA will direct the 150 booth exhibit of motion picture equipment and machinery.

"Our convention theme this year," explains IPA President Bert Nathan, "is Partners-For-Profits. Those attending our various segment meetings and exhibits will be rewarded with hundreds of profit-making ideas. You might call it a Profitable Ideas Exchange. Each speaker will emphasize a better and more economical way to perform a specific operation and it will be followed by open forum discussion."

FORUMS

Concession Management for Conventional and Drive-in Theatres will be discussed in a three-day program of panel sessions.

Concession sessions, to be held in the air-conditioned Cotillion Room of the Morrison Hotel, will begin on Monday, Nov. 7, with a special program designed to interest the conventional theatre operator. Among the subjects to be discussed are: Popcorn Merchandising and Promotional Aids; The Popcorn Outlook; Buttercorn; Vending Candy by Machine; Ways to Boost Candy Sales in Theatres; New Methods to Merchandise Ice Cream; Are Hot Dogs Posing a Problem?; Frozen Custards; New Ideas in Drink Equipment; and Regional Merchandising Ideas.

Drive-in Theatres will take the spotlight on Nov. 8, when discussion leaders will talk on: Planning a Concessions Lay-out; Advantages of Cafeteria and Station Operation; New Ideas and Trends in Drive-in Concessions; New Equipment to Speed up Service; Costs, Cents Per Person and Averages to Shoot For; Intermissions, Trailers and Playgrounds as Aids to Snack Bar Sales; Cart Sales and Butchering; What to Look For in a Good Concession Operation; and How IPA Serves the Theatre-Concession Field.

On Wednesday, Nov. 9, Allied joins with IPA to present a combined Concession Forum beginning with an "early-bird breakfast" in the Terrace Casino of the Hotel. This session will summarize all the information developed in the previous meetings.

"We will have as panel members, the leading men and women in concession management throughout the country," explained program chairman Koken, "and we invite all theatre operators to attend and to participate in all our programs. We guarantee that our programs will be short, educational and full of profit-making ideas."

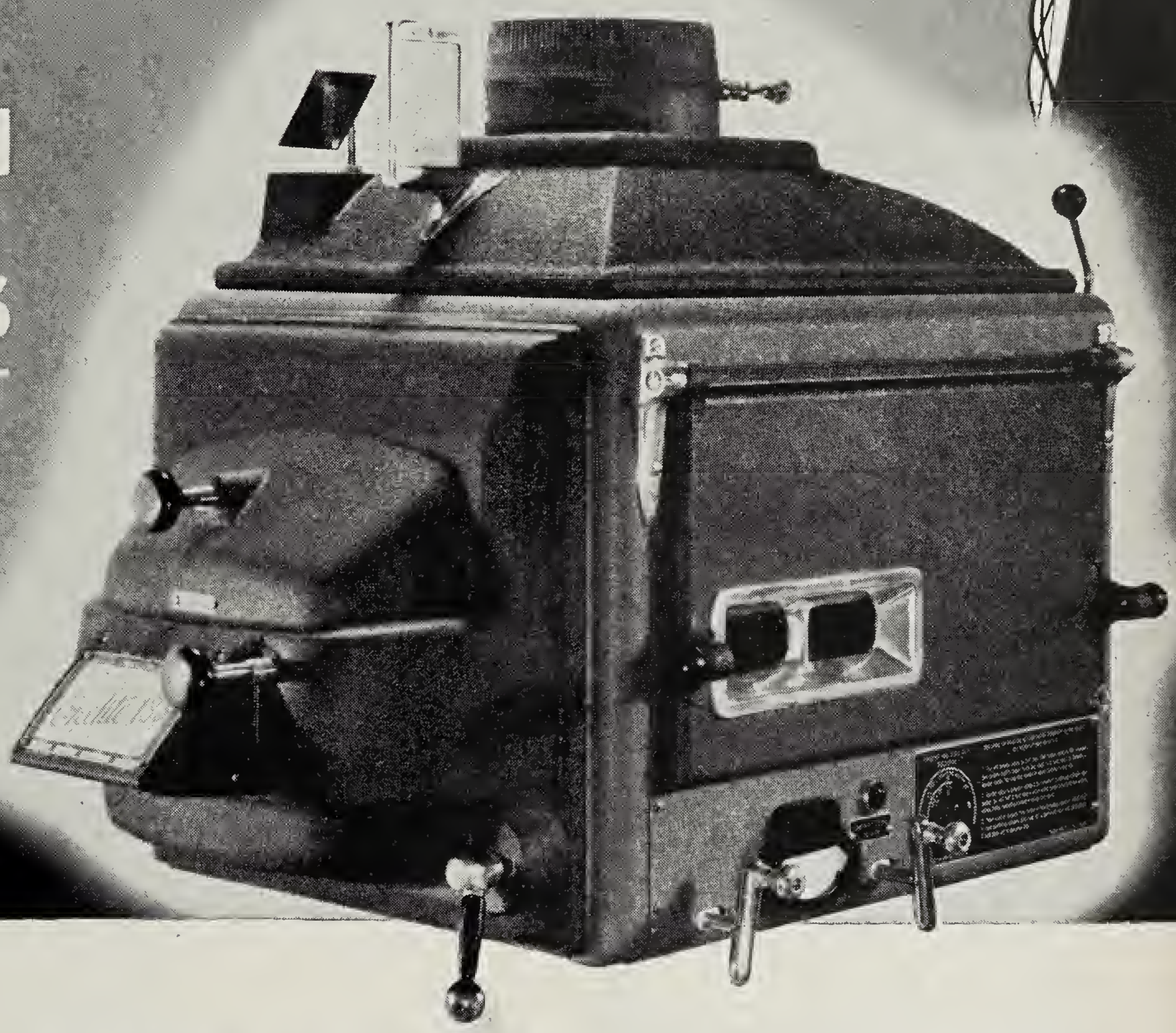
(Continued on page PT-EP 23)

Exhibitors who visit the IPA Trade Show are sure to be impressed by the quantity, and just as important, the quality of equipment shown.

Far More Light

for *all*

PROJECTION TECHNIQUES



NATIONAL EXCELITE "135"
Projection Arc Lamp

- Burn a choice of four carbon trims (9, 10, or 11 mm regular, or 10 mm Hitex).
- Long-life positive carbon contacts.
- 18″ f 1.7 or 16½″ f 1.9 reflector.
- Ventilated reflector and reflector frame.
- Correct amperage selection by a single control.
- Unit construction permits easy removal of elements for inspection in servicing.
- Reflect-O-Heat unit reduces heat at the aperture. Removable holder cooled by blower.
- Automatic Crater Positioning Control System insures that both carbons are so fed as to maintain a correct arc gap length and to keep the position of the positive crater at the exact focal point of the reflector. Screen light is always the same color, without variations from white to blue or brown.
- The arc is stabilized by a stream of air which maintains a prescribed system of ventilation of the area surrounding the arc. This air jet prevents the hot tail flame of the arc from reaching the reflector, supplies enough oxygen so that no black soot is produced, and keeps white soot from collecting on the reflector in such quantity as to absorb heat which would cause breakage.
- Water-cooled carbon contacts (optional.)

IT'S FROM N.T.S

NATIONAL THEATRE SUPPLY
Division of National-Simplex-Bludworth Inc.

A SUBSIDIARY OF GENERAL PRECISION EQUIPMENT CORPORATION

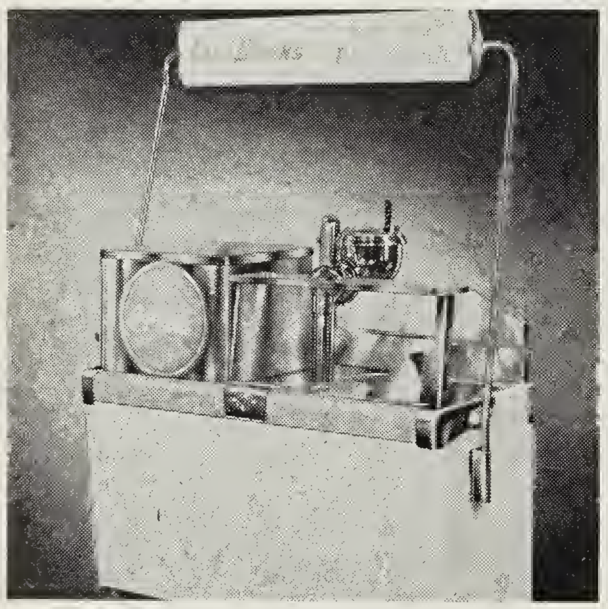
Manley Trade Show Exhibit To Feature

New Concession Equipment

BY now it is far from news to discover that concession operations at indoor and drive-in theatres are of vital importance in any analysis of the economic stability of motion picture theatres. However, the equipment being developed to help maintain and increase concession sales continues to make news.

At this year's Trade Show there will be hundreds of new and modernized pieces of equipment on display, all geared to boost extra profits operations. One of the largest and most interesting displays will be that presented by Manley, Inc., of Kansas City.

Included among the new items to be shown are a popcorn machine, a combination popcorn machine and beverage dispenser, a combination hot dog grill and beverage dispenser, and a prefabricated drive-in theatre cafeteria style concession stand. The following is a brief description of these new items.



The Coliseum is a combination of the Manley Ice-O-Bar and Display Console popcorn machine.

The new Manley Vista-Pop has the unique sales advantage of operating while customer watches.

Vista-Pop Popcorn Machine

The new Manely Vista-Pop popcorn machine is said to be the first radical departure from conventional popping in 25 years. First, it has the novel merchandising feature of visual popping. The popping process takes place before the customer's eyes and may be seen through a 3,000° F. three-eighth inch thick pyrex glass. Second, the electrical controls are completely different from older models.

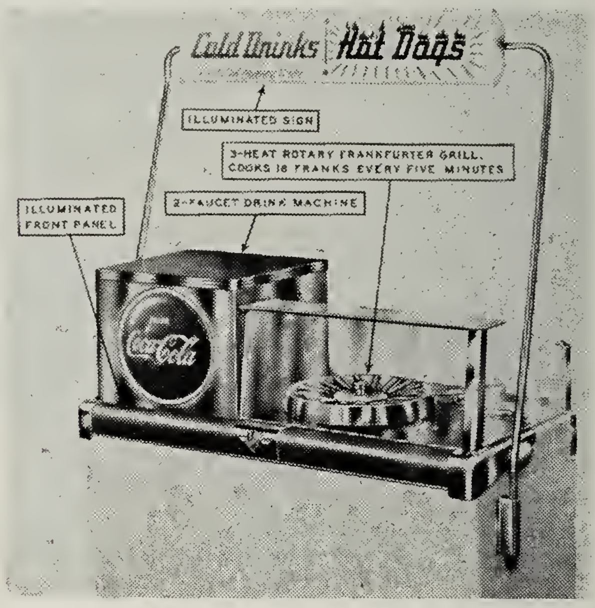
The heat of the kettle is automatically controlled within a few degrees, thus making it possible to pop popcorn without regard for fluctuations in electrical supply, which, particularly in older sections, has been a major problem with which to contend.

In this machine, every kernel of popcorn pops with the maximum volume inherent in the corn. In short, the machine eliminates two variables that can drastically effect popping volume: the operator's opinion of proper heat, and current fluctuations. The only variables remaining are the corn itself, and the way operators use the scoop.

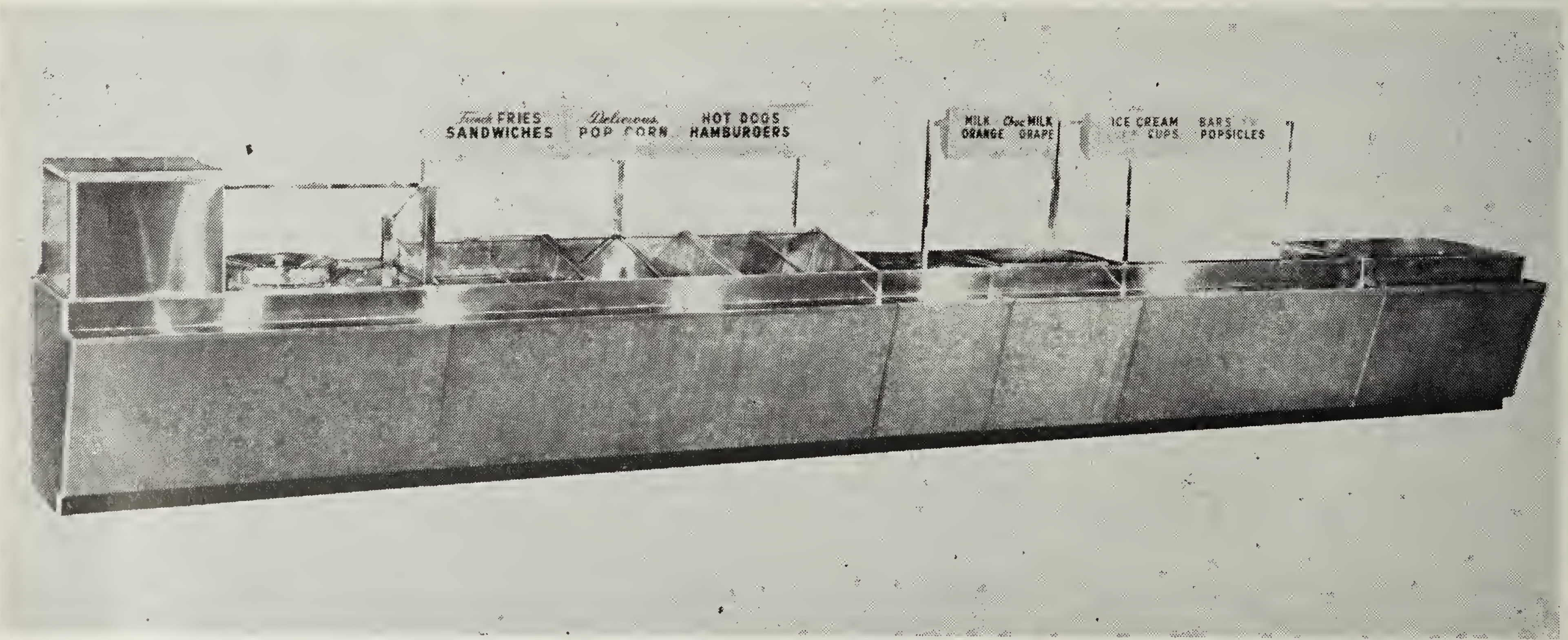
A third radical departure from the past is the popcorn warming pan. Popcorn is heated by heated forced air blown upward through working popcorn. The temperature of the air, and thus the popcorn is thermostatically controlled. Popcorn is heated evenly; there are no hot spots at the bottom of the corn bank to pull seasoning to one side of the kernel. Furthermore, in this warming pan, it is impossible to have soggy popcorn.

In addition, increased depth gives the interior of the machine 126 more square inches of working area. The width has been held constant so that it will fit into the same space in a concession stand as pervious machines. The front is sloped

(Continued on page PT-EP 31)



The Refresherette also caters to both thirst and hunger as a combined hot dog and soda unit.



Manley's new prefabricated cafeteria-style counter with built-in food warmers and beverage coolers, designed exclusively for use in drive-ins, is a handsome concession stand built to sell more merchandise at a reduced cost. Tests have indicated sales can increase five cents per person.

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Fast, efficient equipment to help you put your best foot forward!

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Economical supplies to keep your theatre neat and attractive!

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Highlights of the SMPTE Convention

50 Technical Papers Presented At Convention

ESSEX COUNTY, N. Y.—The final basic fundamentals for the Todd-AO process were revealed by Dr. Brian O'Brien, vice-president of American Optical Company, at the 78th convention of the Society of Motion Picture and Television Engineers.

Dr. O'Brien, leading figure in the development of Todd-AO, enumerated the final technical specifications adopted for the process, including projector aperture and dimensions of the 65mm. camera film and 70mm. composite prints.

In addition to Dr. O'Brien's talk, more than 50 papers on technical aspects of motion pictures, television and high-speed photography, with emphasis on color, were delivered during the week long convention.

An unusual plan for an ideal participation-type theatre currently being carried out in Williamsburg, Va., was described by Arthur L. Smith of Colonial Williamsburg. Smith explained the theory behind this noncommercial venture, and described physical and psychological factors which will be incorporated into this theatre so as to achieve a new, higher degree of participation on the part of the viewer.

An added feature of the technical program was three roundtable discussions led by a panel of experts who have been active in solving the problems to be discussed. The discussions covered: Motion Picture Studio Production Problems," "Projecting for the Wide Screen," and "Problems of Network Broadcasting in Monochrome and Color."

Agreement Seen On Film Negative Sizes

ESSEX COUNTY, N. Y.—General agreement in the motion picture industry on the desirability of larger negative picture area was noted by Dr. John G. Frayne of Westrex, president of the Society of Motion Picture and Television Engineers. In his opening remarks to delegates attending the Society's 78th convention at the Lake Placid Club, Dr. Frayne stated that "the proponents of the newer wide screen processes also claim that a larger picture positive area adds to the quality of the image as projected on the large screen."

In a brief resume of the technical status of the industry today, Dr. Frayne observed that the number of wide screen motion picture processes is still on the increase, "with no outward sign as yet of any attempt, or even desire at standardization or compatibility between them." In the field of sound he sees a renewed use of stereophonic with Cinerama, Todd-AO, and the new improved CinemaScope, all using five loudspeakers behind the screen.

The innovations of today, however, do not mean the end of the 35mm. medium, Dr. Frayne explained. Such innovations he noted, "are presently planned for road showing or very special large city installations. The great bulk of theatre entertainment films is going out on 35mm. film and will probably continue to do so for the foreseeable future."

SMPTE Makes Disney Honorary Member

NEW YORK—Walt Disney was presented with a certificate of Honorary Membership in the Society of Motion Picture and Television Engineers by Dr. John G. Frayne of Westrex Corporation, president of the Society, for his lifetime of important contributions to the field of animated motion pictures and for his excellent handling of nature subjects.

Following the ceremony of presentation Disney commented on the extensive technical progress being made in the motion picture industry today and commended the Society for its foresight in instituting a program of education aimed at solving the problem of the growing need for trained technical people in the motion picture industry.

Frayne Announces Election Results

ESSEX COUNTY, N. Y.—Results of the 1955 national election of the Society of Motion Picture and Television Engineers were announced at the 78th convention at the Lake Placid Club.

Unopposed for re-election as financial vice-president, engineering vice-president and treasurer were John W. Servies of National Theatre Supply, New York City; Axel G. Jensen of Bell Telephone Laboratories, Murray Hill, N. J.; and George W. Colburn of G. W. Colburn Laboratories, Chicago.

Also elected for two year terms as Governors of the Society were Frank N. Gillette of General Precision Laboratories, New York City; Garland C. Misener of Ansco, Binghamton, N. Y.; Richard O. Painter of General Motors Proving Grounds, Milford, Mich.; Reid H. Ray of Reid H. Ray Film Industries, St. Paul, Minn.; Lorin D. Grignon of 20th Century-Fox, Hollywood; Ralph E. Lowell of National Broadcasting Company, Hollywood.

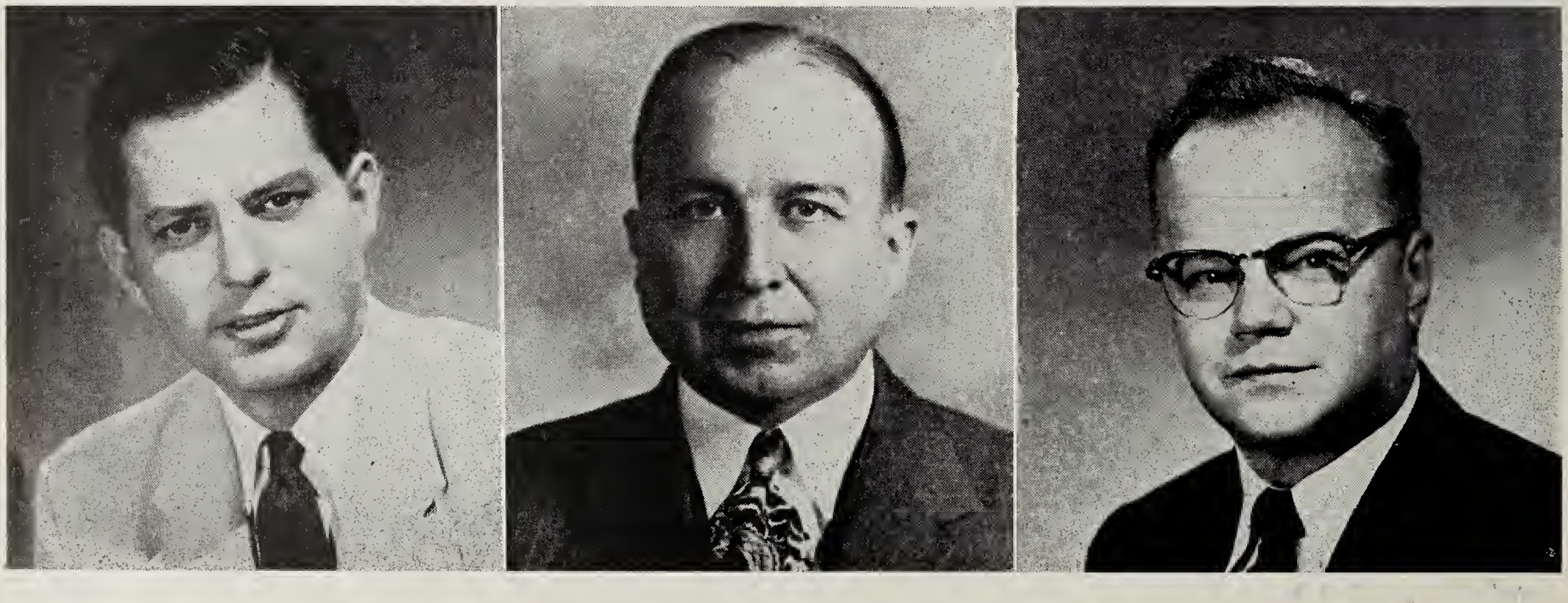
The Board of Governors also accepted the resignation of Edward S. Seeley of Altec Lansing, Hollywood, as secretary, and appointed Walton R. Holm of DuPont, Parlin, N. J., to fill the remainder of his term.

SMPTE Sponsors Technical Courses

NEW YORK—Three courses of instruction for film industry technicians sponsored by the Society of Motion Picture and Television Engineers, in cooperation with the University of California, got underway recently in Los Angeles. The courses represent the initial efforts of the SMPTE's Committee on Education to meet the growing need for trained technical people in the motion picture industry.

There will be 18-week seminars in "Motion Picture Laboratory Practice," "Duplication of Color Motion Pictures," and "Illumination Optics."

Below are seen three of the recipients of SMPTE Awards for 1955. Richard Obrien (left) was awarded the Journal Award for his paper on color television lighting and staging; Dr. Harry F. Olson, RCA, was awarded the S. L. Warner Memorial; Dr. Elmer W. Engstrom, RCA, won the Progress medal.



Luxurious comfort means complete relaxation...and here's the chair for it!

New American Bodiform®

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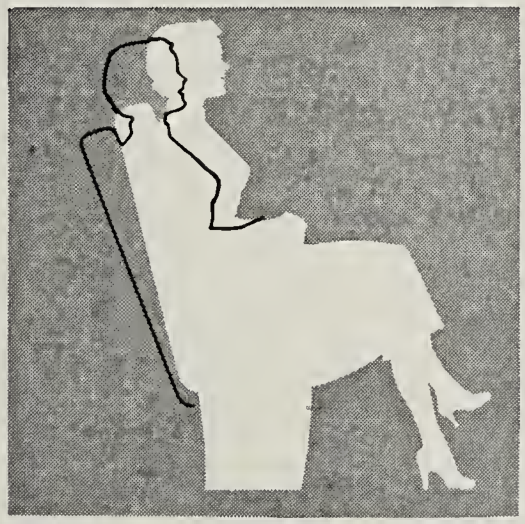

Chair relaxes with occupant

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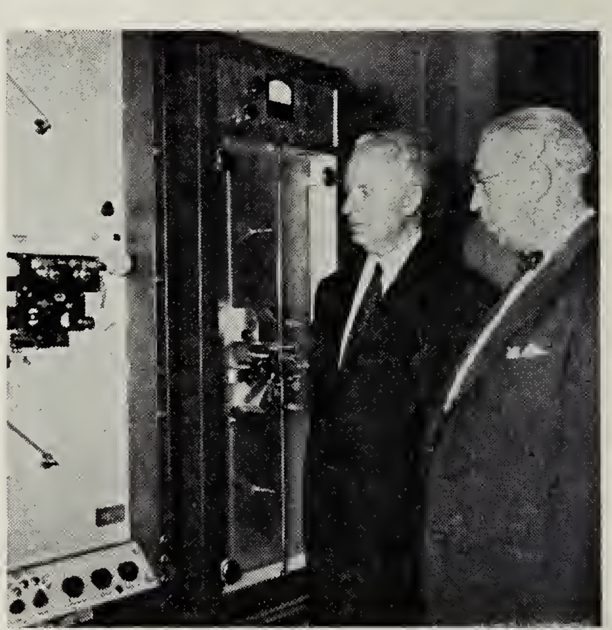
ALSO DISTRIBUTED BY NATIONAL THEATRE SUPPLY

Westrex Corporation president Eugene S. Gregg is a veteran in the field of international travel, commerce, and trade, with years of experience.

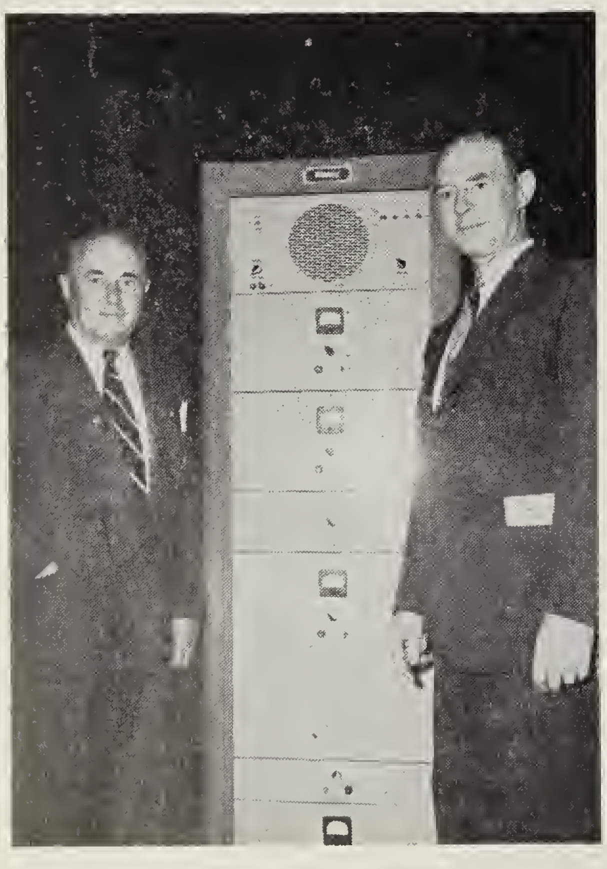
Westrex Progress Continues

F. A. Ungro, Westrex financial manager, reviews with A. R. Schwartz. manager, India, the technical advantages of the new recording mixer.

G. W. Steck, Westrex assistant radio manager, points out advantages of Model 28 Teletype equipment to M. Prado, manager, Westrex, Peru.



F. De Renzis, Westrex manager, Italy, hears R. O. Strock, chemical engineering manager, discuss photographic and magnetic recording equipment.



Westrex sales promotion manager Mead Walworth and B. S. Rundle, New Zealand manager, with multi-channel transmission equipment set.

PROGRESS. If it was necessary to describe the fundamental objective of the Westrex Corporation, progress is the word that immediately comes to mind.

Going back to the time of its formation in 1926, this firm has always been up front introducing, improving, and servicing the latest methods of producing and presenting motion pictures on the screens of the world's theatres. Westrex representatives in Europe, South America, Central America, and Asia have been "big brother," consultant, and friend to countless exhibitors and film makers faced with the necessity of converting from silent films to sound, of building and equipping new theatres and studios, of remodeling and replacing worn screens, cameras, projectors, etc. In recent years these same people have been helping to bring the wonders of CinemaScope, VistaVision, stereophonic sound and the other new advances made, to the peoples of the world.

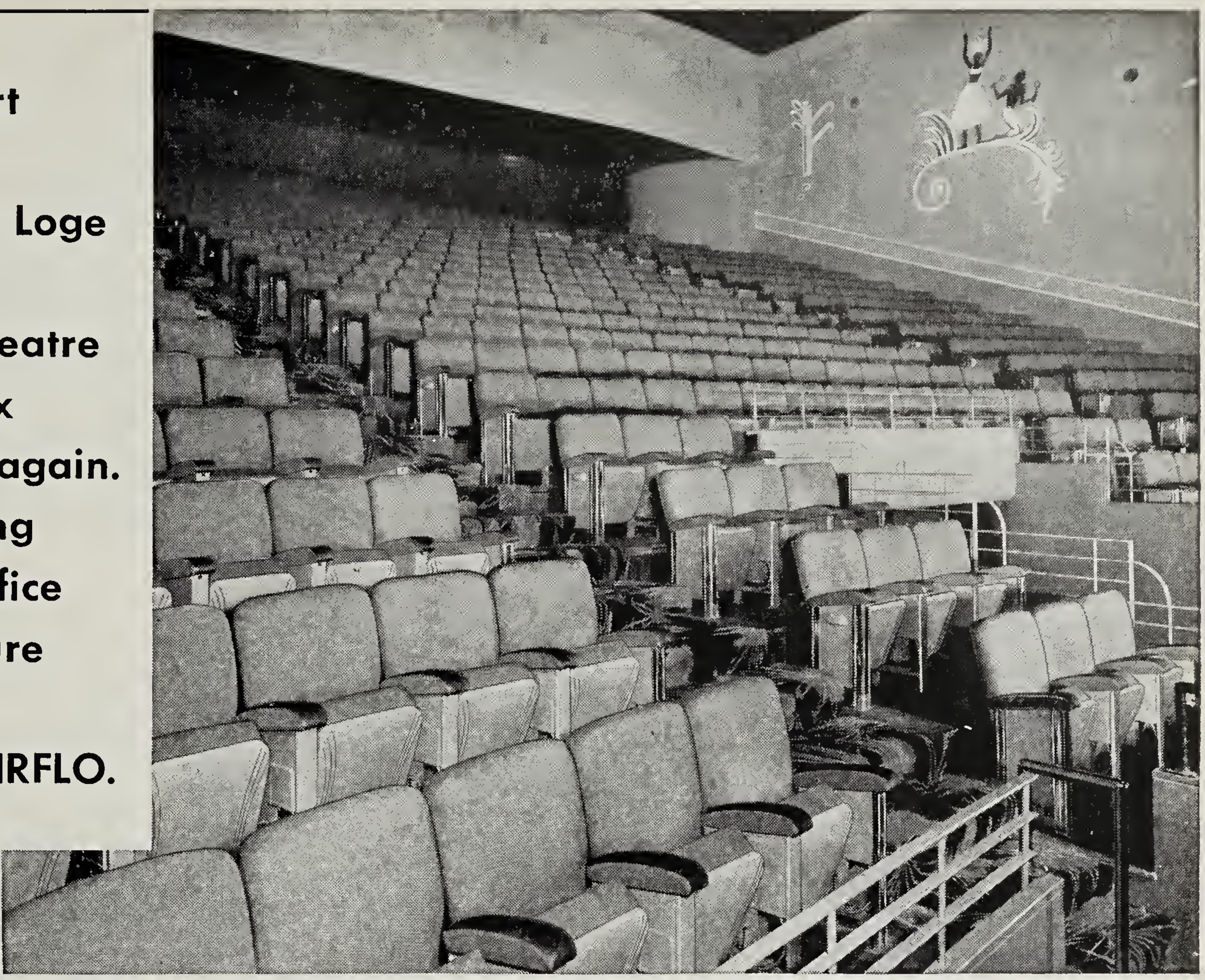
One of the primary reasons why Westrex personnel is in a position to give their customers the finest and latest information and equipment, was demonstrated recently when managers from 14 of Westrex Corporation's subsidiaries in Europe, Asia, Australia, and Latin America were brought to the United States for conferences in New York, Chicago, and Hollywood.

These men were given the opportunity to study the complete line of projection and sound equipment carried by Westrex. They were given the opportunity to meet and question the men who actually designed some of the equipment. In short, they were given the chance to be brought up-to-date on the information that they will need when they return to their individual countries.

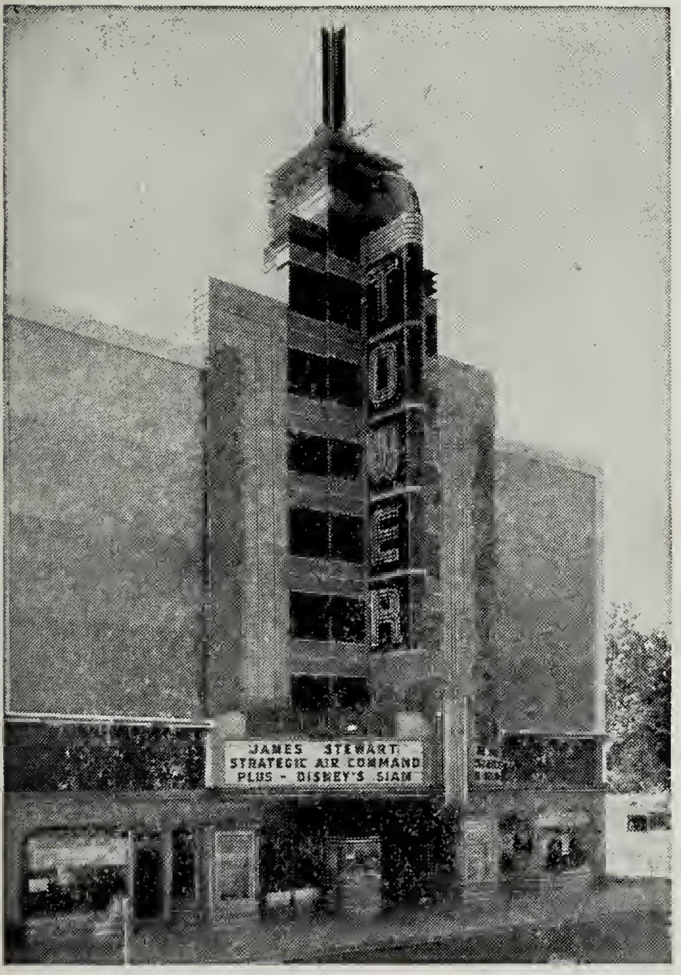
Naturally, since Westrex also handles a complete line of studio equipment, this part of their "refresher course" was not neglected. The trip to Hollywood gave these men the chance to visit the major studios and observe how the latest techniques and equipment are being utilized.

With the wisdom that comes from years of experience, the management of Westrex saw to it that, in addition to the main order of business, these visitors had a chance to see this country and observe for themselves some of the vitality and know-how that has made this nation the undisputed leader in so many things, including motion picture equipment.

The solid comfort of the AIRFLO "Rocking Chair" Loge invites patrons of the Tower Theatre to sit back, relax and come back again. If you are looking for a big box office attraction, be sure to preview the Heywood AIRFLO.

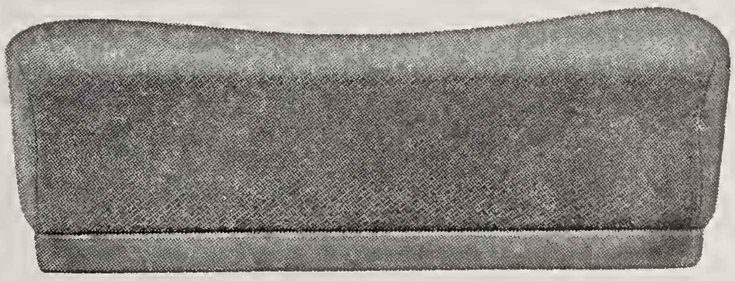


THE ENTIRE stadium section of the new theatre is seated with Heywood's TC 706 Airflo "Rocking Chair" Loges. The Heinsbergen Decorating Company of Los Angeles was the decorator. Installation of Heywood-Wakefield seating was under the direction of the B. F. Shearer Company of California.

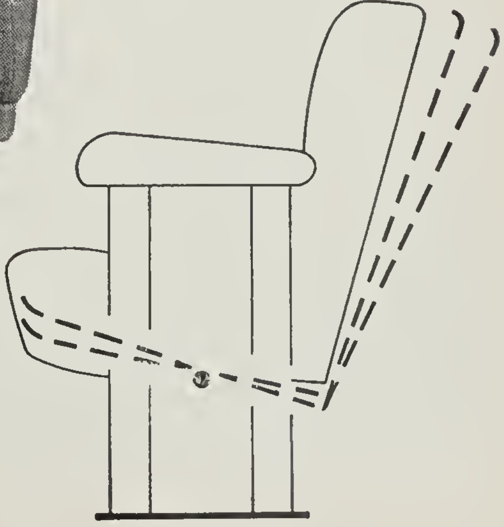


TORN BY a disastrous fire, the Tower Theatre in Roseville, California, was recently reopened following extensive renovation. Owner: Roseville-Tower Theatre, Inc. Operator: Ben Levin, general manager, General Theatrical Company of San Francisco.

FORMED RUBBER Contour Cushions were selected for the Tower Theatre. The new Contour conforms to the occupant's body assuring utmost comfort. Extra comfort is provided by the resiliency of three inches of formed rubber over helical construction springs.



THE RECLINING "rocking chair" action of the exclusive Heywood-Wakefield spring base mechanism permits the whole chair to maintain a scientifically correct pitch of seat to back regardless of the occupant's position. Result, solid comfort!



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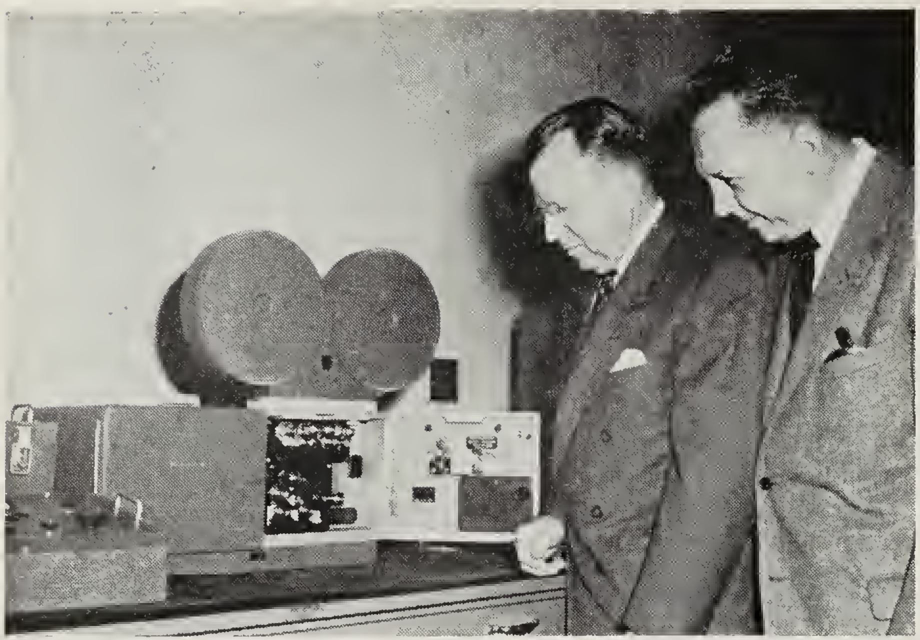
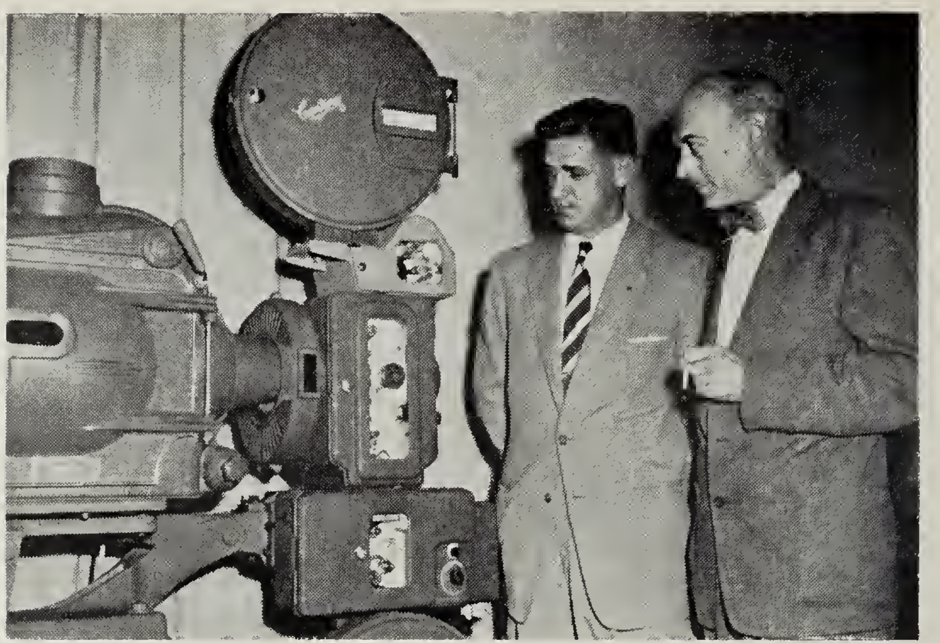


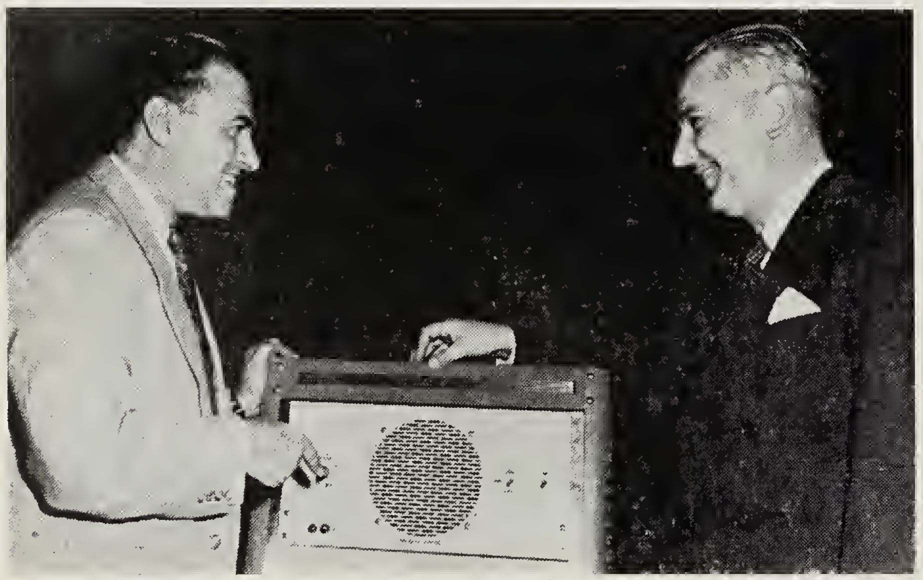
Westrex vice-president R. E. Warn and M. E. Goldrick, maanger, Japan, review features of the Type 535 photographic and magnetic film recorder.



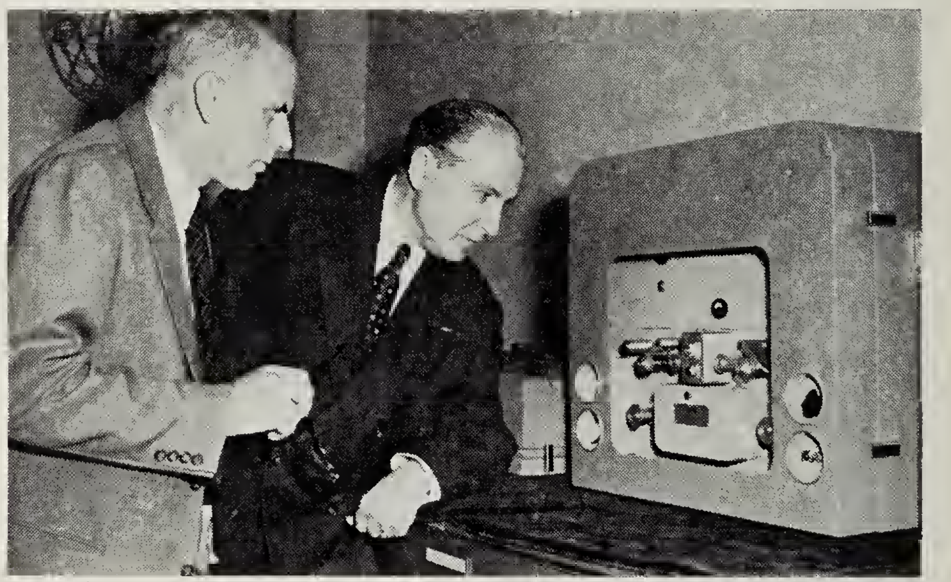
Merchandise manager G. W. Sisom, Jr., and P. W. Kayser, manager, Panama, note multi-track magnetic and photographic sound heads and others.

U. B. Ross, Westrex Corporation manager of foreign operations, and J. Sanchez, manager, Ecuador branch, Westrex Company, Andean, inspect C. S. Ashcraft Manufacturing Company's Cinex arc lamp.

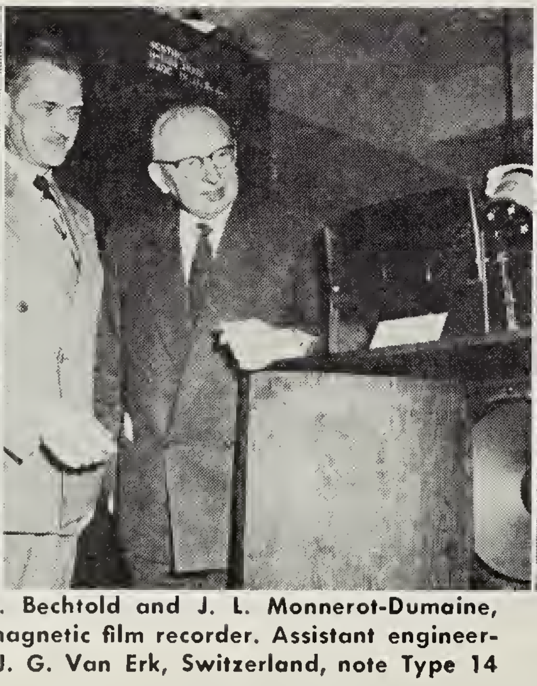
Westrex vice-president H. B. Allinsmith and W. S. Tower, Jr., manager of Westrex in Great Britain.

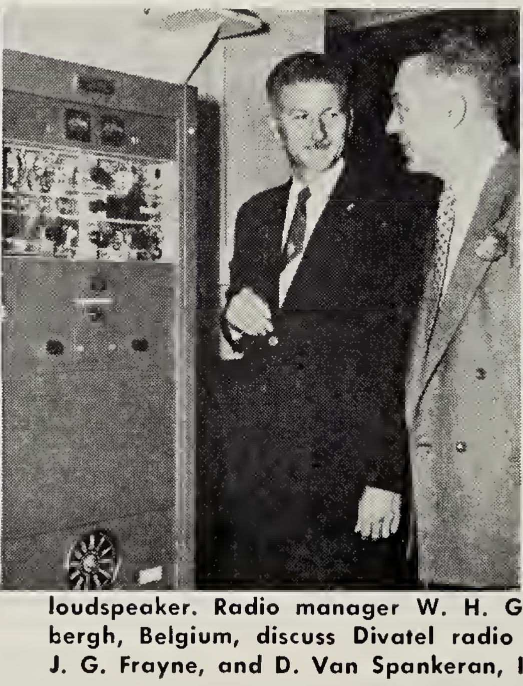


R. A. Collistra, Westrex comptroller, is watched by F. C. Hayes, manager, Mexico, as he inspects new theatre transmission equipment cabinet.



Special project engineer W. L. Bell and J. P. Winter, manager, France and Belgium, discuss the Westrex Type 1135 magnetic film equipment.





Westrex telephone manager H. P. Bechtold and J. L. Monnerot-Dumaine, manager, Spain, with Type 1116 magnetic film recorder. Assistant engineering manager E. A. Dickinson and J. G. Van Erk, Switzerland, note Type 14 loudspeaker. Radio manager W. H. Grosselfinger and G. F. Van Weyenbergh, Belgium, discuss Divatel radio receiver, and engineering manager J. G. Frayne, and D. Van Spankeran, Indonesia, with film editing machine.

SHOW THEM THE DIFFERENCE

WITH NATIONAL Projector Carbons

TRADE-MARK

Today's giant screens pack an entertainment wallop that *can* mean a big difference in box office — especially when that difference is made brilliantly apparent to all your patrons.

Improved theatres, imaginative promotion, colorful display — all help the successful exploitation of these terrific, new media. But above all, wide-screen showings demand *light* — as much light as you can give them.

Good projection is just good business. Be sure that *your* projection equipment keeps pace with other improvements in physical theatre. And continue to trim your lamps with "National" projector carbons for maximum picture quality.

THE PICTURE IS LIGHT...
GIVE IT ALL YOU CAN
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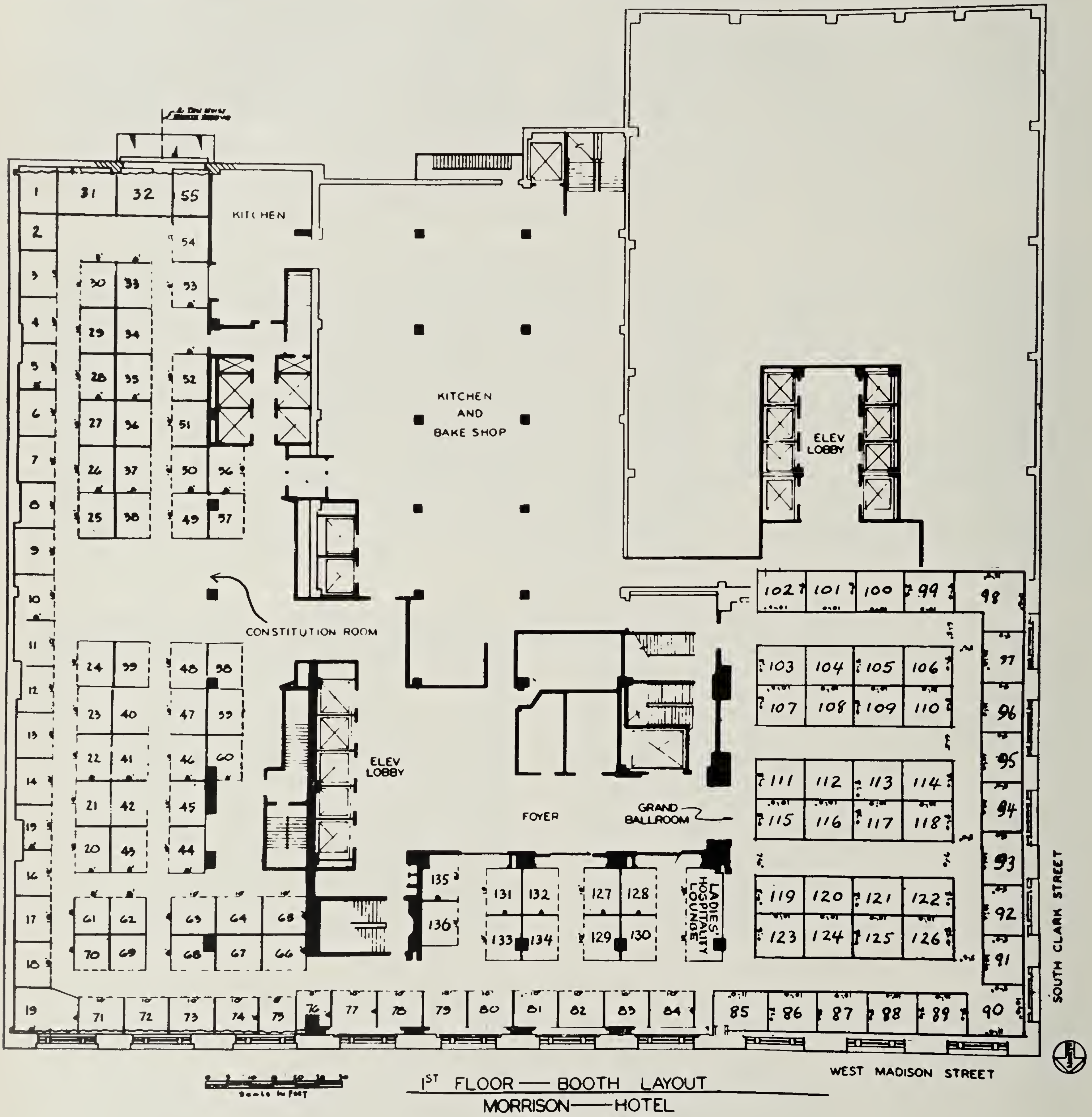
In Canada: Union Carbide Canada Limited, Toronto

The TESMA Trade Show Booth Layout



1ST FLOOR — BOOTH LAYOUT
MORRISON — HOTEL
CHICAGO — ILLINOIS

Adler Silhouette Letter Company (119-120); Altec Service Corporation (56-57); American Seating Company (37-38); American Selectifier Corporation (15); Ampex Corporation (80); C. S. Ashcraft Manufacturing Company (62-69); Automatic Devices Company (7); The Ballantyne Company (49-50); Bausch & Lomb Optical Company (95); Camera Specialty Company, Inc. (43); Carbonic Dispenser, Inc. (25-26); Century Projector Corporation (58); Coca-Cola Company (33-34); Continental Electric Company (21); Dawo Corporation (61); Drive-In Theatre Manufacturing Company, Inc. (47-48); Eprad Company (82); Walter Futter Company (113); General Register Corporation (4); Goldberg Brothers (117); Gordos Corporation (20); Hewitt-Robins, Inc. (85); Heyer-Shultz, Inc. (68); Hubert-Mitchell Industries, Inc. (77); Ideal Seating Company (83-84); International Seat Corporation (14); Irwin Seating Company (92); Kneisley Electric Company (16); Kollmorgen Optical Corporation (86); LaVezzi Machine Works (87); Lorraine Carbons, Inc. (131); Miracle Equipment Company (100-101-102-103-104); Motiograph, Inc. (8-9-10-11-12); National Carbon Company (63-64); National Theatre Supply Company (1-2-31-32-54-55); Nehi Corporation (107-108); Neumade Products Corporation (70); Norpat Sales, Inc. (13); Paromel Electronics Corporation (28); Pepsi-Cola Company (111-112, 115-116); Projection Optics Company, Inc. (22-23-24); Radiant Manufacturing Co. (51-52); Radio Corporation of America (18-19-71-72-73); Raytone Screen Company (22-23-24); J. E. Robin, Inc. (74-75); Romar-Vide Company (59); Sansha Electric Manufacturing Company, Ltd. (3); Strong Electric Corporation (39-40); Superior Electric Company (121-122); Surface Coating Engineers, Inc. (53); Wagner Sign Service, Inc. (93-94); Wenzel Projector Company (130); Edward H. Wolk Company (76); Wollensak Optical Company (46), will have displays.

American Seating Bodiform Chair

TESMA Trade Show

(Continued from page PT-EP 6)

FLEETWOOD TV CORPORATION—Will occupy booth 15. Included among the equipment to be seen are large screen television projectors and the "Vidicon" television camera.

Attending the display and available for interview and consultation will be John Cole, president; John A. Hurst, vice-president in charge of sales; Homer Humiston, engineering vice-president; Robert Orr, electronics division manager. (L).

GENERAL REGISTER CORPORATION—Will occupy booth 4. Included among the equipment to be shown are various models of ticket-taking machines.

Attending the display and available for interview and consultation will be Saul Hammer, secretary; and Hilding Karlson, Chicago divisional manager. (L).

GOLDBERG BROTHERS—Will occupy booth 117. Included among the equipment to be shown are automatic film rewinders, projection and shipping reels, sand urns, reel cabinets, and projection tables.

Attending the display and available for interview and consultation will be Morris Goldberg, general manager; and Seymour Goldberg, assistant manager. (L).

GORDOS CORPORATION—Will occupy booth 20. Included among the equipment to be shown are rectifier bulbs.

Attending the display and available for interview and consultation will be George B. Marchev, vice-president. (L).

HEYER-SHULTZ, INC.—Will occupy booth 68. Included among the equipment to be shown are 18 models of metal reflectors for use in projection arc lamps.

Attending the display and available for interview and consultation will be Earl B. Heyer, president; and E. Leslie Condit, test laboratory supervisor. (L).

HUBERT MITCHELL INDUSTRIES, INC.—Will occupy booth 77. Included among the equipment to be shown are steel tracks, curtain machines, drapes, and counterweight sets.

Attending the display and available for interview and consultation will be H. R. Mitchell, president; R. D. Stackhouse, engineer; H. B. Sherrill, salesman; C. L. Orr, production. (L), (S).

INTERNATIONAL SEAT CORPORATION—Will occupy booth 14. Included among the equipment to be shown is a full line of theatre chairs.

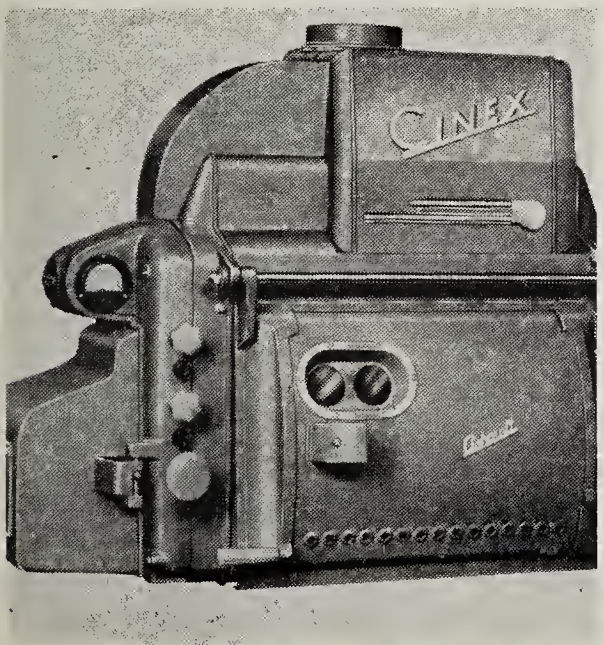
Attending the display and available for interview and consultation will be D. H. Dewey, vice-president in charge of sales; E. J. Fitzmaurice, vice-president; J. B. Koontz, vice-president; Milton Coombs, Chicago representative. (L), (S).

KNEISLEY ELECTRIC COMPANY—Will occupy booth 16. Included among the equipment to be shown are Selenium rectifiers, Selenium conversion units.

Attending the display and available for interview and consultation will be R. F. Kneisley, owner, R. L. Palmerton, plant supervisor. (L), (S).

KOLLMORGEN OPTICAL CORPORATION—Will occupy booth 86. Included among the equipment to be shown are Snaplite projection lenses.

Attending the display and available for interview and consultation will be J. A. Fetherston, sales manager; William C. O'Donnell, salesman; Kurt Pannasch, technician. (L).



Ashcraft Cinex Arc Lamp

more **B.A.***

*(BOXOFFICE APPEAL)

with **SUPER-SNAPLITE**

f/1.7 projection lenses

● GREATER LIGHT ● GREATER CONTRAST ● GREATER SHARPNESS

Watch your "B.A." climb when you install Super Snaplite Lenses. Give your patrons the benefit of pictures at their best. You can't beat the Super Snaplite f/1.7 when it comes to putting a clear, sharp picture on your screen.

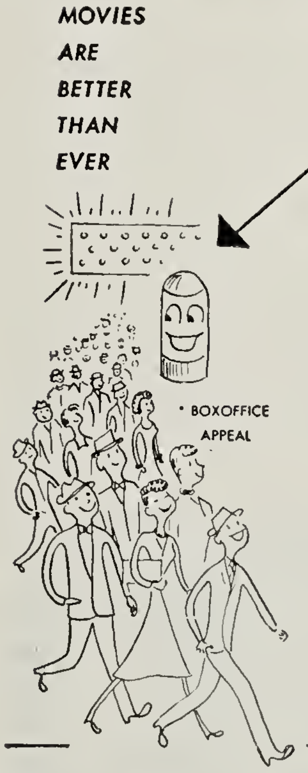
Ask your Theatre Supply Dealer about these fine lenses. For more information ask your dealer or write for Bulletin 222.

"You Get More Light with Super Snaplite"

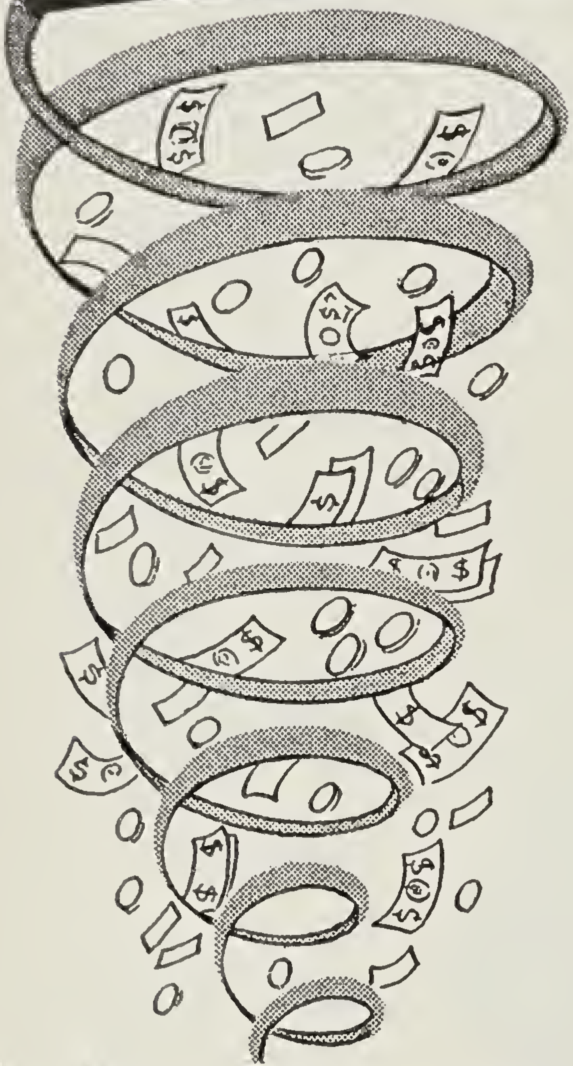
KOLLMORGEN *Optical* **CORPORATION**

Plant: 347 King Street
Northampton, Massachusetts

NEW YORK OFFICE: 30 CHURCH STREET, NEW YORK 7, N. Y.



NOW is the time
TO PLUG COSTLY
PROFIT LEAKS



In Your Admissions Control System

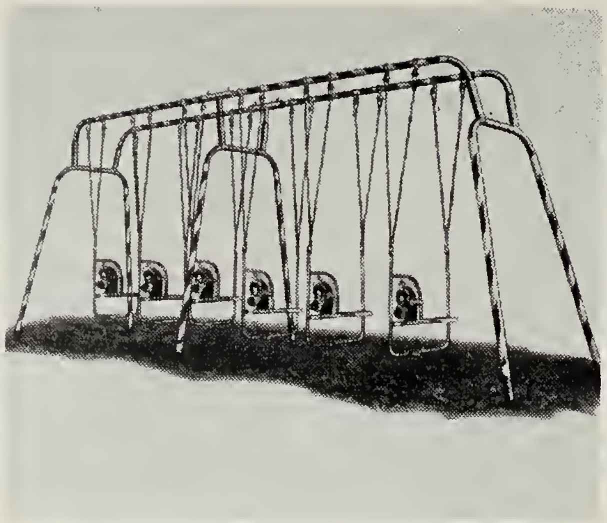
If there ever was a time when the Motion Picture Industry NEEDS every dollar that comes to its door—that time is now.

Revenue lost through ticket manipulation or employee connivance can doom your operation. (Last year, America's theatres lost over 15 million dollars through improper ticket handling.)

Make sure your theatre's admissions control system is *profit-tight* . . . with Automaticket Register and Ticketaker, to give you effective control both in the box office and at the door! Write for full information.

GENERAL REGISTER CORP.

43-01 Twenty-Second Street
Long Island City 1, N. Y.
1018 S. Wabash Ave., Chicago 5, Illinois



Miracle Equipment Swings

LAVEZZI MACHINE WORKS—Will occupy booth 87. Included among the equipment to be shown are complete lines of precision replacement parts for projector mechanisms and sound reproducers.

Attending the display and available for interview and consultation will be Thomas E. LaVezzi, co-owner; Robert V. LaVezzi, co-owner; Jerome J. Kremer, office manager; and Worth Baird, sales manager. (L).

LORRAINE CARBONS—Will occupy booth 131. Included among the equipment to be shown are projection arc carbons and motor brushes.

Attending the display and available for interview and consultation will be Edward Lachman, president; George H. Walter, and William B. Spooner. (L), (S).

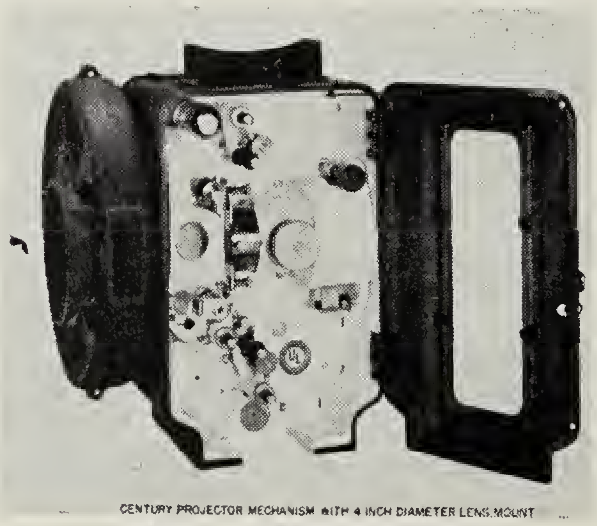
MIRACLE EQUIPMENT COMPANY—Will occupy booths 100, 101, 102, 103, and 104. Included among the equipment to be shown are pony rides, ferris wheels, and other playground equipment for drive-in theatres.

Attending the display and available for interview and consultation will be C. W. Ahrens, president; Donald Ahrens, sales representative; and Charles Decker, sales representative. (L).

MOTIOGRAPH, INC.—Will occupy booths 8, 9, 10, 11, and 12. Included among the equipment to be shown are projectors, sound reproduction equipment, generators, rectifiers, in-car speakers and special Servus-Fone display.

Attending the display and available for interview and consultation will be H. T. Matthews, president; F. C. Matthews, executive vice-president; W. D. Matthews, vice-president; and F. H. Riffle, chief engineer. (L).

NATIONAL CARBON COMPANY—Will occupy booths 63 and 64. Included among the equipment to be shown are all types of projector and studio carbons, and a wide screen in miniature, showing distribution of light with "National" carbons.



CENTURY PROJECTOR MECHANISM WITH 4 INCH DIAMETER LENS MOUNT

Century Projector Mechanism

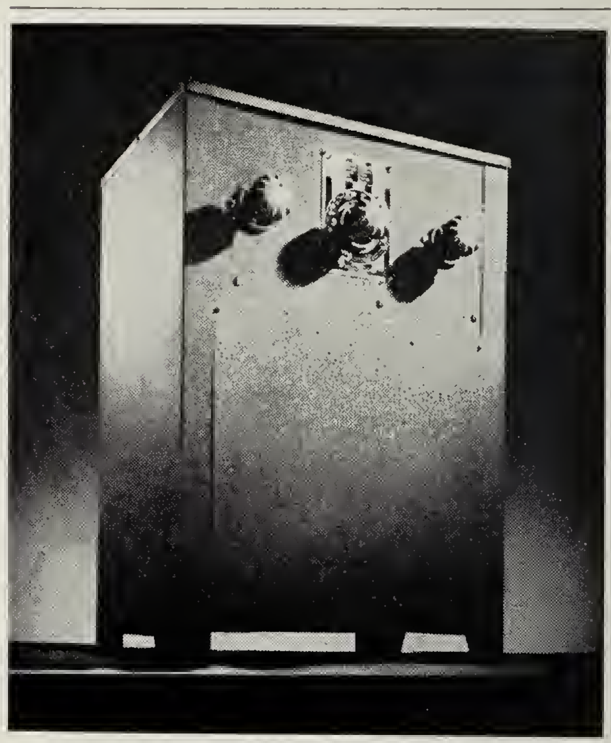
Attending the display and available for interview and consultation will be C. J. Chapman, general sales manager; V. J. Nolan, sales promotion manager; J. R. Johnstone, carbon products sales manager; and six sales representatives. (L), (S).

NATIONAL THEATRE SUPPLY—Will occupy booths 1, 2, 31, 32, 54, and 55. Included among the equipment to be shown are Simplex projectors and sound equipment, arc lamps, generators, concession equipment, carpets, and all types of drive-in equipment and supplies.

Attending the display and available for interview and consultation will be R. L. Bostick, vice-president, and 10 assistants. (L).

NEHI CORPORATION—Will occupy booths 107 and 108. Included among the equipment to be shown are beverage dispensers, and beverage syrups.

Attending the display and available for interview and consultation will be J. B. Cooper, fountain division manager; J. W. Hamlin, fountain equipment manager; E. E. Peabody, southeast regional fountain manager; C. A. Thorne, midwest regional sales manager; and W. A. Henderson, southwest regional sales manager. (L), (S).



Strong Red Arrow Rectifier

NEUMADE PRODUCTS CORPORATION—Will occupy booth 70. Included among the equipment to be shown are projection booth equipment, film exchange, cutting room and television equipment.

Attending the display and available for interview and consultation will be Oscar F. Neu, president; L. E. Jones, sales manager; Robert Hempel, and Lew Grofsik. (L), (S).

NORPAT INC.—Will occupy booth 13. Included among the equipment to be shown are selenium rectifiers, sand and water urns, electric hand dryers, waste receptacles, voltage boosters, etc.

Attending the display and available for interview and consultation will be M. D. Faige, president; Bernard Sholtz, vice-president; P. Bruno, production manager; and C. Base, field engineer. (L), (S).

PAROMEL ELECTRONICS CORPORATION—Will occupy booth 28. Included among the equipment to be shown are all company models of DeVry 35mm motion

(*Continued on page PT-EP 25*)

IPA Convention-Trade Show

(*Continued from page PT-EP 10*)

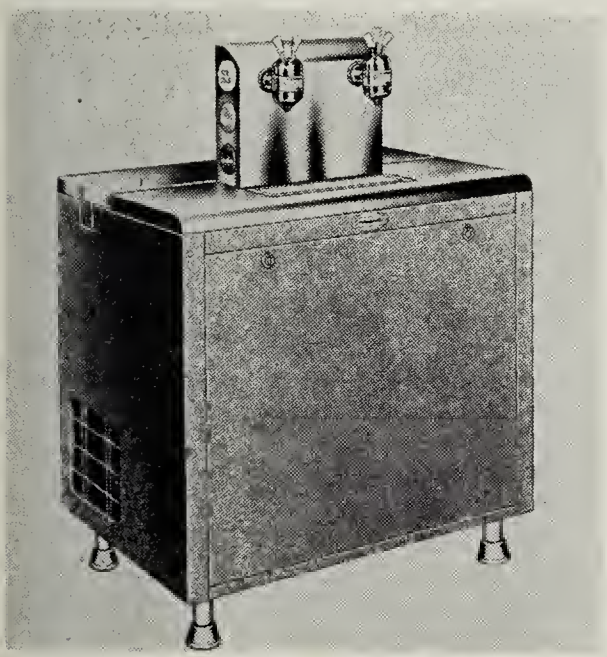
BOOTH INFORMATION

APCO, INC.—Will occupy booths 26, 27, 28, 29, 30, and 37. Attending will be Samuel Kresberg, president; Melville B. Rapp, executive vice-president; Daniel Gould, midwest divisional manager; William Kirschke, sales representative, and Joe Bendas, service engineer.

Exhibit: Complete line of theatre model sodashoppes. Also complete new line of economy priced sodashoppe juniors for the smaller marginal type theatre.

BERLO VENDING COMPANY—Will occupy booth 42. Attending will be Joseph Kernel, ABC metropolitan division manager; Philip Fliashnick, ABC metropolitan drive-in division manager; Ralph Pries, Berlo eastern division manager; Sam Alexander, Berlo drive-in manager; Henry Rolnick, sales representative, and David Kostell, sales representative.

Exhibit: Blue prints and photographs of the latest and most modern indoor and drive-in refreshment units will be displayed. The booth will be designed as a lounge and meeting place for exhibitors.



Carbonic Beverage Dispenser

BLEVINS POPCORN COMPANY—Will occupy booth 24. Attending will be J. V. Blevins; Rufus Harris, and John Fey, Savorol Company.

Exhibit: Bee Hive Popcorn and Savorol.

BONOMO'S-KORDAY CANDIES AND D. GOLDENBERG CANDIES—Will occupy booth 49. Attending will be Hy Becker.

Exhibit: Bar goods, chocolate covered, complete line of confectionery suitable for concession selling.

CANADA DRY GINGER ALE, INC.—Will occupy booths 3 and 4. Attending will be O. A. Glazebrook, III, national syrup sales manager; John Mooney, syrup manager, Chicago; and E. William Dey, of the J. M. Mathes Advertising Agency.

Exhibit: Beverage syrups and imprinted cups.

CARGILL, INC.—Will occupy booth 43. Attending will be Thomas J. Friday, Jr., Chicago; Arthur Koebe and Paul Semrad, manufacturing representatives.

Exhibit: Packaged coconut oil.

CENTRAL POPCORN COMPANY—Will occupy booth 107. Attending will be L. Blewitt; F. Wanberg; J. Murray and J. Mitchell.

Exhibit: Various new popcorn hybrids.

THE COCA COLA COMPANY—Will occupy booths 18, 19, 20, 21, 22 and 23. Attending will be Eldredge Riggs, regional manager; C. A. Bourdelais, Jr.; Charles Okun, theatre representative, New York City; and Harold Sharp, vice-president, Atlanta.

COLE PRODUCTS CORPORATION—Will occupy booths 70 and 71. Attending will be Albert Cole, president; R. L. Cole, executive vice-president; R. K. Stonebrook, theatre sales manager; and S. S. Gaines, assistant vice-president.

Exhibit: Cup-type automatic beverage machines.

CONTINENTAL CAN COMPANY—Will occupy booth 33. Attending will be R. G. Wallis, manager of merchandising.

Exhibit: Complete line of paper containers for theatre concession use.

CRETORS—Will occupy booth 25. Attending will be Charles J. Cretors, general manager, Chicago; H. E. Chrisman, director of sales, Nashville.

Exhibit: The new Cretors "Ambassador" popcorn machine.

CURTISS CANDY COMPANY—Will occupy booth 95. Attending will be Philip B. Schnering, executive vice-president; E. N. Thomas, direct sales manager; Ronald Woodbury, regional direct sales manager; Tom Ramsey; and R. L. Carmichael, sales representative.

Exhibit: Complete line of Curtiss fine candies.

DAIRY PRODUCTS ADVERTISING—Will occupy booth 75. Attending will be J. Messer, sales manager.

DALASON PRODUCTS MANUFACTURING COMPANY—Will occupy booth 46. Attending will be Samuel Abelson.

Exhibit: Line of hot dog machines.

"The butterlike flavor of

popsit plus

is unequalled in the popping oil field!"

says Mr. Francis Barnidge . . . President of the Prunty Seed & Grain Co., St. Louis, Mo. Owned and operated by the same family for 81 years, this company is widely known in theatre, carnival and concession fields.

Mr. Barnidge says, "Corn popped in POPSIT PLUS has the taste of butter in every mouthful. It's a unique oil that has almost revolutionized the popcorn field. Now carnivals, concessionaires and theatre operators who don't have 'that popcorn with the butterlike flavor' simply are not doing as well as they could — in sales and profits!"

POPSIT PLUS is actually more economical to use in the long run because it leaves fewer duds in the bottom of your popper. And because it's always liquid, it's easier to pour and measure.

Outdoor operators also use POPSIT PLUS for all their frying — hamburgers, french fries, seafood and chicken.

Make the switch to POPSIT PLUS. Try it for just one week. You'll quickly make it your one and only popping and frying oil.

popsit plus!

Liquid Popcorn Seasoning

IT'S DIGESTIBLE! Made Only of Pure Peanut Oil

made by **C. F. Simonin's Sons, Inc.,** Phila. 34, Pa.

Visit our Booth, No. 12, IPA Convention, November 6-7-8-9, Chicago, Ill.

DIAMOND CRYSTAL SALT COMPANY—Will occupy booth 73. Attending will be Robert C. Williams, associate sales manager; R. J. Martini, Chicago district manager; L. M. Fitzhugh, Chicago district representative; J. L. Conklin, Chicago district representative, and K. E. Heffley, Chicago district representative.

Exhibit: Diamond Crystal Popcorn salt and Diamond Crystal salt 7 pepper packets.

DELL FOOD SPECIALTIES COMPANY—Will occupy booth 57. Attending will be Carl DeWeese, president; David S. Nicifori, assistant secretary; Al Villiesse, sales promotion.

Exhibit: Cheese, Bar-B-Q and other flavors for popcorn.

THE ALBERT DICKINSON COMPANY—Will occupy booth 11. Attending will be L. L. McNally and T. O. Meland.

Exhibit: Little Buster and Big Buster popcorn.

F & F LABORATORIES, INC.—Will occupy booth 55. Attending will be F. H. Schonlau, vice-president and general sales manager; and C. L. Andrews, mid-west division manager.

Exhibit: Deluxe pure coffee candy.

FERRARA CANDY COMPANY, INC.—Will occupy booth 50. Attending will be Nello V. Ferrara, secretary; L. V. Pagano, vice-president; L. Buffardi, treasurer; and D. Perrella, sales manager.

Exhibit: Complete line of 5c and 10c vending packages.

FLAVO-RITE FOODS, INC.—Will occupy booth 66. Attending will be Kenneth K. Fell, president; Sy Adler, treasurer; and Larry Blumenthal, sales manager.

Exhibit: Flavos shrimp rolls, Flavos steamrollers and hot Bar-B-Q Turkey-Inna-Bun.

HARVIC MANUFACTURING CORPORATION—Will occupy booth 92. Attending will be Joseph Savio.

Exhibit: Ovens engineered for the pizza industry.

HEAT EXCHANGERS, INC.—Will occupy booth 85. Attending will be David H. Sniader, president; and George F. Brummett, sales.

Exhibit: Complete line of non-carbonated beverage dispensers, electrically refrigerated and ice cooled machines.

HENRY HEIDE, INC.—Will occupy booth 61. Attending will be Walter R. Keefe, vice-president in charge of sales; Eugene E. Sullivan, advertising manager; and Howard A. Gibbs, sales representative.

Exhibit: Complete line of candy.

HERSHEY CHOCOLATE CORPORATION—Will occupy booth 59. Attending will be L. H. Harkness, assistant general sales manager; H. E. Ingram, field assistant to general sales manager; P. G. Shultz, sales promotion manager; A. C. Muscheid, division manager; E. N. Des Jardins, district manager; and W. E. Swanson, R. F. Mann, K. A. Nyberg and G. B. Smith, representatives.

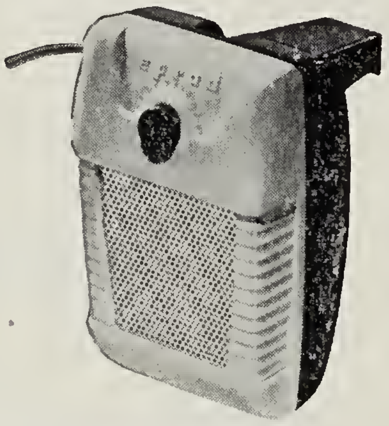
Exhibit: Complete line of Hershey's products.

HOLLYWOOD BRANDS, INC.—Will occupy booth 91. Attending will be G. R. Edgar, advertising manager; and H. H. Fine, assistant advertising manager.

Exhibit: Complete line of candy.

(*Continued on page PT-EP 27*)

APCO 6 Drink Soda Shoppe



FOR THE FINEST IN SOUND
at the Lowest Maintenance Cost

EPRAD in-the-car SPEAKERS

THE EPRAD STAR: An economical speaker that is unsurpassed in beauty and performance. Embodies many of the features of higher-priced models and gives sound of superior quality. Has a 3½" cone and large 1.47 oz. magnet. Fiberglas case with attractive molded-in colors. Fits most junction boxes. Small and compact. Permanent color (NO PAINTING) and remarkable service make this the best buy. $5.50 PER SPEAKER

"The Voice of the Drive-In"

EPRAD UNIVERSAL: The world's best speaker. Sounds and works better and is easiest to service. Die-cast aluminum case. $7.60 per speaker

EPRAD STEREO "2": A single Fiberglas case two-way speaker for stereophonic sound. Incorporates a new concept of binaural sound. $12.00 per speaker

EPRAD STEREO "3": The finest sound ever heard in a drive-in. Single case is slightly larger than regular speakers. $14.75 per speaker

ELECTRICAL PRODUCTS RESEARCH
eprad
AND DEVELOPMENT COMPANY

1208 CHERRY ST. TOLEDO 4, OHIO

See your favorite Independent Theatre Supply Dealer or see them at Booth No. 82 in Chicago

A MODEL FOR EVERY NEED — EVERY INSTALLATION

VISIT

POPCORN HALL

BOOTH Nos. 78 — 79 — 87 — 88

IPA • TESMA • TEDA CONVENTION

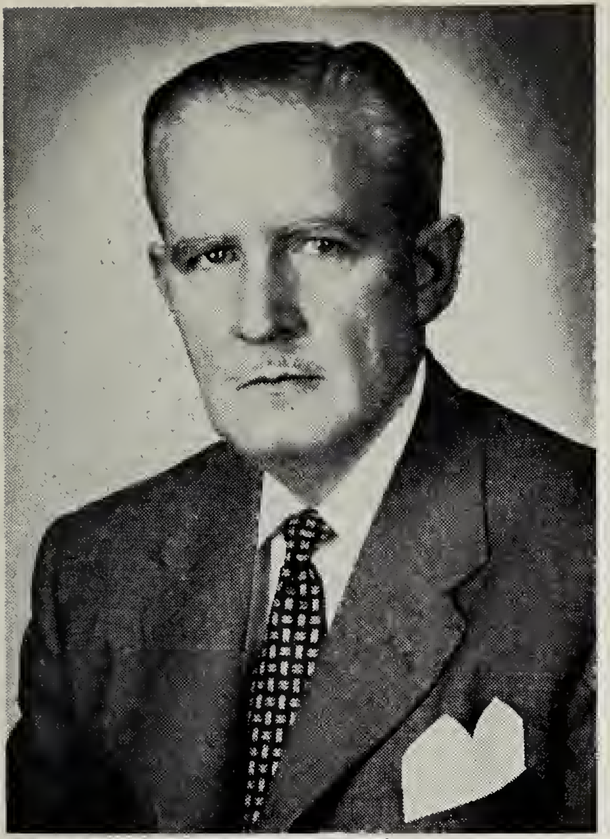
HOTEL MORRISON, CHICAGO, NOVEMBER 6-7-8-9

SEE

- THE MOST MODERN CAFETERIA EQUIPMENT FOR DRIVE-IN THEATRES
- COOKING AND SERVING EQUIPMENT

SAVON FOOD COMPANY

286 PENNSYLVANIA AVENUE PATERSON, NEW JERSEY



MERLIN LEWIS
TESMA Executive Secretary

LARRY DAVEE
TESMA Vice-President

FRED C. MATTHEWS
TESMA President

TESMA Trade Show

(*Continued from page PT-EP 22*)

picture sound projection equipment.

Attending the display and available for interview and consultation will be Jack M. Miller, president; S. Caruba, production and engineering head; Henry Fisher, vice-president; and Robert Meroz, vice-president. (L).

PROJECTION OPTICS COMPANY, INC.—Will occupy booths 22, 23, and 24. Included among the equipment to be shown are projection lenses, variable anamorphic lenses, and fixed anamorphic lenses.

Attending the display and available for interview and consultation will be Fred E. Aufhauser, president; Francis J. Fouquet, vice-president; and Betty Bishop, theatre sales. (L), (S).

RADIO CORPORATION OF AMERICA—Will occupy booths 18, 19, 71, 72, and 73. Included among the equipment to be shown are projection lamps, sound equipment, drive-in theatre equipment, carpet, and theatre chairs.

Attending the display and available for interview and consultation will be J. F. O'Brien, theatre and industrial marketing division manager; M. J. Yahr, theatre and sound products manager; A. J. Platt, theatre equipment sales manager; J. D. Phyfe, theatre equipment engineering manager; H. R. Henken, theatre and industrial advertising manager; and eight assistants. (L).

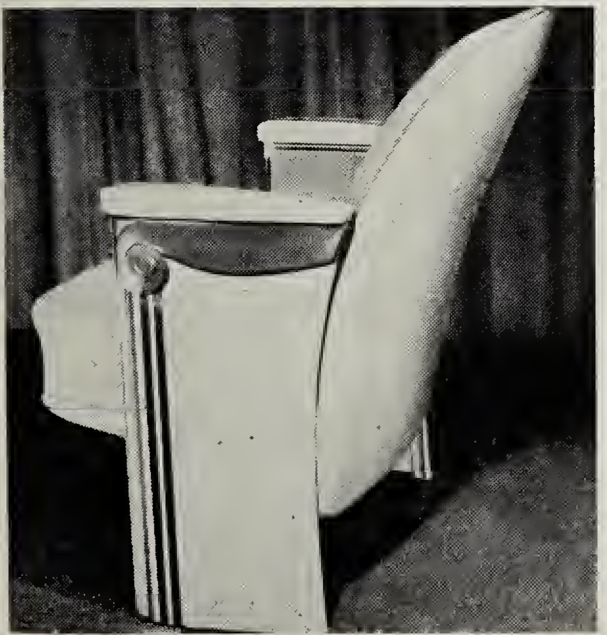
RAYTONE SCREEN CORPORATION—Will occupy booths 22, 23, and 24. Included among the equipment to be shown are seamless metallic screens, seamless white screens, outdoor screen coatings, outdoor theatre screen paint, screen frames, etc.

Attending the display and available for interview and consultation will be Sol Shurpin, co-owner; Leonard Satz, co-owner; Sam Saiia, salesman; and Milt Sherman, director of advertising. (L), (S).

STRONG ELECTRIC CORPORATION—Will occupy booths 39 and 40. Included among the equipment to be shown are projection arc lamps, rectifiers, and spotlights.

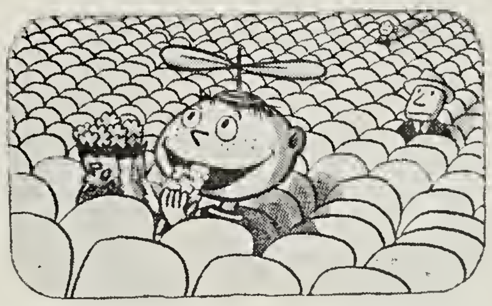
Attending the display and available for interview and consultation will be Harold E. Brown, vice-president; Walter Frick, sales engineer; Hank Wiener, sales engineer; and Arthur J. Hatch, vice-president. (L).

SUPERIOR ELECTRIC COMPANY—Will occupy booths 121 and 122. Included



International Theatre Chair

Your popcorn may taste terrific . . .



Your seats may be softest . . .

BUT EVERY PERFORMANCE STILL MUST BE PERFECT!

Perfect performances demand equipment that's kept in the pink of condition. An expert RCA Theatre Service Engineer is the man best qualified to do this. He's the *only* man who commands all the vast technical resources of RCA.

RCA SERVICE COMPANY, INC.
A Radio Corporation of America Subsidiary
Camden, N.J.

among the equipment to be shown are various auditorium and interior lighting controls.

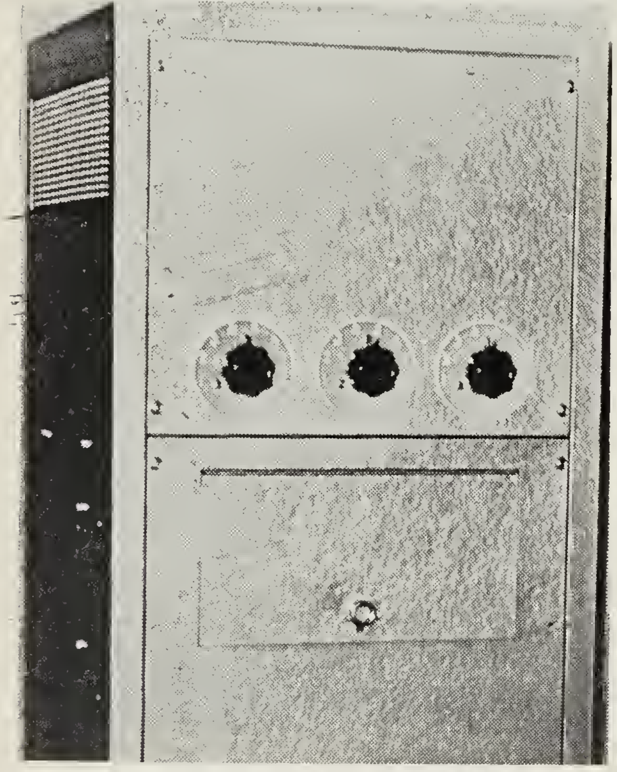
Attending the display and available for interview and consultation will be J. S. Louden, sales manager; Harold Lorenson, sales engineer; R. J. Caccavelli, regional manager; and Ashby Stephens, sales engineer. (L).

WAGNER SIGN SERVICE, INC.—Will occupy booths 93 and 94. Included among the equipment to be shown are changeable copy displays.

Attending the display and available for interview and consultation will be E. Wagner, president; Mrs. E. Wagner, vice-president; A. B. Balch, sales; and C. Swanson, sales. (L), (S).

WENZEL PROJECTOR COMPANY—Will occupy booth 130. Included among the equipment to be shown are projectors, lens mounts, and new accessories.

Attending the display and available for interview and consultation will be Fred J. Wenzel, president and general manager; and C. J. Williams, sales manager. (L), (S).



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Projection Optics Hilux Lenses

EDWARD H. WOLK—Will occupy booth 76. Included among the equipment to be shown are magazines, carbon waste cans, hand rewinds, projector replacement parts, heat filters for arc lamps, etc.

Attending the display and available for interview and consultation will be Edward H. Wolk, owner; Ira Kutok, manager; and Charles Wolk, assistant manager.

WOLLENSAK OPTICAL COMPANY—Will occupy booth 46. Included among the equipment to be shown are theatre projection lenses, and supplementary projection lenses.

Attending the display and available for interview and consultation will be Art Neumoer, project engineer, optics; and Norman Kuegler, sales manager. (L).

The following firms will exhibit at the TESMA Trade Show, but complete booth information was not available:

AMPEX CORPORATION will occupy booth 80; C. S. ASHCRAFT MANUFACTURING COMPANY will occupy booths 62 and 69; CAMERA SPECIALTY COMPANY, INC., will occupy booth 43; COCA-COLA COMPANY will occupy booths 33 and 34; CONTINENTAL ELECTRIC COMPANY will occupy booth 21;

(*Continued on page PT-EP 30*)

Popcorn Man Of Year To Be Named By IPA

CHICAGO—Who will be the popcorn man or woman of 1955 is the question now being asked throughout the entire popcorn industry by the International Popcorn Association in order to find the "most eligible" person before Nov. 6.

During the IPA combined Convention the Association, through its Popcorn Man of the Year Award Committee, headed by A. J. Schmitt, Houston Popcorn & Supply Company, Houston, Texas, will present the winner at the annual luncheon meeting with a gold-washed ear of popcorn suitably engraved.

This recognition, which is being established as an annual award by IPA, is based upon the following qualifications:

1. **The welfare of the Popcorn Industry above personal recognition, personal or financial gain.**
2. **A champion for a more harmonious and better coordinated industry.**
3. **Promoting and improving Popcorn as a product.**
4. **Creating new markets for Popcorn.**
5. **Striving for improvement of ethics within the industry.**
6. **Civic and religious leadership in his or her own community.**

All IPA members have been mailed ballots, but non-members are eligible to cast a vote, the Association revealed. To nominate a candidate for consideration by the Award Committee all that is necessary to do is to complete a ballot and mail to Award Chairman A. J. Schmitt, Houston Popcorn & Supply Company, 1315 Palmer Street, Houston 3, Texas. That person, who in the opinion of a special committee of allied trade representatives serving with Schmitt, has made the outstanding contribution to the industry and/or community based upon the six qualifying areas, will be chosen the winner.

"The Popcorn Industry is a fast-growing one," declared Schmitt, "and there are many men and women who are deserving of recognition for outstanding contributions to this growth. This award, which was created by the IPA board of directors to be given annually, will serve to focus attention on such worthy candidates, and will encourage others to merit it."

Like Going To School

(*Continued from page PT-EP 5*)

if they have the merchandise. A small complaint that I would like to register is that after the Trade Show exhibitors do not have enough officials on the spot to sign my deals.

"I would prefer to have less 'window-dressing' in the actual displays—less charm and glamour and more down-to-earth commercialism. I am in the market to buy and when I do, I want it on a business-like basis," Rifkin concluded.

In The Market

Edward W. Lider, general manager, Yamins Theatres, Boston, who is also president of Independent Exhibitors, Inc., of New England, the local unit of National Allied, said that he plans to devote a good deal of time to the Trade Show at the forthcoming Allied national convention. "I am in the market for new de-

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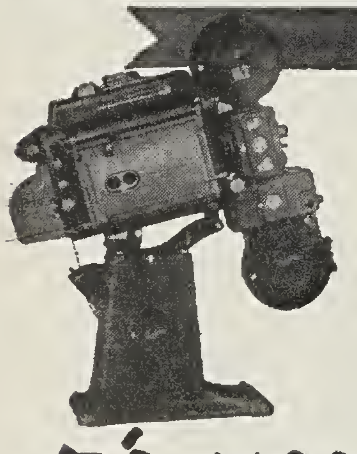

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CENTURY Sound is tops (it won an Academy Award for unusually high fidelity)—leave it to your patrons to appreciate this!

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Visit Booth 58, TESMA Trade Show, Chicago, November 6-7-8-9

vices for our regular and drive-in theatres and I am interested in seeing the new developments during the past year. Last year, as I remember, we spent between $3,000 and $4,000 at our national convention.

"I am the type of observer," Lider said, "who picks up every brochure and takes it home with him to study thoroughly. I plan to spend many hours looking at the equipment to be displayed at the November show."

His only complaint on the way the trade shows are conducted is that there is not enough time allowed the visiting exhibitors to thoroughly take in all the offerings of the demonstrations. "Each year the Trade Show seems to improve in methods of display and in the attractiveness of the booths. But more time should be alloted the exhibitors."

Enthusiastic

An enthusiastic proponent for national and regional trade shows is Philip L. Lowe, Boston, who operates three drive-ins in New England. "I am so enthusiastic about the value gained from these big conventions that I can state that I have never returned from a national or regional Trade Show Convention without the realization that my entire expenses had been paid for by the ideas I received at these conclaves. For instance, last year I upped my sales of soft drinks four cents per person by adopting the suggestions put forth by other exhibitors at the meetings."

Chance To "Shop Around"

In discussing the value of attendance at the Trade Show, Jack L. Whittle, operator of the Avenue, Baltimore, and treasurer of the Allied Motion Picture Theatre Owners of Maryland, Inc., declared that it, "affords the exhibitor a rare opportunity to shop around and keep up-to-date on modern theatre ideas. Even if the theatreman doesn't have an immediate need," Whittle said, "the information gathered at the Show is kept in mind for any later use that is required."

As for his expectations for this year's event Whittle said, "I expect to get numerous suggestions and ideas to promote additional comfort of the patrons of my theatre, and possibly to learn of means for efficient, yet economical operation, and other means of promoting better box-office business."

One suggestion that Whittle had for those who exhibit at the Trade Shows is a more aggresive policy of "following through with the out-of-town exhibitor, especially those in places that are not film exchanges."

Aids The Newcomer

Although most industryites look on the Trade Show as primarily a place to see and study new equipment, Robert Spodick, a New Haven, Conn., exhibitor, and fairly new to this business, pointed out that, with the changing condition of the theatre business, "I believe that the Trade Show would fill in where we lack in years of actual theatre operating experience."

Continuing his thoughts Spodick said that he intends to attend this year's event because he would "like to get a closer feel of the business, and to see more of what is going on with the new systems, equipment, etc."

IPA Plans

(*Continued from page PT-EP 24*)

JET SPRAY CORPORATION—Will occupy booths 44 and 45. Attending will be Samuel Dane, president; William H. Jacobs, treasurer; Robert E. Coleman, national service manager; and William R. Turner, advertising-promotion.

Exhibit: Electrically refrigerated counter-type drink dispensers.

THE HOLLYWOOD SERVEMASTER—Will occupy booth 74. Attending will be W. Woodson Latimer.

Exhibit: Servette popcorn warmers; Roto grille hot dog broilers.

JOBIL PRODUCTS COMPANY—Will occupy booth 89. Attending will be William Berger, president; and Joan Berger, secretary.

Exhibit: New electric automatic bottle warmer.

WALTER H. JOHNSON CANDY COMPANY—Will occupy booth 48. Attending will be F. H. Hanscom, vice-president, sales and advertising.

Exhibit: Power House candy bars.

THE KELLING NUT COMPANY—Will occupy booth 53. Attending will be O. T. Coghlan, vice-president.

Exhibit: Colorama salted nut display unit and new theatre packages.

MANLEY, INC.—Will occupy booths 80, 81 and 82. Attending will be Charles G. Manley, vice-president and sales manager.

Exhibit: Combination Ice-O-Bar and popcorn machine, Ice-O-Bar and rotary hot dog grill, and the Vistapop popcorn machine.

MARS, INC.—Will occupy booth 51. Attending will be V. H. Gies, vice-president in charge of sales and advertising; B. A. Bouchard, general sales manager; C. A. McDonough, eastern sales manager; H. R. Flaig, promotional sales manager; and W. E. Rockett, Chicago territory manager.

Exhibit: Entire 5c and 10c line of candy.

THE MARYLAND CUP COMPANY—Will occupy booths 62 and 63. Attending will be Warren W. Young, general sales manager.

Superdisplay Popcorn Warmer

Exhibit: Sweetheart cups.

MECHANICAL SERVANTS—Will occupy booth 39. Attending will be Harold A. Baum.

Exhibit: Mechanical maid and mechanical valet vending machine.

MONTICELLO MANUFACTURING COMPANY—Will occupy booth 83. Attending will be Thomas N. Roseberry, W. R. Manis.

Exhibit: Wire counter and floor display fixtures.

BEN NEWMAN ASSOCIATES—Will occupy booths 64 and 65. Attending will be Ben Newman, broker.

Exhibit: Various candy products.

PEPSI-COLA COMPANY—Will occupy booths 5, 6, 7, 8, 9, 35, and 36. Attending will be Peter K. Warren, and Alan W. Finely, manager, theatre sales.

Exhibit: Dramatic presentation spotlighting Pepsi-Cola fountain syrup.

PHENIX FOODS COMPANY—Will occupy booth 41. Attending will be T. Hough, advertising manager; Jack Crawford, product sales manager.

Exhibit: Cheese flavoring, and Cheez-tang, Che-Zing.

PRONTO POPCORN SALES CORPORATION—Will occupy booth 54. Attending will be Morton Ladge and Morris Ladge.

Exhibit: Popcorn warmers and drive-in concession equipment.

(*Continued on page PT-EP 31*)

THE WISE SCREEN BUYER LOOKS FOR RAYTONE!

The wise screen buy today is Raytone ... for indoor as well as outdoor theatres. Raytone HILUX, with amazing new side-lighting, is the finest indoor theatre screen for large or small theatres. Raytone HILUX JR., with the same extraordinary sidelighting, is perfect for the smaller indoor screen. And for outdoor theatres Raytone offers water-mix VINYLKOTE, Regular White and CINEMAPLASTIC.

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Seen, in the usual left to right order, are the members of the 1955 TEDA board of directors: Charles Creamer, L. M. Bleackley, Ray Busler, Phil Wicker, William Carrell, Thomas L. Shearer (chairman), Ray G. Colvin (executive director), Nash Weil, Ernie Forbes, Harold Abbott, George Hornstein, J. Eldon Peek, H. I. Tegtmeier, W. A. Hodges, Kenneth R. Douglass, Jr., is not shown in the picture.

SMPTE Announces Kalmus Color Award In '56

Essex County, N. Y.—A new industry award for outstanding technical contributions to color motion pictures was announced by Dr. John G. Frayne, of Westrex, president of the Society of Motion Picture and Television Engineers. Culminating the awards session of the Society's 78th convention at the Lake Placid Club, Dr. Frayne reported that the new award, to be called the Dr. Herbert T. Kalmus Gold Medal Award, would be presented first in 1956.

In announcing the Kalmus award, Dr. Frayne explained that it was the feeling of the Society that color has achieved a position of such prominence and stature in the technology of motion pictures that major contributors to its scientific progress should be recognized and honored.

The session was the occasion for presentation of the society's 1955 awards. Among those honored were Dr. Elmer W. Engstrom of RCA, winner of the Progress Medal for contributions to motion picture and television technology; Dr. Harry F. Olson of RCA, winner of the Samuel L. Warner Memorial Award for contributions to sound; Bernard D. Loughlin of the Hazeltine Corporation, winner of the David Sarnoff Gold Medal Award for contributions to television; and Richard S. O'Brien of CBS, winner of the Journal Award for his paper "CBS Color Television Staging and Lighting Practices."

Also present at the session were Andre Debrie of Etablissements Andre Debrie, here from Paris to accept Honorary Membership in the Society, and the 17 Society members elevated to the grade of Fellow.

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SMPTE Hears Paper On Cronar Film

Essex County, N. Y.—The utility and characteristics of the new DuPont-developed Cronar polyester photographic film base were described to delegates attending the 78th convention of the Society of Motion Picture and Television Engineers at the Lake Placid Club. Dr. Deane R. White of DuPont, in a paper written in conjunction with C. J. Gass, E. Meschter and Wilton R. Holm, revealed that because of its thinness, toughness and durability, Cronar is expected to be of great economic value to the motion picture industry.

Tests conducted over a period of three years, Dr. White revealed, have shown that Cronar's strength and toughness remain essentially unchanged with aging. Cronar has been found to be unaffected by humidity and to show virtually no shrinkage with time even when stored at temperatures somewhat higher than 100 degrees C.

In addition Dr. White revealed important economic advantages are expected to be derived from the fact that Cronar is thinner than the 5.5 mil standard. Thirty-five per cent more footage of Cronar film can be rolled on a reel, thus reducing the number of reels and containers needed, the cost of shipping film, and the amount of storage space.

TEDA Head Devotes His Full Time To Convention

ST. LOUIS—Ray G. Colvin, executive director of TEDA, has cancelled his speaking engagements for September and October to devote his time to the completion of arrangements for the coming National Convention of TEDA to be held in Chicago, November 6-9 in conjunction with the TESMA-TEDA-Allied and IPA Conventions and Trade Shows.

Since January, 1955, when the memship of TEDA started their campaign to assist the exhibitors in bringing back the lost audience into the theatre, Colvin has appeared before some 60 civic groups in seven states and has been instrumental in securing eight exhibitors to enter into the same work. TEDA has furnished material for the use of these speakers.

TEDA Fixes Plans For Convention

St. Louis—Ray G. Colvin, executive director of the Theatre Equipment Dealers Association announced the appointment of the following committees to serve during the TEDA Convention to be held, November 6-7-8-9th at the Morrison Hotel, Chicago, Ill.—in conjunction with the TESMA-TEDA-ALLIED and IPA Convention and Trade Show. Convention Chairman—Phil Guss, Salt Lake City; Liaison Committee—Nash Weil, Atlanta, Ga., Tom Shearer, Seattle, Wash., William Carrell, Louisville, Ky., J. Eldon Peek, Oklahoma City, Okla.; Committee on Arrangements—Lewis Waitts, Atlanta, Ga., Walter Shreve, Kansas City, Carl Bell, Buffalo, N. Y., Clyde Badger, Kansas City, Joseph Pear, New York City; Registration Committee—Ray Busler, Tampa, Fla., Phil Wicker, Greensboro, N. C., Louis Waitts, Atlanta, Ga., W. H. Howell, Oklahoma City, Okla., Neil Blount, Memphis, Tenn., Elmer H. Brient, Washington, D. C.; Nominating Committee—Jack Dumestri, Atlanta, Ga., Harry Blumberg, Philadelphia, Pa.

There are three members of the present TEDA board of directors whose terms expire this year, namely: George Hornstein, New York City; Harold Abbott, Chicago; and J. Eldon Peek, Oklahoma City, Okla.

As in former years balloting will be done by mail.

Simplex Improvements

(Continued from page PT-EP 8)

Arc Lamp Switch

Another new development is a 200 ampere, 2-step arc lamp switch which is designed for mounting directly on any enclosed Simplex pedestal—indoor or drive-in type.

The reduced amperage feature for striking the arc is accomplished by first closing the double-bladed portion of the switch, which is controlled by the black handle. As soon as the arc has been struck, full arc amperage is obtained by closing the single blade, controlled by the red handle on the switch. This is said to be a distinct advantage over the other types of reduced amperage switches where it is necessary to move the handle to a half-way position for striking, and then close the switch entirely for full amperage. To "break" the switch all blades are activated by the black handle only.

The new NTS 200 ampere switch mounts rigidly to the rear surface of the pedestal. In this position, rough handling during the "make" operation will not affect the delicate line-up of the arc lamp, it is claimed.

Mounting brackets are available for either indoor or drive-in type Simplex pedestals.

Post Coupling Units

Still another improved item to be shown by National Theatre Supply at the Trade Show will be modernized replacement parts for old type Simplex speaker post coupling units.

Included are aluminum baskets, cast aluminum speaker brackets and cast aluminum domes.

The newly announced brackets are direct replacements for the wire baskets originally supplied with the 1948 and 1949 model Simplex coupling units. All speaker models, including the latest 1955 Simplex in-a-car speaker, can be accommodated by the bracket, it was reported.

Modification of the coupling unit casting is not necessary and replacement in the field can be accomplished in a matter of minutes without special tools.

Exhibitors wishing to retain the basket type hangers may do so with rust-proof, durable aluminum baskets. Maintenance is held to a minimum, and field tests show the new aluminum baskets will outlast the former rubber coated steel baskets, three to one.

The new NTS cast aluminum dome replaces the spun aluminum dome originally supplied on the 1948 model Simplex coupling units. It is a direct field replacement and will withstand considerable more abuse than the former replacement domes, the firm indicated.

Drive-In Restaurant

(*Continued from page PT-EP 8*)

Telephone-Music System

Servus-Fone is a telephone and music system for drive-in restaurants. When in use, the patron parks at one of the system's serving stations located outside the drive-in, reads the station's illuminated menu, presses a button on a convenient two-way speaker, and places his food order with the drive-in's switchboard operator. When the speaker is not in use for communication it automatically plays music from high fidelity sound equipment.

Servus-Fone reduces the carhop's trips from two or three to one visit per car. The carhop delivers the order and collects the bill in one trip, and if a bus boy is not available, she also clears up the convenient table at the serving station. At least 50 per cent fewer carhops need be employed, and, as service is much faster, many more patrons can be served without increasing restaurant capacity. As orders are relayed to the kitchen in the order received, all patrons receive equal attention—thus gaining customer goodwill.

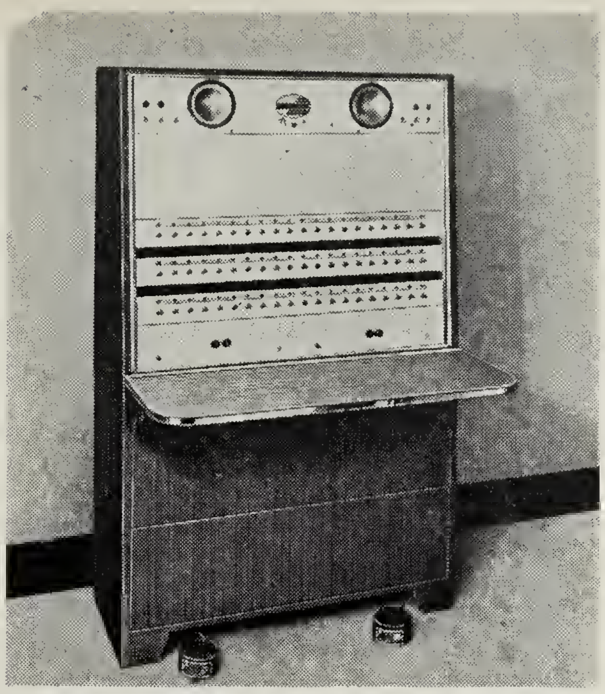
The attraction of a drive-in restaurant could conceivably increase the theatre's patronage, just as the attraction of the theatre could make possible a highly profitable drive-in restaurant operation.

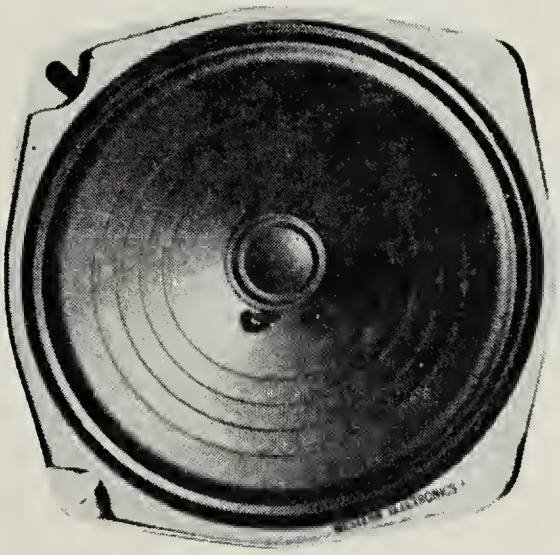
The basic Servus-Fone equipment for a 40 car capacity drive-in restaurant consists of the following:

One walnut switchboard cabinet 36 inches wide, 60 inches high, and 18 inches deep which contains two speech amplifiers; one high-fidelity music amplifier; one power unit for relays and indicator lights; one switchboard with two panels, each with 20 three-way keys and 20 indicator lights; one Webcor three-speed multiple record player; two operators' headsets; two combination monitor speakers and microphones; one auxiliary microphone with stand and switch; one switch providing for single or dual switchboard operation; one volume control for the music amplifier, and two each for the two speech amplifiers. In addition there is provided a switch on each side, making for communication either with the headset, or with the combination monitor speaker and microphone; one chime and cut-off switch; two switches for menu lights.

The 20 two-car capacity serving tables include 40 "Rainmaster" speakers with coiled cords and push buttons; 20 double-faced lighted plexiglass menus and holders; two "Rainmaster" speakers for the kitchen.

The basic 40 car capacity system may be expanded to 60, 80, or 100 car systems by the addition of one, two, or three additional switchboards and the needed serving tables and their attachments.





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Convention Equipment Forums Spotlight Progress

Chicago—Discussions of the new 20th-Fox 55mm. filming and projection process and of the new developments of Todd-AO will be features of the Equipment Forum to be held as part of the Allied-TESMA-TEDA-IPA Trade Show at the Morrison Hotel, November 6-9.

Invitations to lead the discussions of their respective processes have been extended to L. D. Netter, Jr., for Todd-AO and to Earl J. Sponable, 20th-Fox's technical expert, who was prominent in the development of his company's CinemaScope process.

The Equipment Forum will be moderated by TESMA vice-president L. W. Davee, Century Projector Corporation, an acknowledged expert in projection and sound processes, and one of the prime developers of the old 70mm. Grandeur projection method. Davee's company also is the manufacturer of projectors for Cinerama and of Paramount's double-frame horizontal projectors.

Others of TESMA who have been invited to be members of the panel to answer questions from the audience concerning the new processes and the new equipment include:

J. F. O'Brien, Radio Corporation of America; V. J. Nolan, National Carbon Company; J. A. Fetherston, Kollmorgen Optical Company; Fred Aufhauser, Projection Optics Company; Leonard Satz, Raytone Screen Company; TESMA president Fred C. Matthews, Motiograph, Inc.; Arthur J. Hatch, Strong Electric Company; Arthur Meyer, International Projector Corporation; Francis Keilhack, Drive-In Theatre Manufacturing Company; Al Boudouris, EPRAD Corporation.

Plans are to solicit in advance from TESMA members the "most asked" questions received from theatre men and to prepare answers to these questions before asking questions from the floor concerning these various phases of projection, light sources, screens and screen surfaces, lenses, etc.

The panel members will not be asked to prepare or to read papers on the various phases of theatre equipment in which all are acknowledged experts. The two papers on 20th-Fox's 55mm. process and Todd-AO will be read by their sponsors. Questions about these two new processes will be answered by Sponable and Netter, or their designated representatives.

The Equipment Forum has been set for the afternoon of Wednesday, Nov. 9, so that theatre men who have attended the Trade Show on any previous day may have questions answered properly.

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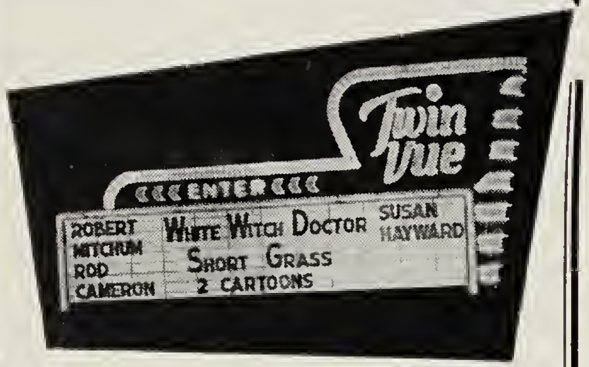

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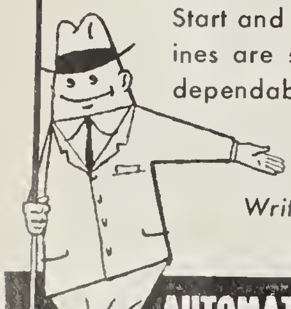

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"We Support the Most Celebrated Curtains in the World"

Nat. Carbon Names New Research Head

New York—Dr. Clarence E. Larson has been appointed vice-president in charge of research for National Carbon Company, a division of Union Carbide and Carbon Corporation, according to an announcement made by Adger S. Johnson, National Carbon's president. Dr. Larson was formerly director of the Oak Ridge National Laboratory, operated by Union Carbide for the Atomic Energy Commission.

Dr. Larson

Dr. Larson will head all of National Carbon Company's research activities including Union Carbide's research in new physics and will be a member of the Corporation's Research Committee. His headquarters will be in Cleveland, at the Company's new research laboratory now under construction in a Cleveland suburb.

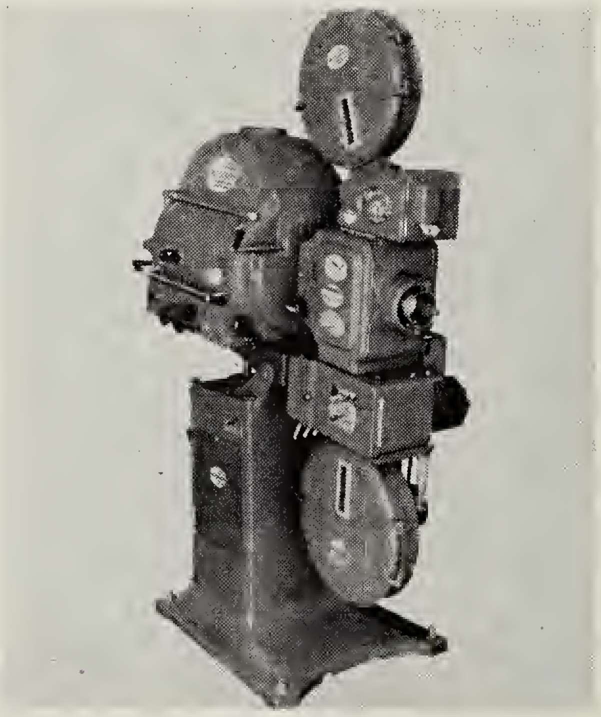
Dr. L. M. Currie, formerly vice-president in charge of research, will continue as vice-president and will assume new responsibilities involving assistance for sales, production, development, and research.

National Carbon Company's research activities embrace studies of carbon, graphite and various types of primary batteries. Emphasis is being given to research in solid state physics. Work is being done on metallic and non-metallic compounds such as inter-metallics and semi-conductors. New fields of study and development include ferrites, photo-sensitive materials, and refractory compounds employing materials and processes never before utilized in this application.

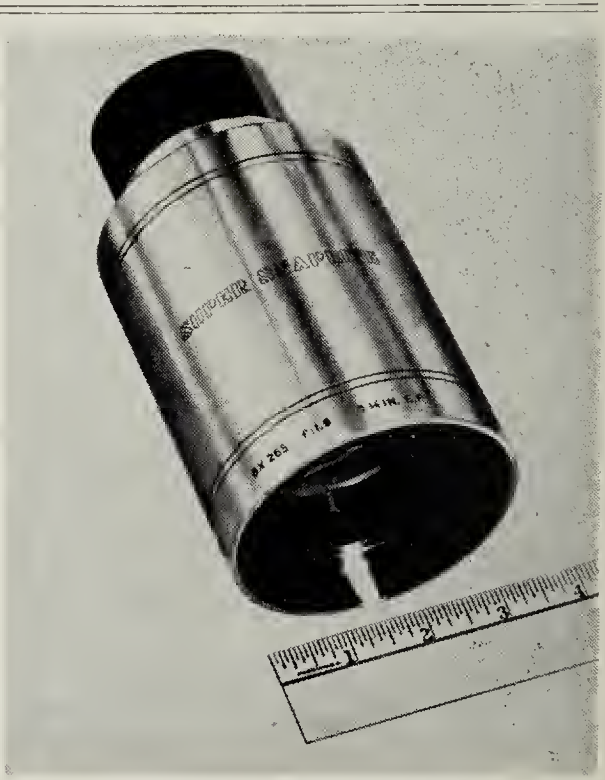
TESMA Trade Show

(*Continued from page PT-EP 26*)

DAWO CORPORATION will occupy booth 61; EPRAD COMPANY will occupy booth 82; WALTER FUTTER COMPANY will occupy booth 113; HEWITT-ROBINS, INC., will occupy booth 85; IDEAL SEATING COMPANY will occupy booths 83 and 84; IRWIN SEATING COMPANY will occupy booth 92; PEPSI-COLA COMPANY will occupy booths 111, 112, 115, and 116; RADIANT MANUFACTURING COMPANY will occupy booths 51 and 52; J. E. ROBIN, INC., will occupy booths 74 and 75; ROMAR-VIDE COMPANY will occupy booth 59; SANSHA ELECTRIC MANUFACTURING COMPANY, LTD., will occupy booth 3; and SURFACE COATING ENGINEERS, INC., will occupy booth 53.



Motiograph Projector



Kullmorgen Projection Lenses

New Concession Equipment

(*Continued from page PT-EP 12*)

slightly from waist height both upward and downward to give it a modern contour. In addition, this popcorn machine is easier to handle from the operator's point of view. Seasoning is dispensed by pump, the kettle is emptied by push button.

The Coliseum Model

The Coliseum Model is a combination of Manley Ice-O-Bar and Manley Display Console popcorn machine.

The drink machine is a two-faucet Ice-O-Bar with a capacity of 1,000 soft drinks.

The drink machine has been service tested for several years in stadiums and drive-in theatres under conditions of extreme demand. The small compact unit gives the equivalent in ready capacity of 18 cases of bottled drinks. Reserve cold storage in the refrigerator compartment for an additional six gallons of syrup gives reserve capacity equivalent to an additional 27 cases of bottled drinks. The utility storage compartment is designed to hold a CO2 gas bottle.

The popcorn machine has an Aristocrat cascade kettle, an elevator warmer capable of holding 72 1½ ounce popcorn cartons. It is available with either 12-ounce or 16-ounce kettle.

The Refresherette

The Manley Refresherette, occupying only 14 square feet, is designed for speed, efficiency, and service. It presents an opportunity to install food service in a place of business without the heavy capital outlay usually required when installing a fountain or kitchen.

Basically it is a combination of a two-faucet Manely Ice-O-Bar soft drink dispenser, a rotary hot dog grill spotlighted from an illuminated sign above a two cubic foot refrigerator, bun steamer or toaster, three condiment cups and a Maple carving block.

The rotary hot dog grill has a capacity of 18 hot dogs every five minutes, total capacity 216 hot dogs per hour. The cabinet is baked enamel on steel, the drink machine section is stainless steel with red Formica top. It is designed for use either as a counter end or to stand independently. Hot dogs are placed between the spokes of the wheel, the wheel is rotated slowly by a small, powerful gearhead motor which turns the dogs slowly, grilling them equally from every side.

Drive-In Concession Stand

Manley's new prefabricated cafeteria style counter with built-in food warmers and drink coolers is engineered for speed, built to sell more merchandise at a lower cost. It was designed exclusively for drive-in theatres.

Test locations thus far installed show increased sales as much as five cents per person. This stand is designed to be operated as either one or several cafeteria lines which may be operated independently of each other. Experience thus far shows the following advantages:

1. In larger drive-in theatres, cafeteria service reduces payroll by as much as half.
2. Faster traffic flow, low counters for children, and extreme versatility builds sales potential. Experimental locations show sales increase by as much as five cents per head.
3. Illuminated displays, with their power of suggestion, sell more merchandise.
4. Easy rear loading. No interference with customer's selection.
5. Stainless steel construction makes for easy cleaning.
6. Table height counters give food items their maximum display advantage.
7. Sectionalized, its pieces ranging in length from two feet to 20 feet. You can build any shape or combination you desire. Each component is priced separately. Units can be set side by side, leveled, then bolted together.

IPA Plans

(*Continued from page PT-EP 27*)

REX PAPER CORPORATION—Will occupy booth 60. Attending will be David Adlman, president; Irving A. Singer, vice-president; and Leonard C. Gold, general manager.

Exhibit: Complete line of concession bags.

ROWE MANUFACTURING COMPANY, INC.—Will occupy booths 13, 14, and 15. Attending will be Charles H. Brinkmann, vice-president in charge of sales.

Exhibit: Automatic merchandising equipment, candy and ice cream vending machines.

SAVON COMPANY—Will occupy booths 78, 79, 87, and 88. Attending will be Irving Rosenblum and staff.

Exhibit: Packaged candies for theatre concessions.

C. F. SIMONIN'S SONS, INC.—Will occupy booth 12. Attending will be J. A. Ryan, president; and David F. Ryan, sales department.

Exhibit: Corn popping oils.

STEEL PRODUCTS COMPANY—Will occupy booth 34. Attending will be L. W. Woolfolk, president; William Hynes, production superintendent; Elmer Gaulke; and Jack Withey.

Exhibit: Coffee makers and coffee dispensing machines.

SUPURDISPLAY, INC.—Will occupy booths 67, 68, and 69. Attending will be C. D. Lorbeck, assistant to the president; and M. L. Lyons, director of sales.

Exhibit: Butter dispensers, refrigerated ice cream cabinet, popcorn warmer, rear display case, etc.

SUPERIOR REFRIGERATOR MANUFACTURING COMPANY—Will occupy booth 84. Attending will be Walter H. Bowman, vice-president; and Charles J. Galli, manager.

Exhibit: Beverage dispensing equipment and supplies.

TONE PRODUCTS COMPANY—Will occupy booth 38. Attending will be William Evon and Robert Evon, owners; Gus Mermann, sales manager; Bea Holvas, secretary; Jerry Marcus, sales representative.

Exhibit: Beverage syrups and beverage dispensing equipment.

TYSON-CAFFEY CORPORATION—Will occupy booth 98. Attending will be H. M. Caffey, president.

Exhibit: Handy carryout trays.

C. J. VAN HOUTEN & ZOON, INC.—Will occupy booth 72. Attending will be Stewart H. Giffin, vice-president; Jerry Weissman; and Harry G. Grover, Jr.

Exhibit: Company's line of imported chocolate bars, tablets and pastilles.

Altec Sets Up National Meeting

NEW YORK—Announcement was made by H. M. Bessey, executive vice-president of Altec Service Corporation, of a nationwide get-together of company representatives scheduled to follow the closing of the TESMA convention in Chicago.

Altec executives, division and branch managers will assemble at the Drake Hotel, Chicago, at a two day meeting November 11-12, to be presided over by Bessey, in which various phases of company acivtities on a nationwide scale will come under discussion.

Attending from Altec's New York headquarters will be Bessey; Marty Wolf, sales manager; C. S. Perkins, operating manager; A. J. Rademacher, assistant operating manager; P. F. Thomas, treasurer; S. M. Anderson, merchandising manager; D. L. Demarest and M. Bender, of headquarters engineering staff; and Bert Ennis, director of publicity and advertising.

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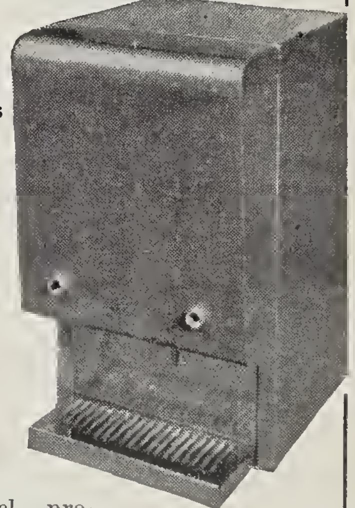

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SECTION TWO
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COLUMBIA

Count Three And Pray (811)

DRAMA 102M.

(CinemaScope)
(Color by Technicolor)

ESTIMATE: Well-made entry has angles.

CAST: Van Heflin, Joanne Woodward, Phil Carey, Raymond Burr, Allison Hayes, Myron Healey, Nancy Kulp, James Griffith, Richard Webb, Kathryn Givney, Robert Burton, Vince Townsend, John Cason, Jean Willes. Produced by Ted Richmond; directed by George Sherman.

STORY: Van Heflin returns to his home in the south after the Civil War to find he has been branded a traitor for fighting on the side of the north. Although he had a reputation for chasing women, horseracing, and brawling, he strangely seeks out the ruined buildings where the church stood and makes an effort to live there. He has turned to religion to become a pastor. His plans for occupancy are slightly upset by the appearance of Joanne Woodward, an orphan in her late 'teens who survived the rigors of war and took up residence in the abandoned parsonage. They share the quarters, he thinking of her as a youngster. He goes into town for some supplies from the general store owned by Raymond Burr, wealthiest and most powerful man in the area, able to look down on others who considered him beneath them prior to the war. Burr arouses some of his cronies to give Heflin battle, but he whips them and takes what he needs. He resists the advances of Allison Hayes, daughter of a wealthy family ruined by the war, who seeks to marry him rather than Burr. He is aided in the rebuilding of the church by winning a horse race from Phil Carey, with some lumber from Carey's mill as the stake. He refuses the temptation of Jean Willes, who runs a house of ill repute, and since he was her favorite in earlier years, she tries to help him achieve his objective. He wins out over Burr's psychological and physical objections, including a fire, until Burr uses Hayes to frame him into a compromising situation, which results in charges being brought against him to the bishop, Robert Burton. Burton approves of his work even if some of his methods are slightly unorthodox. Before leaving, he marries Woodward to Heflin, and everyone is happy with the exception of Burr, who marries Hayes, reluctantly, since it prevents her testifying against him.

X-RAY: There's lots of charm and human interest to be found in this well-made entry that starts out rather ordinary but soon emerges as an all-around entertaining entry that should look good on most programs. Combined are action, comedy, romance, and dramatic and human emotions. The cast gives a good account of itself, with Heflin and newcomer Joanne Woodward impressing most. It will leave audiences with a pleasant feeling. The screen play is by Herb Meadow.

TIP ON BIDDING: Fair program rates.

AD LINES: "When He Believed He Was Right, Nothing And No One Stood In His Way"; "A Wonderful Film About Some Wonderful People . . . Some Pretty Bad Ones, Too"; "Give Yourself A Treat And Watch Some People Follow Their Hearts."

Queen Bee (819)

MELODRAMA 95M.

ESTIMATE: Melodrama has many angles, particularly for women.

CAST: Joan Crawford, Barry Sullivan, Betsy Palmer, John Ireland, Lucy Marlow, William Leslie, Fay Wray, Katherine Anderson, Tim Hovey, Linda Bennett, Willa Pearl Curtis, Bill Walker, Olan Soule. Produced by Jerry Wald; directed by Ranald MacDougall.

STORY: Innocent schoolgirl Lucy Marlow goes to live in a southern mansion with her relative, Joan Crawford, and the latter's textile millionaire husband, Barry Sullivan, who is addicted to drink. His sister, Betsy Palmer, is secretly engaged to Sullivan's friend and plant manager, John Ireland, with whom Crawford has had an affair. Palmer tries to convince Marlow that "Queen Bee" Crawford injures everyone with whom she comes in contact. When Marlow overhears Crawford make advances to Ireland and oppose his marriage with Palmer out of jealousy, her affection for the "Queen Bee" wanes. To stop the marriage, Crawford tells Palmer of her past with Ireland, which is known to Sullivan. Palmer commits suicide. Ireland, holding Sullivan responsible for revealing the secret, quits his job; jures everyone with whom she comes in low falls in love with the long-suffering Sullivan. When Crawford discovers this situation, she threatens blackmail. Sullivan determines to kill her, but Ireland arrives in time to keep Sullivan at home while he drives Crawford to a party. On the way, he tells her of Sullivan's plot. When she becomes hysterical and starts to fight with him, they are both killed as the car goes over a cliff, leaving Sullivan and Marlow to face the future together.

X-RAY: This story is most likely to appeal to women, but the Crawford name will boost it generally as well. The production and photography are very good. The story, based on a novel by Edna Lee and adapted by Ranald MacDougall, is interesting, and the Crawford performance, supported by a good cast, gives it glamour and suspense. Crawford fans will be satisfied, particularly with its lavish sets and fashions.

TIP ON BIDDING: Better program rates.

AD LINES: "The 'Queen Bee' Ruins The People She Loves The Best"; "Joan Crawford At Her Glamorous Best"; "The Restless Desires Of The 'Queen Bee' Could Not Be Denied."

'Teen-Age Crime Wave (824)

MELODRAMA 77M,

ESTIMATE: Exploitable action meller for the lower half.

CAST: Tommy Cook, Mollie McCart, Sue England, Frank Griffin, James Bell, Kay Riehl, Guy Kingsford, Larry Blake, James Ogg, Robert Bice, Kathleen Mulqueen, Helen Brown, Sydney Mason, George Gisar. Directed by Fred F. Sears.

STORY: Seventeen-year-old Sue England is at the scene of a holdup committed by Mollie McCart, Tommy Cook, and James Ogg. Cook and Ogg escape. Although innocent, England is convicted of the robbery, and she and McCart are sentenced to a term in a juvenile correction house. A sheriff and a matron are assigned to drive the girls to the house, but they are intercepted by Cook, who kills the sheriff. England is forced to accompany the criminals as they drive to a lonely spot and then wreck their car. The fugitives take refuge in the farmhouse of James Grant and his wife, Kay Riehl. The couple are held as hostages, as McCart and Cook wait for a chance to escape. The farmer's son, Frank Griffin, is also held. The police are making a house-to-house search, but Grant, fearing for his family's safety, reveals nothing. A neighbor is shot and killed by Cook. Ogg, coming to the rescue of the fugitives, is shot and killed by the police. Cook and McCart force Griffin and England into a car and head for the highway. With the police in pursuit, the crooks are forced to abandon their car at an astronomical observatory. McCart is killed by police bullets, and Cook is captured while scuffling with Griffin. England is assured of being exonerated of the charges against her.

X-RAY: This entry will fare best in action houses. Its theme, although not original, maintains a degree of interest and is somewhat suspenseful in spots. Performances, direction, and production satisfy the requirements of the plot. The story was written by Ray Buffum, and the screen play by Buffum and Harry Essex. It should do okay on lower half. This bears a Legion of Decency "B" rating.

TIP ON BIDDING: Lowest rates.

AD LINES: "Out Of The Sidewalk Jungle . . . The Shocking Drama Of Teen-Age Terror Today!"; "A Screen-Scorching Drama Of Today's Immoral Youth!"; "Right Off The Big-City Streets . . . And The Shock Headlines!"

MGM

Quentin Durward (607)

COSTUME MELODRAMA 101M.

(CinemaScope)
(Made in England)
(Eastman Color)

ESTIMATE: Entertaining entry.

CAST: Robert Taylor, Kay Kendall, Robert Morley, George Cole, Alec Clunes, Duncan Lamont, Laya Raki, Marius Goring, Wilfrid Hyde White, Eric Pohlmann, Harcourt Williams, Michael Goodliffe, John Carson, Nicholas Hannen, Ernest Thesiger. Produced by Pandro S. Berman; directed by Richard Thorpe.

Story: Robert Taylor, a chivalrous adventurer, goes to France at the request of his uncle, Scotch noble Ernest Thesiger. Taylor is to inspect Countess Kay Kendall, possible bride for his uncle. For political reasons, Kendall is being forced into the marriage by Alec Clunes, a powerful duke. Kendall, not wanting to marry an old man, flees the duke's castle and takes refuge in the castle of King of France, Robert Morley, an opponent of Clunes. Taylor manages to gain Morley's confidence and is assigned to protect Kendall. He falls in love with her. Clunes demands the custody of Kendall, but Morley, knowing her political importance, refuses to give her up. The king also realizes that Clunes is trying to find an excuse to start a war. A plan is devised by Morley whereby Kendall will be kidnapped by bandits headed by Duncan Lamont, thus getting rid of the countess without her falling into the hands of the duke. The unaware Taylor is directed to escort Kendall to a distant cathedral. Kendall's party stops at an inn and is ambushed by the bandits. Taylor's heroics enables the party to escape and arrive safely at the cathedral. The cathedral is stormed by the bandits and again Taylor saves Kendall by killing Lamont and fleeing to Clunes' castle with her. At the castle, Clunes and Morley are unable to decide whom the countess should marry. They choose to let her make the decision. She selects Taylor, who is free to marry her since his uncle has died.

X-Ray: A good blending of action, intrigue, heroics, and tongue-in-cheek humor has resulted in an entry that can serve well as part of the program. A somewhat unusual story is well presented, with satisfactory performances and direction. CinemaScope and color add to the entertainment value. The screen play was written by Robert Ardrey. It should please most audiences.

Tip On Bidding: Higher program rates.

Ad Lines: "You Never Saw A Film Like Quentin Durward"; "Chivalry Was Dead, But 'Quentin Durward' Didin't Know It"; "They Called Him A Gallant Fool . . . Until They Felt The Point Of His Sword."

PARAMOUNT

Lucy Gallant (5504)

Romantic Drama
104m.

(VistaVision)
(Color by Technicolor)

Estimate: Interesting and well-made entry.

Cast: Jane Wyman, Charlton Heston, Claire Trevor, Thelma Ritter, William Demarest, Wallace Ford, Tom Helmore, Gloria Talbott, James Westerfield, Mary Field, Governor Allen Shivers, Edith Head, Joel Fluellen, Louise Arthur, Jay Adler. Produced by William H. Pine and William C. Thomas; directed by Robert Parrish.

Story: When a train is stalled outside of a Texas oil boom town, cattle rancher Charlton Heston helps Jane Wyman find shelter at the home of Thelma Ritter, and he falls in love with her. She opens a store in which she is able to sell Paris and other creations to the newly-wealthy women. This brings her a tidy sum. She decides to open a smart women's shop and talks banker William Demarest into putting up the money and Claire Trevor into letting her take over her dance hall. She makes the store a huge success while putting off any romance with Heston, having been burned before by a romance that didn't end in a wedding. The war interrupts, Heston goes off to fight, and on his return strikes oil on his ranch and becomes wealthy. He proposes to Wyman but walks out when she refuses to give up the store, which catches fire and is destroyed. She builds a bigger and better store with Demarest again putting up the money at Heston's secret urging. He goes abroad and has a fling with his wealth, returning in time for the store's opening ceremonies. They are still in love but stubborn about abandoning their ideas and principles. At the last minute, some of the members of the board try to depose Wyman, but Heston orders Demarest to see that she wins out and remains. When she learns the truth about Heston's support all along, she surrenders, wanting only to be his wife.

X-Ray: Featuring a cast that is tops in "names" and talent, this entry should provide entertainment for most who see it, with a story that holds interest on high pretty much throughout, good performances, efficient direction and production, and colorful settings and situations. An added highlight for the femmes in addition to the love story is the lavish use of smart fashions in the entry. There are a number of laughs as well as moments of warmth to be found here. With a little extra selling it might attract better than average. The screen play is by John Lee Mahin and Winston Miller, based on the novel, "The Life Of Lucy Gallant," by Margaret Cousins. There is a song, "How Can I Tell Her?"

Tip On Bidding: Fair program rates.

Ad Lines: "She Had A Way With Women As Well As Men"; "The Story Of A Romance That Stood The Test Of Time"; "A Heartwarming Story Of A Man, A Woman, And Their Future."

The Trouble With Harry

Comedy
99m.

(Color by Technicolor)
(VistaVision)

Estimate: Off-beat Hitchcock entry is amusing.

Cast: Edmund Gwenn, John Forsythe, Shirley MacLaine, Mildred Natwick, Mildred Dunnock, Jerry Mathers, Royal Dano, Parker Fennelly, Barry McCollum, Dwight Marfield, Leslie Woolf, Philip Truex, Ernest Curt Bach. Directed by Alfred Hitchcock.

Story: While playing in the Vermont woods, youngster Jerry Mathers finds the body of Philip Truex and runs off to tell his mother, Shirley MacLaine. Retired tugboat captain Edmund Gwenn, out hunting for rabbits, discovers the body and thinks that he is responsible for the corpse via an accidental bullet. All kinds of people appear on the scene, including nearsighted village doctor, Dwight Marsfield, who fails to see the body although he trips over it; Mildred Natwick, a spinster romantically inclined towards Gwenn, who thinks he should hide the body; a tramp, Barry McCollum, who steals the dead man's shoes; and MacLaine, who discovers the dead man is her estranged second husband, who married her after his brother, her first husband and the father of Mather, had died. Artist John Forsythe sketches the dead man and agrees to help Gwenn bury the victim. When the tramp is arrested by deputy Royal Dano, he reports the presence of the dead body but the corpse is gone. Natwick confesses to Gwenn that she killed Truex when he assaulted her in the woods, and they decide to dig him up. MacLaine is involved with a romance budding between her and Forsythe, and the decision to dig or not to dig seesaws back and forth. As the body is buried and unburied, Doctor Marsfield is made to examine him and finds that he died of a heart attack, clearing all the would-be killers. The body is finally left in its original position to be rediscovered legally while a future together seems in store for MacLaine and Forsythe and for Gwenn and Natwick.

X-Ray: An off-beat and amusing entry is this film by Alfred Hitchcock, with all laughs being generated by a dead body and the reactions of people who fancy themselves involved with the corpse or responsible for its condition. The cast is fine with all contributing mightily to the end result which will be liked by many to a high degree and shrugged off my others as being much ado about very little. The film was viewed twice, once at a sneak preview in a big city theatre where first-run action pictures go over very well. This received mixed reaction from viewers who didn't expect the picture. It was seen the second time with an audience in a small town near where the film was photographed, and reaction here was highly pleasing with the audience getting quite a kick out of the screen proceedings. The story is an interesting, if involved one. Forsythe and MacLaine and interesting newcomers do very well. Hitchcock turns in a good job on the direction and production end, and the colorful scenery and settings provide an assist. To sum up, here is an entry that should be seen by exhibitors who must decide for themselves whether or not they can play it and how they can play it to get the most out of the release. A song, "Flaggin' The Train To Tuscaloosa," is heard. John Michael Hayes wrote the screen play, based on a novel by Jack Trevor Story.

Tip On Bidding: Depends on individual situation.

Ad Lines: "Everyone Claimed Credit For Making The Corpse A Corpse And Everyone Wanted To Bury Him . . . Except The Police, That Is"; "A Different Type Of Corpse Provides A Different Type Of Mystery By Master Of Suspense Alfred Hitchcock."

White Christmas (5429)

Comedy Musical
120m.

(VistaVision)
(Color by Technicolor)

Estimate: Reissue has names to sell.

Cast: Bing Crosby, Danny Kaye, Rosemary Clooney, Vera-Ellen, Dean Jagger, Mary Wickes, John Brascia, Anne Whitfield, Richard Shannon, Sig Ruman, Robert Crosson, Herb Vigran, Dick Keene, Johnny Grant, Gavin Gordon, Marcel De La Brosse, James Parnell, Percy Helton, Elizabeth Holmes, Barrie Chase, I. Stanford Jolley, Mike P. Donovan, Glen Cargyle, Lorraine Crawford, Joan Bayley, Lester Clark, Ernest Flatt, Bea Allen. Produced by Robbert Emmett Dolan; directed by Michael Curtiz.

X-Ray: Obviously re-released to cash in on the holiday trade, this was first reviewed in the Servisection of September, 1954, at which time it was said: "With the powerful barrage of top names, and the Irving Berlin songs this should rack up big grosses. The stars all work nicely with top honors, perhaps, falling to Kaye and his impish ways. The production is handsomely mounted and should please. This was written for the screen by Norman Krasna, Norman Panama, and Melvin Frank."

Ad Lines: "A Flock Of Stars, A Flood Of Irving Berlin Songs, Technicolor, and VistaVision, Too"; "Everyday Is Christmas When You've Got The True Spirit"; "A Marvelous VistaVision Christmas Treat!"

RKO

Bengazi (516)

MELODRAMA 78M.

(Superscope)

ESTIMATE: For the lower half.

CAST: Richard Conte, Victor McLaglen, Richard Carlson, Mala Powers, Richard Erdman, Hillary Brooke, Maury Hill, Jay Novello, Gonzales Gonzales. Produced by Sam Wiesenthal and Eugene Tevlin; directed by John Brahm.

STORY: Outside the city of Bengazi, North Africa, a British supply depot containing war surplus is raided by thieves who make off with a light truck. Inspector Richard Carlson questions underworld bistro owners Victor McLaglen and Richard Conte, who often smuggle guns. They team with an ex-convict who claims to know where the Arab tribes have buried a fortune in gold during the war. The plan is almost delayed by the arrival of Mala Powers, McLaglen's daughter, whom he has not seen since childhood. Carlson takes her in a plane to scour the desert. The three treasure hunters come to the ruins at the water hole only to have the ex-convict, Richard Erdman, and the other two are trapped by surrounding tribesmen. Carlson's plane is attracted by a fire to the scene. They, too, are trapped. McLaglen tries to go for help and is killed. Carlson is wounded and his assistant is killed. Conte and Powers are drawn close together. He accidentally stumbles across the treasure, takes it out to the Arabs, being wounded in the process, and convinces them they want only to get out safely. They are given the truck and freed. Powers and Conte face a future together.

X-RAY: This should serve as lower half material and the cast "names" might help sell it, generally. The story is usual and trite, the cast is fair, and the direction and production adequate. Non discriminating audiences and youngsters may best appreciate this, though an Irish brogue (simulated) doesn't help things any. Endre Bohem and Louis Vittes wrote the screen play, which is based on a story by Jeff Bailey.

TIP ON BIDDING: Lowest rates.

AD LINES: "A Romantic Drama Of Adventure In Far-Off Bengazi"; "A Frightening Adventure In Search Of Gold"; "'Bengazi' . . . City Of Intrigue . . . Adventure And Murder Where Human Life Is Cheap And Gold Is Scarce."

REPUBLIC

The Twinkle In God's Eye (5444)

DRAMA 73M.

ESTIMATE: Program entry has angles.

CAST: Mickey Rooney, Coleen Gray, Hugh O'Brian, Joey Forman, Don Barry, Touch Connors, Jill Jarmyn, Kem Dibbs, Tony Garcen, Raymond Hatton, Ruta Lee. Associate producer Maurice Duke; directed by George Blair.

STORY: Recently ordained parson Mickey Rooney arrives at a frontier town in 1880 to rebuild the church destroyed when his parson-father was killed by Indians 25 years earlier. He is given a lift into town by a group of girl entertainers including Coleen Gray headed for the saloon and gambling place owned by Hugh O'Brian. O'Brian is resentful of Rooney and tries to block the rebuilding of the church. Joey Forman, who plays an organ in O'Brian's place, helps Rooney all he can especially in dealings with the Indians to obtain timber. Touch Conners, Don Barry, and two others hold-up O'Brian and are forced to hide the loot in a makeshift altar used by Rooney, after which they stick close to make sure nothing happens to the money. Rooney thinks they are converts to his church and building program. When Gray has an accident, Rooney turns over money he won at a rodeo for medical attention and his faith helps her walk again. When a mine caves in, Rooney insists that his half-built church be torn apart and the timber be used as supports to help get out trapped men. Barry and his partners try to get their money, but Conners prevents their escape and O'Brian gets his money back. All in town get religion and assist in rebuilding the church including O'Brian, who also plans a future with Gray.

X-RAY: Mickey Rooney gets religion in this entry and the result is a cute programmer that will perhaps be best received in family and rural situations. It's a quiet type of film that has its moments of warmth and humor with an obvious story, average performances, and adequate direction and production. The screen play is by P. J. Wolfson. There's a song as background music, "The Twnikle In God's Eye."

TIP ON BIDDING: Program rates.

AD LINES: "A Tough Frontier Town Is Tamed By A Parson Who Had Faith In God And The People Around Him"; "A Different Type Of Entertainment"; "Fun For The Whole Family."

20TH-FOX

The Girl In The Red Velvet Swing (524)

BIOGRAPHICAL DRAMA 109M.

(CinemaScope)

(Color by DeLuxe)

ESTIMATE: Smooth, entertaining entry.

CAST: Ray Milland, Joan Collins, Farley Granger, Luther Adler, Cornelia Otis Skinner, Glenda Farrell, Frances Fuller, Philip Reed, Gale Robbins, James Lorimer, John Hoyt, Robert Simon, Harvey Stephens, Emile Meyer. Produced by Charles Brackett; directed by Richard Fleischer.

STORY: At the turn of the century, famous architect Ray Milland is hated by millionaire playboy Farley Granger. Joan Collins arrives in New York with her mother, Glenda Farrell. Collins' beauty makes her a natural for the stage. Milland and Collins fall in love and, even though Milland is married and much older than Collins, they meet secretly. Granger has fallen in love with Collins. The affair between Collins and Milland finally comes to an impasse, the architect telling Collins that he should no longer see her since he is in love with his wife and won't divorce her. He sends her to a finishing school where she becomes ill. Granger arrives and talks Collins into going on a European trip with him. The playboy also pressures her into marrying him. Although married to Collins, Granger is still insanely jealous of her former lover. In a fit of rage, he shoots and kills Milland. The murder trial commences, and Collins agrees to testify that Milland ruined her, if Granger is to be saved from a death sentence. Collins takes the stand and slanders herself and Milland in order to save her husband. The jury verdict is innocent due to insanity. Granger goes to an asylum and Collins, reluctantly, returns to the stage after being ignored by Granger's family.

X-RAY: This entry holds up as a solid piece of entertainment especially for women audiences. From start to finish, its highly dramatic biographical story is presented in a realistic and well-paced style. It is based on the Stanford White and Harry K. Thaw scandal and murder. The film is opulently mounted with spectacular settings that capture the atmosphere of the time. Fine performances from principals and supporting players maintain the quality of the production and add to its dramtic impact. The excellent use of CinemaScope photography and color is noticable, and should aid in attracting the vast audience that will appreciate the film. The screen play was written by Walter Reisch and Charles Brackett.

TIP ON BIDDING: Higher rates.

AD LINES: "The Rise, The Fall Of Evelyn Nesbit Thaw"; "The Story That Rocked A Nation . . . The Murder Of The Century"; "She Rose From Penniless Model To Mistress Of $40,000,000."

UNITED ARTISTS

Fort Yuma

OUTDOOR MELODRAMA 78M.

(Bel-Air)

(Color by Technicolor)

ESTIMATE: Okay lower half entry.

CAST: Peter Graves, Joan Vohs, John Hudson, Joan Taylor, Abel Fernandez, Bill Phillips, James Lilburn, Addison Richards, Lee Roberts, Edmund Penney. Executive producer, Aubrey Schenck; produced by Howard W. Koch; directed by Lesley Selander.

STORY: When the elderly chief of one of the Apache tribes is killed by a white settler during peace negotiations in Fort Yuma, his son, Abel Fernandez, declares war. A column of soldiers under Lt. Peter Graves is assigned to escort ammunition and supplies to Fort Yuma. His hatred for Apaches is intense and he is unhappy at having Apache John Hudson assigned as his scout. To further complicate things, Graves is secretly in love with Hudson's sister, Joan Taylor. She goes along on the trip to accompany Joan Vohs, missionary school teacher bound for Fort Yuma. Troopers are killed off singly or in pairs, with the Indians taking their uniforms and guns with an all-out attack wiping out most of the troopers and killing Taylor. Equipped with wagons and uniforms, the Indians try a sneak attack but it is foiled by Graves and Hudson, with Graves later killing Fernandez. When all is quiet again, Graves rides off sadder and less hateful of all Indians, and Vohs and Hudson are closer together.

X-RAY: Youngsters should stamp their approval on the screen proceedings to be found here since there is quite a bit of action, intrigue, and gun fire, and adults can find a message of tolerance if they are so mindful. The story is of average interest and the cast, direction, and production are adequate. The result should be okay as lower half material. The story and screen play are by Danny Arnold.

TIP ON BIDDING: Lowest rates.

AD LINES: "He Wanted To Kill All Indians . . . Yet He loved An Indian Girl"; "Action Galore As Apache Battles The White Man."

Man With The Gun

WESTERN 83M.

(Goldwyn, Jr.)

ESTIMATE: Well-made, interesting entry.

CAST: Robert Mitchum, Jan Sterling, Karen Sharpe, Henry Hull, Emile Meyer, John Lupton, Barbara Lawrence, Ted De

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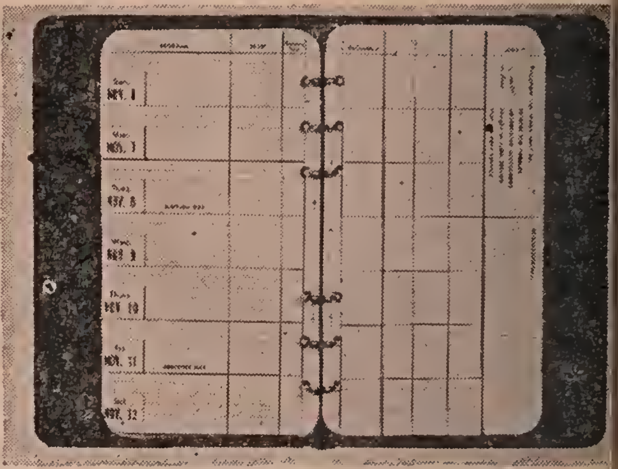

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—a basic weekly form to replace the scribbled note or tissue carbon.

- These forms are prepared for convenience in disseminating accurate information to the key members of a theatre staff so that they may answer intelligently the patron questions most frequently asked; or so that they can cue and time their show. 50 sheets to each pad.
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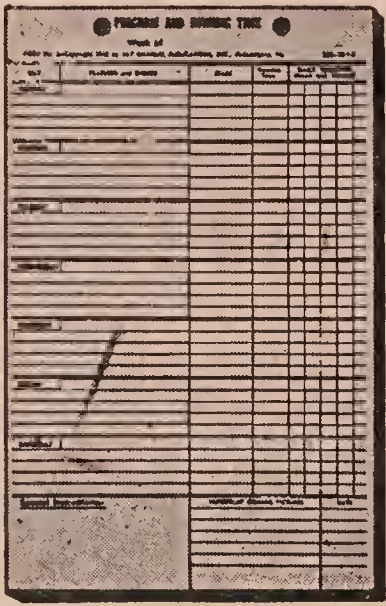
Price: 25c per pad


PROGRAM AND RUNNING TIME

PLUS SERVICE No. 5
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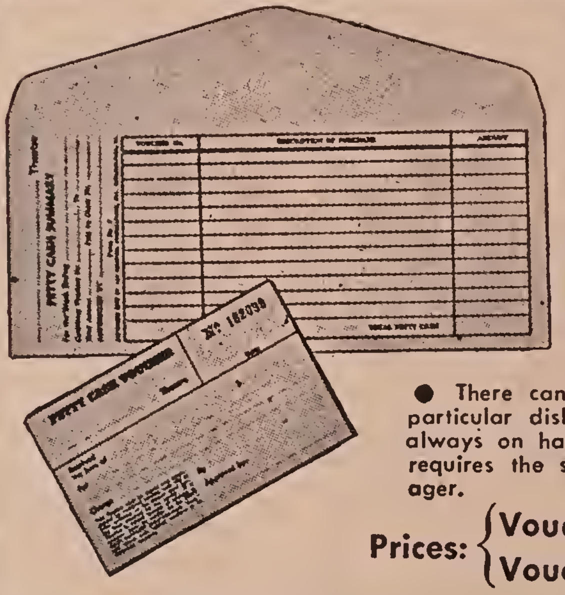
—designed for simplicity and quick theatre reference.



- These specially designed 3 x inch Petty Cash Slips require counter signature of approval ar are numbered consecutively so th accurate records can be kept of ea individual expenditure. There a 100 slips to each pad.
- The specially designed envelop are for use only once each week listing each individual slip and cor puting the weekly total expende All slips listed on a particular env lope should then be inserted in for safekeeping; and the envelo filed for future reference.
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Prices: Voucher Pads .. .25c ea
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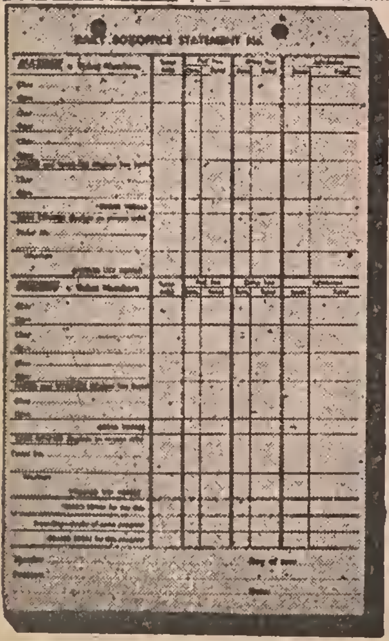
PLUS SERVICE No. 3
Daily BOXOFFICE STATEMENTS
—all embracing memoranda of the complete cash control system.

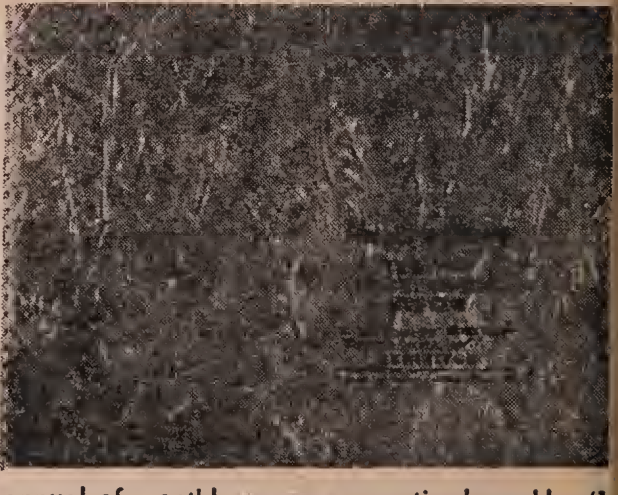

DAILY BOXOFFICE STATEMENT No.

- Printed on both sides so that complete factual totals for one day can be kept on one 8½ x 5½ inch sheet, each itemizes:
  1. OPENING AND CLOSING TICKET NUMBERS
  2. PASS AND WALK-IN TICKET NUMBERS
  3. CASH TOTALS AND REFUNDS
  4. TAX TOTALS
  5. PROGRAM, WEATHER, AND OPPOSITION
  6. SPACES FOR HOURLY TOTALS
  7. MISCELLANEOUS INCOME AND DEPOSITS
- Made up in pads of 50 per pad, each sheet is punched for saving in a standard ring binder with the date at the lower right corner for quick reference when filed.
- Where accuracy counts for current income and future bookkeeping, the Box Office Statement is a diary of theatre operation.

Price: 25c per pad

PLUS SERVICE No. 6
THE *"At-a-Glance"* BOOKKEEPING BOOK
—specially designed by a leading theatre specializing C.P.A. authority.

- This extremely simple system has been constantly revised to meet each tax or other changing requirement of the theatre man. Its 9 x 12 inch pages provide for: (1) daily ticket record, (2) tax collected daily, (3) daily gross, (4) pass and walk-in records, (5) weather and opposition, (6) daily show cost, (7) weekly income from vending machines, etc., (8) weekly gross, (9) weekly fixed expenses, payroll, and annual of monthly expense amortized weekly, (1 weekly profit or loss statement, (11) profit or loss for the year to date, e



Price: $1.60 per book (Sufficient for 52 weeks)

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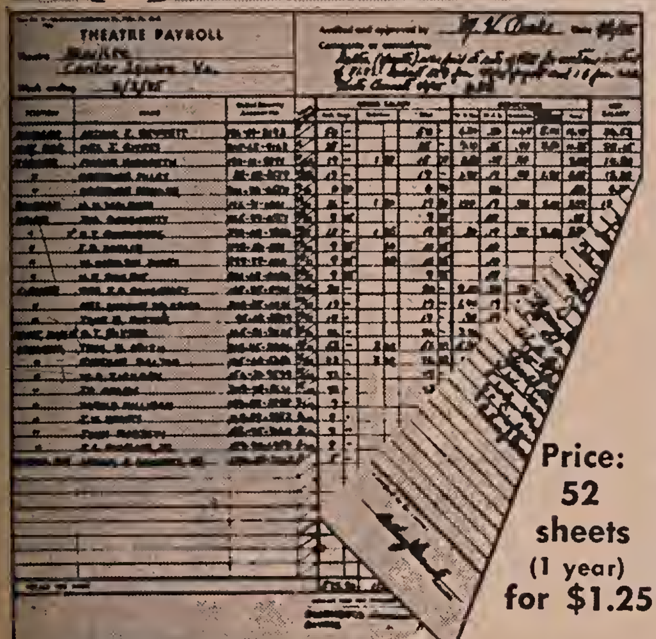
—for use whenever employees are paid in cash for salary or overtime.



- This is the system that resulted from a contrast of the Payroll Forms used by all major theatre circuits.
- Designed to be filed in the ordinary letterhead size cabinet (8½ x 11 inches) this form provides a permanent weekly record of the individual name, social security number, rate of pay, overtime pay, reasons for overtime, and deductions for all purposes. It also provides gross weekly totals of salaries, deductions, raises, etc.

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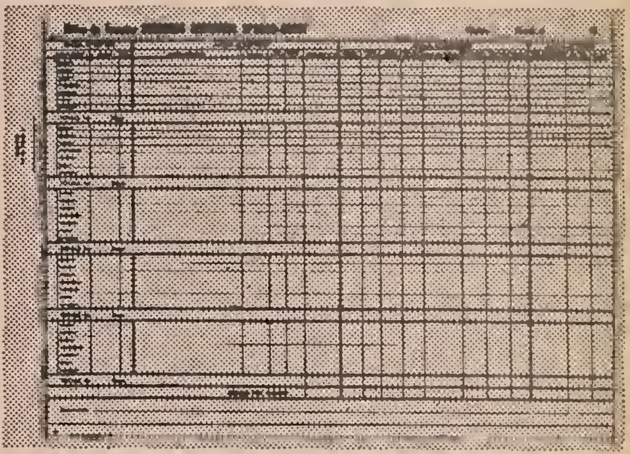
Price: 52 sheets (1 year) for $1.25

PLUS SERVICE No.9A

Monthly *Drive-In Theatre* Bus. Analysis

—a contrast study of ALL Outdoor Theatre income and film costs.



- There is no facet of the theatre field that fluctuates so rapidly with every turn in weather, temperature, school attendance and opposition as the drive-in. A properly kept line each day on your Business Analysis Spread-Sheet will provide a study of: (1) The day of the week and day of the month complete with all weather influences; (2) The feature attraction complete with costs; (3) The total admissions by car and by patron; and (4) The confection sales by car and by patron.
- At the end of any one month, the complete picture is there for analysis and study,—and at the end of the same month of the following year, your headway or shortcomings are obvious.
- Here is what might be termed "a Monthly Boxoffice Statement."

Price: 50c for 13 sheets

PLUS SERVICE No. 8

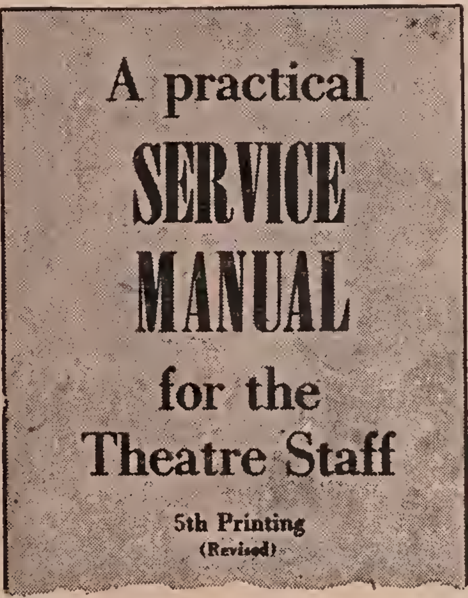
SERVICE MANUALS

—for the quick and proper training of new and old Theatre Employees.

LATEST REVISION also includes the additional data necessary to DRIVE-IN THEATRES!

- Of inestimable value in "breaking-in" a new staff of Ushers, a new Cashier, or a new Door Man.
- This 16 page pocket size (3 x 6 inch) booklet with heavy paper cover itemizes the rules of conduct for the theatre staff very logically and thoroughly. Separate chapters are devoted to Managers, Cashiers, Door Men, Ushers, etc., as currently trained in the larger circuits.
- It also pictures a system of Usher's hand signals for designating empty seats and gives many hints on Public Safety, Accident, Fire Prevention, Advertising, etc.

Price: 10c each

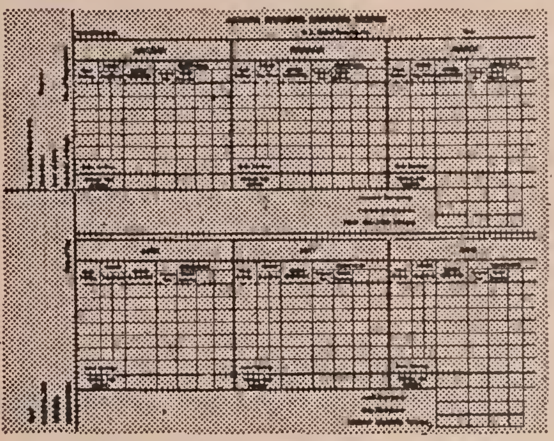


A practical
SERVICE
MANUAL
for the
Theatre Staff
5th Printing
(Revised)

PLUS SERVICE No.10

Annual EMPLOYEE EARNINGS RECORD

—complete with all Withholdings and Deductions for Tax Returns.



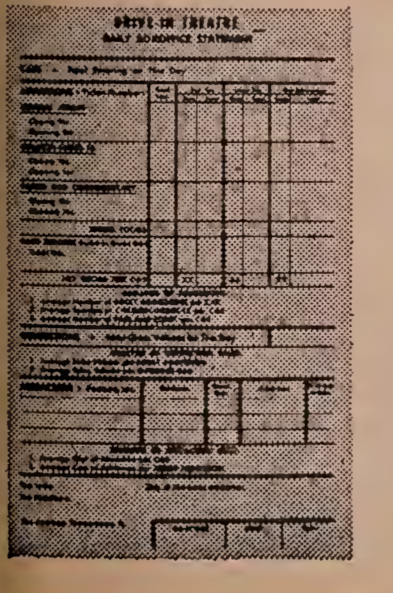
- Uncle Sam requires that you keep careful, permanent records of all employee earnings and of all tax or other deductions, under penalty of fine or imprisonment. Here is the most simple theatre method. With ushers and other low-paid help, turnover is frequent so a salary book is inconvenient and bulky. Under this EXHIBITOR system, one 8½ x 11 inch index card suffices for any one employee for one year, and each year is an entity in itself. The card of a fired or quit employee is set aside for tax return and government report; and current cards, arranged alphabetically constitute the only working set.
- Here is a time-saving, accurate system you'll rave about!

Price: 35c for 12 cards

PLUS SERVICE No. 9

Drive-In Theatre Boxoffice Statements

—specially designed exclusively for the use of Outdoor Theatremen.



- A daily record of: (1) Number of Cars; (2) Number of Adults; (3) Number of Children; (4) Passes and Complimentary Admissions; (5) Cash Refunds; (6) Confection Gross; (7) Title, distributor, rental basis, actual cost, and percentage of admissions income of the Show; (8) Record of the weather and average temperature; (9) Hourly Ticket Sale Record; (10) Opposition Attractions; (11) Checker and Hours Checked; (12) Total Cash Receipts and Totals Deposited.
- All on a handy 5½ x 9 inch sheet punched for filing in a post or ring binder and padded 50 to the pad.
- Here is a professional form never before designed for drive-in operation.

Price: 25c per pad

PLUS SERVICE No.11

Special BINDERS and CASES

—designed for the storage and carrying of some of these forms.

Service-Kit
BRIEF CASE

- A big, genuine cowhide, zipper-enclosed briefcase equipped with 3-ring binder designed to hold the Service-Kit Forms (See No. 1) and a full year of Pink Review Sections as published separately by EXHIBITOR.

Price: $5.00 each (Tax included)

Pocket-Size Date Book
BRIEF CASE

- A small, genuine pig-skin, zipper enclosed briefcase equipped with 6-ring binder designed to hold the 3¾ x 6¾ Pocket-Size Date Book sheets (See No. 4) sufficient for one entire year's bookings.

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- A big, stiff backed, imitation leather binder equipped with 3-ring holder designed for the Service-Kit Forms (See No. 1) and a full year of Pink Review Sections as published separately by EXHIBITOR.

Price: $1.25 each

Pocket-Size Date Book
BINDER

- A small, flexible leatherette binder equipped with 6-ring holder designed for the 3¾ x 6¾ Pocket-Size Date Book sheets (See No. 4) sufficient for one entire year's booking,—and other features.

Price: $1.25 each

NEARLY 10,000 SHOWMEN SUBSCRIBERS! (All Prices subject to change after March 31, 1956)

Corsia, Leo Gordon, James Westerfield, Florenz Ames, Robert Osterloh, Jay Adler. Produced by Samuel Goldwyn, Jr.; directed by Richard Wilson.

Story: Robert Mitchum, known as a "town tamer," one who steps in to take care of rowdy elements at the behest and pay of the decent citizens, arrives in Sheridan City looking for his estranged wife, Jan Sterling, who heads a group of dancing girls. The town is terrorized by Joe Barry, who has everybody beaten except young John Lupton, trying to build a home on his land which stands in Barry's way, and Emile Meyer, town blacksmith and head of the town council. Mitchum is hired to take care of Barry and his hoodlums without interference from sheriff Henry Hull. Lupton is wounded defending his homesite and is nursed by finance Karen Sharpe, Meyer's daughter. Mitchum rules that no one is to wear a gun and when some of Barry's men try, he kills several hoping to bring Barry into town for a showdown. Lupton is kidnapped by Barry's men and Mitchum is asked to come and get him, but he turns the tables and holds several of Barry's men hostage until Lupton is exchanged for them. He learns from Sterling, who resents his kind of work, that their child died some years ago which really brings on a fit of recklessness. He uses all kinds of tactics to clean out the Barry men and force his hand, some of which are resented by the townspeople who fear for business. Barry sets a trap of his own in which Mitchum is to be gunned down but Mitchum senses it and turns the tables on Barry's gunners while Lupton kills Barry. Mitchum is wounded and decides to give up his kind of life for a reconcilliation with Sterling.

X-Ray: Lots of gunplay, excitement, suspense, and drama are to be found in this well-made outdoor entry. Mitchum is good in the lead and receives fine support, while the direction and production are in the better category moving things along at a neat pace, holds interest on high pretty much throughout. It should find favorable reaction with fans who go for this type of entry and should make up well as part of the program. The screen play is by N. B. Stone, Jr., and Richard Wilson.

Tip On Bidding: Higher program rates.

Ad Lines: "When He Gave Hoodlums An Order He Had A Ready Gun To Back It Up"; "He Had A Job To Do With Gun In Hand . . . And No One Would Stand In His Way"; "Thrills . . . Excitement . . . Quick Death Follow The 'Man With The Gun'."

U-International

Hold Back Tomorrow (5603)

Drama 75m.

Estimate: Programmer for the lower half.

Cast: Cleo Moore, John Agar, Frank de Kova, Dallas Boyd, Steffi Sidney, Mel Welles, Harry Guarding, Mona Knox, Arlene Harris, Kay Riehl, Jan England, Pat Goldin. Produced and directed by Hugo Haas.

Story: Sweetheart-murderer John Agar awaits his execution in the death-cell of a prison. Agar, mad at the world, refuses to see his sister, Steffi Sidney, or the prison priest. As a last wish before the morning execution, Agar requests the prison officials to bring a girl to his cell. After a painstaking search, the officials come across Cleo Moore, a girl sick of her life of vice, who tried to commit suicide earlier in the day. She is brought to the cell and Agar at first spurns her. As they talk in the remaining hours before Agar's death, they fall in love, Agar dreams that at his hanging the rope will break, the prison bells will ring, and the miracle will result in his being given a pardon. The time for the execution arrives, and the killer is married by the priest to Moore. Moore awaits Agar's death in the prison chapel. As she prays, she hears the sound of the prison bells.

X-Ray: This entry presents an unbelievable story, handled by performers who struggle through inept dialogue. Set for the most part in a prison cell, the film attempts to substitute for action, conversation and emotional dramatic moments. Exploitation spots may be able to handle the entry, which could serve as a lower-half filler. The screen play was written by Hugo Haas.

Tip On Bidding: Lowest rates.

Ad Lines: "A Strange Story Of A Man Who Finds Love At The Moment He Loses His Life"; "She Was An Outcast From The World . . . He, A Man Condemned To Death . . . Yet In A Few Short Hours They Found Eternity"; "He Must Live For The Moment, For This Moment Would Be His Last."

Lady Godiva (5601)

Melodrama 89m.

(Print by Technicolor)

Estimate Average programmer.

Cast: Maureen O'Hara, George Nader, Edward Franz, Leslie Bradley, Victor McLaglen, Torin Thatcher, Rex Reason, Arthur Gould-Porter, Robert Warwick, Grant Withers, Sim Iness. Produced by Robert Arthur; directed by Arthur Lubin.

Story: Rather than be forced into a marriage not of his choosing to cement relations between England and Norway and further the ambitions of Norman Count Leslie Bradley, Earl George Nader marries Maureen O'Hara, daughter of a commoner. Bradley plots the conquest of England by the Normans and tries to foment strife between Nader and another Earl, Torin Thatcher, and his son Rex Reason, as well as between them and King Edward Franz. O'Hara senses the plot and tries to settle things between the noblemen amicably, whereupon Bradley persuades Franz to exile Thatcher and Reason on a pretext. Nader pretends to go along with Bradley even to separating from O'Hara who believes he has deserted the Saxon cause. When he is sure of sufficient arms, he announces his opposition to Bradley and an uprising of force is in the making with Thatcher, Reason, Victor McLaglen, and others taking part. Nader and O'Hara are captured and sentenced to die as traitors. Bradley proposes that instead of making a martyr out of O'Hara, she be sentenced to ride nude through the streets of Coventry for allegedly consorting with Reason. She agrees to do this to show how the people feel about the Normans and to demonstrate that no one will look at her as symbolic of the people's support of the Saxons. Franz agrees to meet with Saxon nobles to discuss the country's problems if no one peeks at her. The ride is successful. Bradley tries to gain rule via a direct attack but is beaten off and driven from England.

X-Ray: With a little obvious exploitation, this entry which falls into an average supporting feature might show a little better results. The story is fairly interesting, and the cast, direction and production are about average. The title might help in the selling with appropriate advertising also assisting. The "nude ride" through the streets of Coventry will offend no one, being a part of history and done in a refined fashion. The screen play is by Oscar Brodney and Harry Ruskin based on a story by Brodney.

Tip On Bidding: Program rates.

Ad Lines: "'Lady Godiva' Rides Through The Streets Of Coventry And Through The Pages Of History"; "The Exciting Story Behind The Famous Ride Of 'Lady Godiva'"; "Action . . . Adventure . . . History In The Making."

WARNERS

I Died A Thousand Times (505)

Melodrama 109m.

(CinemaScope)
(WarnerColor)

Estimate: Interesting meller has angles.

Cast: Jack Palance, Shelley Winters, Lori Nelson, Lee Marvin, Gonzalez Gonzalez, Lon Chaney, Earl Holliman, Perry Lopez, Richard Davalos, Olive Carey, Ralph Moody, James Millican, Bill Kennedy, Dennis Hopper. Produced by Willis Goldbeck; directed by Stuart Heisler.

Story: Ex-convict Jack Palance gets out of jail with the help of racket boss Lon Chaney and is to hold up a resort hotel in the desert. He almost crashes into an old jalopy bearing Ralph Moody, Olive Carey, and their crippled granddaughter, Lori Nelson, towards Los Angeles. He is attracted to Nelson. Resort clerk Perry Lopez is in on the job and introduces him to two henchmen, Lee Marvin and Earl Holliman, as well as their girl-friend, Shelley Winters. He wants to send her away but she persuades him to let her remain. He follows up on Nelson and arranges for an operation to cure her, but she isn't in love with him preferring a boy back home. He and Winters become romantically attached as the day of the robbery approaches. In the getaway, the car with Lopez, Marvin, and Holliman crashes, while Palance and Winters continue on to Chaney, whom they find dead of a heart attack. He takes the jewelry to a fence and has to wait for his cut. Before he can collect, he is recognized from published fotos and is pursued. He instructs Winters to go her way while he leads police on a chase which winds up atop a mountain. He tries to clear Winters of any complicity, after which he is killed by the police.

X-Ray: This meller, a remake of "High Sierra" made years ago, has many moments of interest, a goodly amount of action and intrigue, and okay performances. The direction and production are good. It should fit on the program and perhaps with a little selling may give a better-than-average account for itself. It could have been tightened a bit for better effect. The screen play is by W. R. Burnett.

Tip On Bidding: Fair program rates.

Ad Lines: "He Had A Way With A Gun . . ."; "He Had A Job To Do And No One Stood In His Way For Long"; "Blazing Guns . . . A Fast Woman . . . Thrills . . . Excitement . . . And A Little Mongrel Dog, With Death As The Payoff."

FOREIGN

Ballet De France

Ballet Feature 83m.

(Martin J. Lewis)
(French-made)
(English narration)

Estimate: Import for the art houses.

Story and Credits: Produced by Jean Benoit-Levy. Narration by Milton Cross. "The Degas Ballerina" Music by Ivan Kogan-Semenoff. Performers—Janine Charrat and Jean Guelis. An evening in the life of a ballerina. "The Little Match Girl," music by Ivan Kogan-Semenoff.

Performers—Janine Charrat and Serge Perault. A match girl has wonderous illusions as she slowly freezes to death. "Nymphs Of Versailles," music by Rameau. Performers—Josette Amiel, Xenia Palley. Statues come to life before the eyes of admiring lords. "The Rehearsal," music by Jean Wiener. Performers—Jean Guelis, Danielle Darmance. Dancers and acrobats compete for a part in a new production. "The Sleeping Beauty," music by Tschaikowsky. Performers—Janine Charrat, Milorad Miskovitch. The story-book tale. "Dream Of Love," music by Liszt. Performers—Janine Charrat, Milorad Miskovitch. An interpretation of the music. "Night And Day," music by Tschaikowsky. Performers—Janine Charrat and Claire Sombert. The perpetual conflict between night and day. "A Country Girl In Paris," music by Jean Wiener. Performers—Janine Charrat, Milorad Miskovitch. A country girl in her first visit to Paris meets typical Parisian individuals.

X-Ray: Due to its subject matter, this entry will appeal to a limited audience. The ballet sequences are well staged and the dancing leaves little to be desired. The film is quick moving and contains variety in the form of classical and interpretative dances. It should be noted that the particular print reviewed was in poor condition.

Ad Lines: "A Rare Film For A Discriminating Audience"; "A Rare Treat . . . One You Will Not Want To Miss"; "World Famous Artists Perform Before Your Eyes."

MISCELLANEOUS

Oklahoma!

Musical
143m.

(Magna-Todd-AO)
(Eastman Color)
(In Todd-AO)

Estimate: High rating entertainment.

Cast: Gordon MacRae, Shirley Jones, Gloria Grahame, Gene Nelson, Charlotte Greenwood, Eddie Albert, James Whitmore, Rod Steiger, Barbara Lawrence, Jay C. Flippen, Roy Barcroft, James Mitchell, Bambi Linn. Directed by Fred Zinnemann; produced by Arthur Hornblow, Jr.

Story: Out in Oklahoma, cowboy Gordon MacRae and Shirley Jones are in love with each other but tease each other about going to a dance. In order to teach MacRae a lesson, she agrees to go with hulking hired-hand, Rod Steiger. MacRae goes with Barbara Lawrence. Jones knows she has made a mistake but is fearful of Steiger. At the dance and social, MacRae outbids Steiger for her company, and the two realize that they really love each other and decide to get married. After the wedding, given the blessing and assistance of her aunt, Charlotte Greenwood, Steiger tries to kill them. MacRae battles him and Steiger accidentally kills himself by falling on his own knife. MacRae is given a rapid trial by the area's inhabitants who declare him "not guilty" in time for them to embark on their honeymoon. There is also a side romance between peddler Eddie Albert and Gloria Grahame, who is also courted by Gene Nelson.

X-Ray: At the moment, this filmization of a hit musical stage show, which has been successful wherever it has played for many years with the music from it almost a classic of the American scene, is scheduled to be shown in conjunction with a special projector utilizing 70mm. film. The result is a huge picture in a two to one ratio receiving legitimate theatre treatment, being exhibited twice daily, and on a reserved seat basis. Entertainment-wise, the production lacks for little in that it has an interesting yarn, fine music, wonderful performances by an ideally selected cast, humor, suspense, engaging dance sequences, colorful excitement, and excellent direction and production. It should please any and all viewers in this respect, despite excessive length.

With regard to the Todd-AO process, it should be noted that audience participation was felt severel times when the camera moved forward taking viewers along. Other times when the action moved before a stationary camera, the end result was an ordinary, big-sized picture, showing fine clarity on medium and long shots but showing blurry backgrounds on intimate close-ups. The color varied from excellent to average. Whether a curvature of thirteen feet in the screen made for audience participation is something the individual viewer must decide. This viewer found none. Also, reception varied with the location of the seat. Music heard includes "Oh, What A Beautiful Mornin'," "The Surrey With The Fringe On Top," "Kansas City," "I Cain't Say No," "Many A New Day," "Pore Jud," "Out Of My Dreams," "The Farmer And The Cowman," "All Er Nuthin'," "Oklahoma!," and "People Will Say We're In Love." The music is by Richard Rodgers and book and lyrics by Oscar Hammerstein, II. Agnes De Mille staged the dances, while the screen play was written by Sonia Levien and William Ludwig.

Ad Lines: "The Film That Millions Have Been Waiting For In Thrilling Color And In Exciting New Todd-AO"; "One Of The Entertainment Treats Of This Or Any Year"; "Millions Have Seen The Stage Hit . . . Millions More Will See This Screen Hit. It's Enjoyment At Its Peak."

The Shorts Parade

ONE REEL

Color Cartoons

BULL FRIGHT. Paramount—Casper Cartoons. 6m. Casper goes south of the border. The ghost comes upon a baby bull, who is attempting to imitate his father, a hero of the bull-ring. Casper trains the calf in the art of bull fighting. When papa bull becomes incapacitated in the bull-ring and is in danger of being killed by the bullfighter, the calf, with Casper's help, charges into the ring and bests the toreador. GOOD. (B14-6).

CAR-AZY DRIVERS. Paramount—Popeye Cartoons. 6m. Popeye attempts to teach Olive Oyl how to drive a car. Olive can't keep her eyes on the road and collides with an armored truck. Later, Popeye is tossed out of the car, and Olive Oyl, driving without a steering wheel, winds up heading towards an oncoming railroad train. Popeye downs a can of spinach and arrives in time to save Olive. GOOD. (E14-8).

DOGGONE CATS. Warners—Blue Ribbon Hit Parade Reissues. 7m. When first reviewed in the Servisection of November, 1947, it was said: "Wellington, the dog, had been having himself a great time torturing poor cats, who see a way to get even with their tormentor, when Wellington is handed by a package by his mistress, and told that he is to deliver it right away. The cats intercept the package, and make life miserable for the dog before he finally regains it. The fadeout finds the package belonging to the cats, anyway. GOOD." (3301).

MOUSE TRAPEZE. Paramount—Herman and Katnip Cartoons. 7m. Herman, the mouse, takes his nephews to the circus. The performers have gone home, so Herman substitutes for them by doing acrobatics and high-wire stunts. Katnip arrives and takes after the little mice. Herman heads the cat off and, utilizing circus equipment, the mouse manages to outwit the cat. Katnip finally winds up in a sack of quick-drying cement. GOOD. (H14-4).

THE PEPPERMINT TREE. Arlan. 12m. This English-made color cartoon has Carol Channing doing the narration, singing songs, and being the voice of all of the characters. It concerns an absent minded and zany astronomer, who is shamed into planting a garden. Liking peppermints, he buys some at the same time he purchases seeds. He eats the seeds, plants the peppermint candy. Finding a new star comforts him. The star strikes the spot and a peppermint tree grows, bearing all kinds of candy. Acclaimed, a statue is erected in his honor, with everyone wanting to know the secret. He tells them, "Be true to your star and your star will be true to you." The music, song, animation, etc., are okay, but there is not enough sympathy aroused for the central character. FAIR.

POOP GOES THE WEASEL. Paramount—Noveltoons. 6m. Waxey, the weasel, invades a chicken house. A chicken named Wishbone has just been hatched, and Waxey takes after him. Through various tricks the chicken manages to outwith the fox. Wishbone pleads that he is innocent and defenseless as he leads the weasel into the clutches of a sinister, weasel-hating dog. GOOD. (P14-6).

RATTLED ROOSTER. Warners—Blue Ribbon Hit Parade Reissues. 7m. When first reviewed in the Servisection of June, 1948, it was said: "The hens outwit the rooster, and prove that the early bird gets the worm. Hungry, the rooster starts on a worm search, and encounters a tough little fellow, who bests him at every turn. Finally, the worm poses as a rattlesnake, and scares the rooster, before a femme rattlesnake falls for him. The worm and the rooster then join forces to rout the rattlesnake. FAIR." (3302).

Musical

JAN SAVITT AND HIS BAND. Warners—Melody Master Bands Reissues. 10m. When first reviewed in the Servisection of March, 1946, it was said: "This traces Savitt's career from first violinist in a symphony orchestra to leader of a top rating jazz and recording outfit. Featured are his shuffle rhythm type of music and song numbers by Shirley Van, Bob Arthur, and Helen Warren. Heard, among other numbers, are "Some Sunday Morning" and "I'll Always Love You." Some bathing beauties are used for decorative effect in one sequence, as are some talented kid acrobats. GOOD." (3801)

ARTIE SHAW AND HIS ORCHESTRA. Warners—Melody Master Bands Reissues. 10m. When first reviewed in the Servisection of February, 1948, it was said: "In a typical stage-band setting, the orchestra is heard in "Begin The Beguine," and "Non Stop Flight," while Helen Forrest delivers "Let's Stop The Clock" and Tony Pastor goes through a comedy Russian number, "Good-bye." This is strictly only for the Shaw fans and devotees of this type of music. FAIR." (3802).

(Continued on page 4052)

ALPHABETICAL GUIDE Since The Sept. 7, Issue To 68 Features Reviewed

This Index covers features reviewed thus far during the 1955-56 season in addition to features of the 1954-55 season reviewed after the issue of Sept. 7, 1955.—Ed.)

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BLOOD ALLEY—115m.—Warners 4035
BRING YOUR SMILE ALONG—83m.—Columbia 4021

C
COUNT THREE AND PRAY—102m.—Columbia........4045

D
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I
I DIED A THOUSAND TIMES—109m.—Warners........4050
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IT'S ALWAYS FAIR WEATHER—102m.—MGM 4024

K
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KISS OF FIRE—87m.—U-I 4026

L
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LEFT HAND OF GOD, THE—87m.—20th-Fox 4026
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M
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MAN ALONE, A—96m.—Republic 4034
MAN FROM LARAMIE, THE—104m.—Columbia 4022
MAN WITH THE GUN—83m.—United Artists........4047
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MY SISTER EILEEN—109m.—Columbia 4033

N
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NIGHTMARE ALLEY—111m.—20th-Fox 4039

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P
PHILADELPHIA STORY, THE—112m.—MGM 4037

Q
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QUENTIN DURWARD—101m.—MGM 4045

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S
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TECKMAN MYSTERY, THE—90m.—Associated Artsits 4027
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TO CATCH A THIEF—106m.—Paramount 4025
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U
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WARRIORS, THE—85m.—Allied Artists 4037
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(The running time carried in this listing represents the latest corrected time of each feature. While every effort is made to keep the listing accurate, features are often subject to editing after being reviewed. Readers are advised to check the time with the local exchange—Ed.)

The Shorts Parade

(*Continued from page* 4051)

Novelty

FLORIDA AFLAME. Paramount—Pacemaker. 9m. John Caldwell, some years ago, had an idea for the recreation of a segment of Florida history. His inspiration has resulted in "Florida Aflame," a pageant depicting the Seminole wars. The pageant is held in a new 1700 seat theatre, located at Safety Harbor on Tampa Bay. Caldwell, who wrote and produced the show, obtained talent from a local charm school and an underwater-ballet troupe. The organizing and rehearsing of the pageant is shown in this film. GOOD. (K14-5).

Science

THE STORY OF DR. JENNER. MGM—Passing Parades Reissues. 10m. When first reviewed in the SERVISECTION of April, 1939, it was said: "This is the story of a respected English country doctor who discovered that vaccination with cow-pox would prevent the dreaded small pox. His neighbors distrusted him; London medics laughed at his 'wild fancies'; but Doctor Jenner believed in himself. He experimented with a youngster he had vaccinated by injecting small pox germs into the boy's veins. The picturization of the child's nine days between life and death is as suspenseful as anything ever put into a one-reel subject. Doctor Jenner's 'wild fancies' made a famous, but little known, man out of the country doctor. John Nesbitt's narrative does much to make this a great short. EXCELLENT." (P-772).

Sports

CHAMPION IRISH THOROUGHBREDS. Paramount—Grantland Rice Sportlights. 10m. Ireland, breeding and training ground for famous horses, is the home of Tulyar, a world famous horse for which the Irish government paid almost a quarter of a million dollars. The Irish Derby and the Grand National Sweepstakes are two races in which horses of Irish stock play a leading part. The participating horses have been trained by experts so that their barrier jumping is a highly developed skill. The Irish Sweepstakes, a world-wide lottery, is operated in a huge building. The winning numbers are drawn from a revolving tank. GOOD. (R14-12).

PACIFIC SALMON PARADE. Paramount—Grantland Rice Sportlights. 9m. In Northern Vancouver Island, the Cohoe salmon is caught by sportsmen who cast their lines from boats. Small boats aid commercial fishermen to net their catch in the Columbia River. At Celilo Falls, on the Columbia, native Indians rely on the salmon catch for their living. They catch their fish from platforms constructed over the water. From these platforms the Indians swing a pole with a net attached to the end. FAIR. (R14-11).

JUST A REMINDER • • These PINK "**SERVISECTIONS**" are the industry's oldest and most reliable means of establishing a file of reference data that becomes more valuable with each passing month and year. . . . Published every-second-week (26 forms each year) they are compiled and indexed by the Film Season starting with the first issue of September and ending with the last issue of August. . . . Separately bound and separately numbered, the last page of each form always indexes all Features reviewed since the start of the particular season, and the preceding "**SERVISECTION**" page on which any review may be found. . . . Reviews of Short Subjects are indexed at regular intervals. . . . At the end of each Film Season you will have accumulated a complete and detailed history of all film distributed in it, for your later use in locating reissuable or replayable product.

COMPLETE BACK SEASONS—are available to Subscribing Theatres at 52c per set!

	ALLIED ARTISTS	COLUMBIA	LIPPERT	METRO	PARAMOUNT	RKO	REPUBLIC	20th-FOX	UNITED ARTISTS	U.-INT.	WARNERS
SEPTEMBER	**Night Freight** F. Tucker, K. Larsen, B. Britton **The Return Of Slade** J. Ericson, M. Blanchard,. N. Brand	**Footsteps In The Fog** S. Granger, J. Simmons (Technicolor) (Made in England) **Special Delivery** J. Cotton, E. Bartok (Made in Germany) **The Gun That Won The West** D. Morgan, R. Denning, P. Raymond (Technicolor) **Apache Ambush** B. Williams, A. August, T. Ritter	**Simba** D. Bogarde (Eastman Color)	**It's Always Fair Weather** G. Kelly, C. Charisse, D. Dailey (Eastman Color) (CinemaScope) **Svengali** H. Neff, D. Wolfit, T. Morgan (Eastman Color) (English-made) **The Bar Sinister** J. Richards, J. Lewis, E. Gwenn (Color) (CinemaScope)	**The Girl Rush** R. Russell, F. Lamas, E. Albert (VistaVision) (Technicolor) **To Catch A Thief** C. Grant, G. Kelly (VistaVision) (Technicolor)	**Tennessee's Partner** J. Payne, R. Reagan, R. Fleming (SuperScope) (Technicolor)	**Headline Hunters** R. Cameron, J. Bishop **Cross Channel** W. Morris, Y. Furneaux	**The Left Hand Of God** H. Bogart, G. Tierney, L. J. Cobb (CinemaScope) (Color by De Luxe) **Seven Cities Of Gold** R. Egan, A. Quinn, R. Moreno (Color by DeLuxe) (CinemaScope) (Made in Mexico)	**The Night Of The Hunter** R. Mitchum, S. Winters, L. Gish (Gregory-Laughton) **Desert Sands** R. Meeker, M. English, J. C. Naish (Technicolor) (SuperScope) (Bel-Air)	**The Shrike** J. Ferrer, J. Allyson, K. Clark **Female On The Beach** J. Crawford, J. Chandler, J. Sterling	**The McConnell Story** A. Ladd, J. Allyson (WarnerColor) (CinemaScope)
OCTOBER	**Jail Busters** L. Gorcey, B. MacLane **Time Slip** G. Nelson, F. Domergue **The Body Snatchers** K. McCarthy, D. Wynter, C. Jones	**My Sister Eileen** J. Leigh, J. Lemmon, B. Garrett (Technicolor) (CinemaScope) **Count Three And Pray** V. Heflin, J. Woodward, P. Carey (Technicolor) (CinemaScope) **Devil Goddess** J. Weissmuller, A. Stevens, Kimba **Duel On The Mississippi** L. Barker, P. Medina, W. Stevens (Technicolor)		**Trial** G. Ford, D. McGuire, A. Kennedy **Quentin Durward** R. Taylor, K. Kendall, R. Morley (Eastman Color) (CinemaScope) **The Philadelphia Story** Green Dolphin Street (Re-releases)	**Ulysses** K. Douglas, A. Quinn, S. Mangano (Technicolor) (Made in Italy) **White Christmas** B. Crosby, D. Kaye, R. Clooney, Vera-Ellen (Technicolor) (VistaVision) (Re-release)	**The Treasure Of Pancho Villa** R. Calhoun, S. Winters, G. Roland (Technicolor) (Superscope) (Made in Mexico)	**A Man Alone** R. Milland, M. Murphy, W. Bond (Trucolor) **Twinkle In God's Eye** M. Rooney, C. Gray, H. O'Brian **Mystery Of The Black Jungle** L. Barker, J. Maxwell **No Man's Woman** M. Windsor, J. Archer	**The Tall Men** C. Gable, J. Russell, R. Ryan (DeLuxe color) (CinemaScope) **The Girl In The Red Velvet Swing** R. Milland, J. Collins, F. Granger (DeLuxe color) (CinemaScope) **Lover Boy** G. Philipe, V. Hobson, J. Greenwood **Thieves' Highway** **Nightmare Alley** (Re-Releases)	**Gentlemen Marry Brunettes** J. Russell, J. Crain, S. Brady (Technicolor) (CinemaScope) (Russ-Field-Voyager) **Fort Yuma** P. Graves, J. Vohs, J. Hudson (Technicolor) (Bel-Air) **Savage Princess** D. Kumar, Nimmi (Technicolor) (Mehboob)	**Kiss Of Fire** J. Palance, B. Rush, R. Reason (Technicolor) **To Hell and Back** A. Murphy, M. Thompson, C. Drake (Technicolor) (CinemaScope)	**Blood Alley** J. Wayne, L. Bacall (WarnerColor) (CinemaScope) **Illegal** E. G. Robinson, N. Foch **Rebel Without A Cause** J. Dean, N. Wood (WarnerColor) (CinemaScope)
NOVEMBER	**Gun Point** F. MacMurray, D. Malone (Technicolor) (CinemaScope) **Bobby Ware Is Missing** N. Brand, A. Franz, W. Reed **Toughest Man Alive** D. Clark, L. Milan, M. Dell	**Queen Bee** J. Crawford, B. Sullivan, J. Ireland **Three Stripes In The Sun** A. Ray, M. Kimura, P. Carey (Made in Japan) **'Teen Age Crime Wave** T. Cook, F. Griffin, M. McCart		**The Tender Trap** F. Sinatra, D. Reynolds, D. Wayne (Eastman Color) (CinemaScope) **Guys and Dolls** M. Brando, J. Simmons, F. Sinatra (Eastman Color) (CinemaScope) (Goldwyn) (Special engagements only) **A Guy Named Joe** **30 Seconds Over Tokyo** (Re-releases)	**The Desperate Hours** H. Bogart, F. March, M. Scott (VistaVision) **Lucy Gallant** J. Wyman, C. Heston, T. Ritter (Technicolor) (VistaVision)	**Texas Lady** C. Colbert, B. Sullivan (Technicolor) (SuperScope)	**Secret Venture** K. Taylor, J. Hylton (Made in England) **The Vanishing American** S. Brady, A. Totter, F. Tucker **Jaguar** Sabu, Chiquita, B. MacLane **Magic Fire** Y. DeCarlo, C. Thompson, R. Gam (TruColor)	**The View From Pompey's Head** R. Egan, D. Wynter, C. Mitchell (DeLuxe Color) (CinemaScope) **The Deep Blue Sea** V. Leigh, K. Moore, E. Portman (DeLuxe Color) (CinemaScope) (English made) **Good Morning, Miss Dove** J. Jones, R. Stack, K. Hamilton (DeLuxe Color) (CinemaScope)	**The Big Knife** J. Palance, I. Lupino, S. Winters (Aldrich) **Killer's Kiss** F. Silvera J. Smith, I. Kane (Kubrick-Bousel) **Man With The Gun** R. Mitchum, J. Sterling (Goldwyn, Jr.)	**Hold Back Tomorrow** C. Moore, J. Agar **Lady Godiva** M. O'Hara, G. Nader, R. Reason (Technicolor) **The Naked Dawn** A. Kennedy, E. Inglesias, B. St. John (Technicolor) (Made in Mexico)	**I Died A Thousand Times** P. Lopez, W. Abel, B. Garland (WarnerColor) (CinemaScope) **Sincerely Yours** Liberace, J. Dru, D. Malone (WarnerColor)

HOLIDAYS

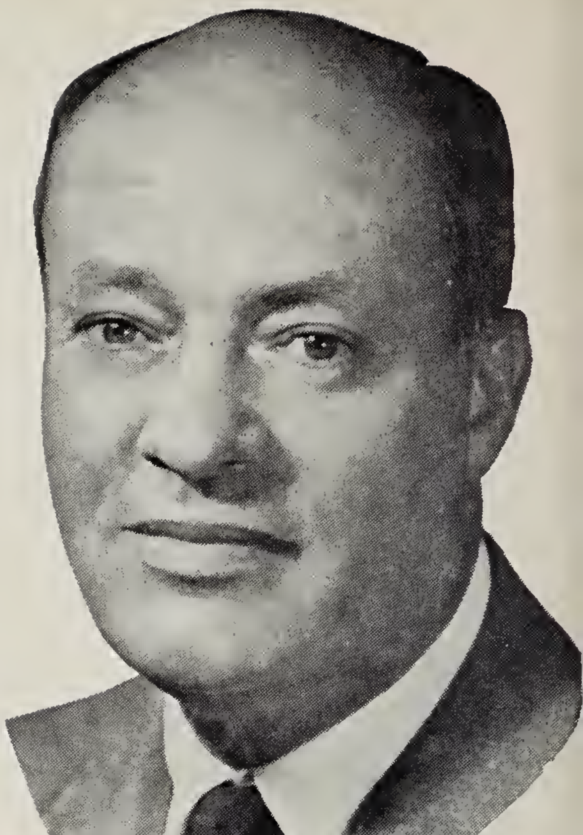
Oct. 31—Hallowe'en
Nov. 8—Election Day
Nov. 11—Armistice Day
Nov. 24—Thanksgiving Day

MOON PHASES	1 Quater ☾	2 Full ●	3 Last ☽	4 New ○
OCTOBER	23	1-31	8	15
NOVEMBER	22	29	6	14

THE N.S.S. PRIZE BABY

Takes Great Pride

in Announcing



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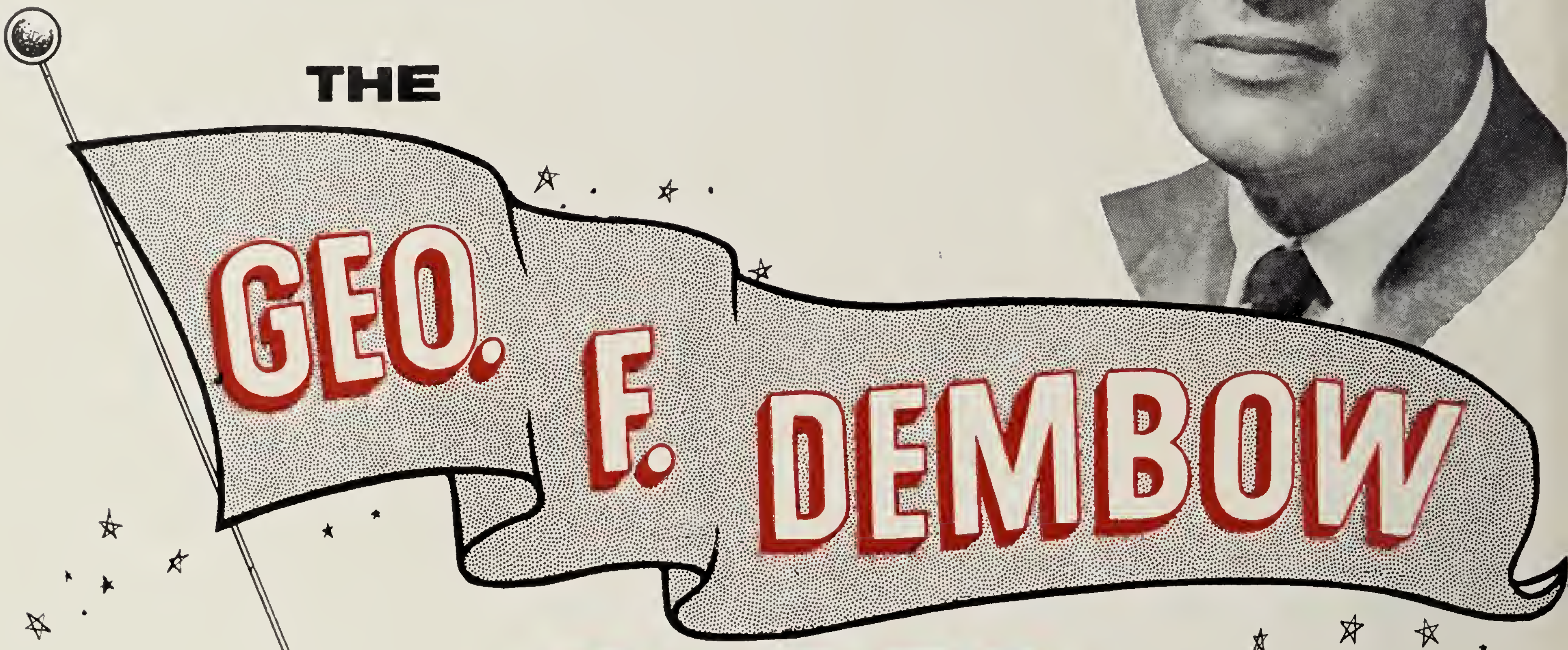


GEO. F. DEMBOW

SALES TRIBUTE

SEPT. 5 – DEC. 15, 1955

The coast-to-coast organization of National Screen Service is joined in a united sales effort, dedicated to our new president and devoted to the interest of greater showmanship!

MOTION PICTURE

EXHIBITOR

OCTOBER 26, 1955 VOLUME 54 NUMBER 26

IN TWO SECTIONS • THIS IS SECTION ONE

Coyne Explains Tax Cut Effect

(page 7)

"This Is Salesmanship?"

(editorial)

AND FEATURING: STUDIO SURVEY

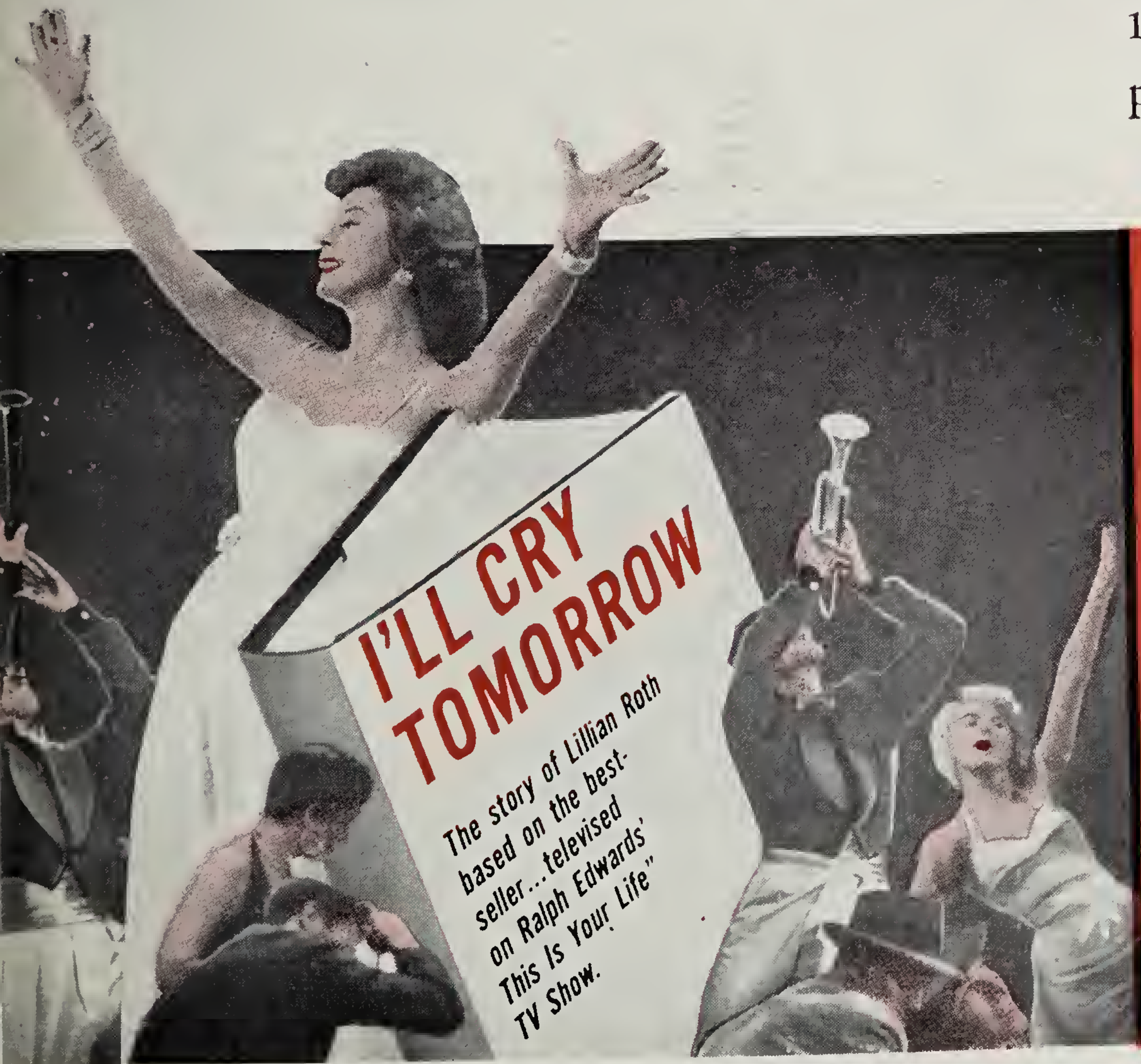
Jack Kirsch, head, Illinois Allied, will host the combined conventions of Allied, TESMA, TEDA, and IPA in Chicago on November 6-9. A record turnout is seen.

"FILMED ON LOCATION...INSIDE A WOMAN'S SOUL!

The remarkable story of Lillian Roth is magnificently portrayed by Susan Hayward

YOU NAME THE AWARD–THIS PICTURE WILL GET IT!

The grapevine from California has long whispered the news about "I'll Cry Tomorrow." Now, it is no longer just rumor. It is a fact. The print came East. We saw it in our Projection Room. Countless people will see this picture. Its story is already known to 100 million Americans. Unprecedented grosses will pour into boxoffices. It is a milestone in movies.


I'LL CRY TOMORROW
The story of Lillian Roth based on the best-seller...televised on Ralph Edwards' "This Is Your Life" TV Show.

I'LL CRY TOMORROW

M-G-M has made it into an overwhelming motion picture...starring

SUSAN HAYWARD

RICHARD CONTE · EDDIE ALBERT

JO VAN FLEET · DON TAYLOR · RAY DANTON

Screen Play by **HELEN DEUTSCH** and **JAY RICHARD KENNEDY** · Based On the Book "I'LL CRY TOMORROW" by LILLIAN ROTH, MIKE CONNOLLY and GEROLD FRANK · Directed by **DANIEL MANN** · Produced by **LAWRENCE WEINGARTEN** · An M-G-M Picture

(Available in Perspecta Stereophonic or 1-Channel Sound)

VAN HEFLIN tops his "Battle Cry" and "Shane" performances as "LUKE FARGO"...a woman-chasin', horse-racin', hell-raisin' man!

VAN HEFLIN

COUNT THREE AND PRAY

CINEMASCOPE

Color by
TECHNICOLOR

oanne WOODWARD · Phil CAREY · Raymond BURR · Allison HAYES

Written by HERB MEADOW
Produced by TED RICHMOND
Directed by GEORGE SHERMAN
A COPA PRODUCTION

It's Columbia's answer
to a showman's prayer!

MOTION PICTURE

EXHIBITOR

OCTOBER 26, 1955
VOLUME 54 NUMBER 26

THIS IS SALESMANSHIP?

MAYBE LOOKING BACKWARD is a sign of age, but one doesn't need to be aged to remember when salesmanship and sales effort sparked a film deal—and not a blackjack or a pair of brass knuckles. We suppose that those were the days when an exhibitor was a respected customer, or potential customer, and when there was enough product available so that he had a right of selection of the best picture for his audience. In other words, those were the days before the current "seller's" market.

In any event, we can't help looking backward to the days of block booking when so many current letters from subscribers, in so many different sections of the country, complain of attempts to force theatres to bid or negotiate for pictures that: (1) have not been trade screened; (2) have not played anywhere in the area so that they could be looked at either as a paying or non-paying guest; (3) have not been made available for screening and review by the responsible trade papers; and (4) in some cases do not even have a print in the local exchange center. All four of these points were common to block booking for the very good reason that under the block booking system most of the pictures offered had not even been made. But it was also just these same four points that caused judges, in virtually every court where the subject arose, to deplore the practice of "pig-in-a-poke" selling, and to eventually forbid it.

When the TOA, at their recent convention in Los Angeles, censured Warners for "restoring to the unfair and uneconomic practice of requesting bids on pictures before exhibitors have had an opportunity to see them," and continued that: "It is solely a question of whether Warners Brothers should take further advantage of a seller's market and compel exhibitors to bid unintelligently on pictures they have not seen," they only recorded and accented sales methods that could cause the courts to take another look at the motion picture business.

Another example of the same treatment, and of the bullying tone and method that dominates current film "salesmanship," is a copy before us of a current form letter from an RKO Radio Pictures, Inc., branch, directed to a theatre customer and asking for a bid on a current feature that has not been trade screened; has not been shown anywhere in the particular territory; and, in response to a direct inquiry, has no print in the local exchange. Here are direct quotes from this "selling" effort:

"Will you kindly forward to us, at your earliest convenience, the terms upon which you are willing to exhibit each feature in which you are interested? You are to make a separate offer of terms for each feature which shall be complete in all details and shall set forth the following:

1. *The film rental, whether percentage or a flat sum, or percentage against a minimum guarantee or any variation thereof, which you will pay;*
2. *The number of days or weeks during which the feature will be exhibited;*
3. *The playdates upon which and the theatre in which the feature will be exhibited;*
4. *The amount of money which will be expended by you in advertising the feature above your regular house budget;*
5. *The type of program which you intend to present with the feature, whether a double feature program, and the maximum amount of money that you will expend on such a second feature;*
6. *The hours of operation of the theatre and the number of shows per day.*

"We reserve the right not to accept any offer which we do not consider satisfactory for any reason. If you are licensed to exhibit any such feature run in your theatre, you will be granted the following clearance:

"In order for your offer to be considered, it must be received at the above address on or before October 24, 1955. If it is your intention to submit no offers, we would appreciate it if you would promptly notify us to that effect. Kindly submit offer to branch in triplicate.

This is salesmanship?

We suspect that some lawyer is responsible, but we wonder how many General tires this approach would sell in Mr. O'Neill's other business?

Not only must a theatreman make a firm commitment of his dollars for a "pig-in-a-poke" picture he can't even see first . . . but he has to write a composition yet!

Probably the next step, if he loses the bid, will be a ruler across the knuckles, a dunce cap on his head, and stand in the corner!

It is little wonder that so many honest and responsible theatre executives, with years of their lives and thousands of their dollars invested in this business, are doing a burn! And they will come right out and tell you that they have their attorneys working on any legal angles that present themselves.

Such is customer relations, and such is "salesmanship" in the motion picture business today.

Jay Emanuel

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CAN NEWS

(Trade Headlines Of The Issue)

Corporate

Control of Alexander Film Company is purchased by New York ad man and Hollywood movie executive (page 11).

Deaths

Actor John Hodiak dies of a heart attack (page 8).

Distribution

Manny Reiner is appointed IFE sales manager (page 7).

Trans-Lux sets up distribution firm for foreign films (page 9).

MGM, AA share foreign distribution of AA's "The Friendly Persuasion" (page 10).

Ben Kalmenson presides over Warners sales meeting at home office (page 10).

20th-Fox names Meyer Hutner to promote 55mm. CinemaScope (page 11).

UA realigns personnel and forms new sales zone (page 14).

Exhibition

Philadelphia exhibitors laud Audience Awards Poll as balloting nears (page 9).

Financial

AB-PT profit is 68 per cent ahead of last year (page 7).

International

Vital discussions are set for forthcoming Canadian exhibitor conventions; new theatre construction in Canada reaches lowest ebb since 1946 (page 27).

Walter Branson, RKO sales head, predicts continued growth in foreign market (page 27).

Legislative

Robert Coyne, COMPO counsel, tells a House committee of the effect of admissions tax cut and repeal (page 7).

Mel Konecoff

Danny Kaye receives award at Joint Defense Appeal luncheon for work in human relations; producer Sheldon Reynolds has plenty to say about "Foreign Intrigue," both movie-wise and TV-wise (pages 6 and 14).

Organizations

Myron Blank, new TOA president, sets goals for his adminstration (page 7).

MPAA tells Tariff Commission it favors removal of film barriers; Eric Johnston stresses need for global permit policy (page 8).

Allied's Jack Kirsch and Rube Shor prepare for their Chicago convention (page 8).

Variety Club reviews projects and new tents at New Orleans mid-winter meet (page 8).

Loew's International president Arthur M. Loew, center, received a silver key to Loew Hall, New York University, from architect R. Jackson Smith at the recent dedication of the building toward which Loew contributed $300,000. Receiving a similar key was University Chancellor Henry T. Heald, right. Loew's twin brother, David, left, now retired, came to New York from the coast for the occasion.

NEW YORK

By Mel Konecoff

KONECOFF

OVER 400 leading executives in the industry met at lunch last week at the Waldorf-Astoria to witness the presentation of the first annual Human Relations Award on behalf of the Joint Defense Appeal to entertainer Danny Kaye by Mayor Robert F. Wagner. He received the award for "spreading the message of democracy throughout the world."

Kaye termed the industry "the greatest self-sustaining democracy in the world" in hitting at bigotry, and he noted that no one has ever refused to entertain audiences because of the religious beliefs of the varied members or because of the color of their skins. No one is ever refused admission to the ranks of entertainers because of their origin or religious beliefs, but rather they are required to have talent or an ability to entertain. He opined that the industry is the most effective weapon for explaining the American way of life to the rest of the world, and if viewers can be made to better understand the problems facing the world, then a good job will have been done. He pledged his future efforts to help children everywhere become the better adults of the future.

Arnold Forster, Anti-Defamation League, was the principal speaker and presented the workings of the organization. The assemblage was asked to contribute so that the Joint Defense Appeal could continue and perhaps expand.

Harry Brandt served as master of ceremonies, while Bill German acted as chairman. Aboard the dais were Sol Strausberg Al Schwalberg, Max Youngstein, Leslie Schwartz, Emanuel Frisch, Russell Downing, Bob Benjamin, Leopold Friedman, Sol Schwartz, Edward Waterman, Jack Cohn, Barney Balaban, Spyros P. Skouras, Leonard Goldenson, Herman Robbins, Arthur Krim, Albert List, Fred Schwartz, James Mulvey, Harry Kalmine, Adolph Schimel, Sam Rinzler, Morey Goldstein, Richard Altschuler, Irving Greenfield.

PRODUCTION REPORT: Sheldon Reynolds, writer-producer-director of "Foreign Intrigue" (both the TV and theatrical properties), arrived for an interview minus a "Foreign Intrigue" raincoat but replete with an attractive blonde on one arm and a press agent bringing up the rear. Before things were settled and sorted out, he had press agents fore and aft.

To clear up the first thing in the minds of our numerous (?) readers, the blonde was Nicole Milinaire, a cute Frenchie, who is associate producer of "Foreign Intrigue" and producer of Reynolds' "Sherlock Holmes" television series.

The feature film, "Foreign Intrigue," not to be confused with the TV series, "Foreign Intrigue," stars Robert Mitchum and was filmed in Stockholm, Paris, on the Riviera, and in Vienna over a 10-week period. It is financed by UA, which company will release, but no one was saying how much it cost.

(*Continued on page 14*)

BROADWAY GROSSES

(As of this Monday)

Sunshine After The Rain

NEW YORK—With only two new attractions the Broadway first-runs recovered a bit from very low grosses last week due to the heavy rains and business was about average, although several houses, nearing the end of runs, were considerably below par.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"Blood Alley" (Warners). Paramount was down to $30,000 on the third week.

"The Girl In The Red Velvet Swing" (20th-Fox). Roxy opened to $28,165 for Thursday through Sunday, with the first week heading toward $50,000.

"Trial" (MGM). Radio City Music Hall, with stage show, claimed $95,000 for Thursday through Sunday, with the second week bound to top $145,000.

"The Desperate Hours" (Paramount). Criterion picked up to $31,000 on the third week.

"To Hell And Back" (U-I). Capitol came back to a $25,000 third week.

"Ulysses" (Paramount). Globe remained steady at $12,000 on the 10th week.

"Night Of The Hunter" (UA). Mayfair anticipated the fourth and last week at $9,500.

"The McConnell Story" (Warners). Astor continued to drop, with only $9,000 expected on the fourth and last week.

"Lucy Gallant" (Paramount). Victoria expected the opening week to tally $21,000.

"The Tall Men" (20th-Fox). Loew's State dropped to $29,000 on the second session.

Coyne Tells House Unit Tax Cut Effect

COMPO Counsel Points Out Accuracy Of Industry Figures, Explains Total Repeal Would Cost Treasury Only $30 Million

WASHINGTON—Robert W. Coyne, COMPO special counsel, appeared before the Forand sub-committee of the House Ways and Means Committee last week and told of the effect on the motion picture industry of the reduction in admission taxes that went into effect April 1, 1954. He added that complete repeal at this time would cost the Treasury only $30 million per year.

Thanking the committee and Congress for its sympathetic handling of the industry's tax problem, Coyne pointed out that the relief accorded the industry was only partial. At the same time he quoted figures showing that much of the Treasury's loss in revenue by the reduction of the 20 per cent tax had been made up through increases in other taxes. He also emphasized that events since the tax reduction had proved that the industry's figures forecasting the effect of the tax had been extraordinarily accurate

Coyne said COMPO's March, 1954, forecast of $80.05 million which the Treasury would receive from motion picture admission taxes, on the basis of a reduction from 20 to 10 per cent, with admissions under 50 cents exempt from the tax, was, in the first year of operation, within one per cent of the actual total of $81.2 million. This forecast was made to the Congress and the Treasury one month before the Excise Tax act reducing the admission tax was passed.

The March, 1954, study also estimated that of the $122.25 million of the previous year's taxes which would be retained by the theatres, $42.8 million would return to the Treasury directly as corporate income taxes from production and exhibition, thus making the net loss to the Treasury less than $80 million. The statement also pointed out that COMPO research studies indicate that if the remaining $81.2 million in motion picture admission taxes was eliminated $52 millon of it would return to the Treasury in the form of increased corporate income taxes.

Coyne asked the committee to give due weight to the accuracy of figures furnished by COMPO in any future consideration of the excise tax problem. He explained, however, that his purpose in appearing before the committee at this time was to inform the committee of the effect of the action of the committee and the Congress.

Commonwealth Officers Named

KANSAS CITY—E. C. Rhoden, Jr., and Richard H. Orear have been appointed vice-presidents, Commonwealth Theatres, it was announced last fortnight by chairman of the board H. E. Jameyson. Rhoden has been assistant to president Robert Shelton, and will assume the latter's duties while Shelton is recuperating from an illness. Orear will assist Rhoden in general administration.

Blank Sets Five Goals For TOA During His Term

NEW YORK—Five objectives for Theatre Owners of America during his term of office were announced last week by recently installed president Myron Blank from his Central States Theatres headquarters at Des Moines. The exhibitor organization's new head stressed the need to increase the public's interest in motion picture theatres; achieve a more harmonious relationship between all branches of the industry; promote a single national trade organization for all exhibitors which, he said, can bring "untold good" to all concerned; aid in preventing the closing of any theatre affiliated with TOA because of unfair film rentals; and do everything possible to ease the product shortage.

At the same time, a press release expressed TOA's concern over recent proposals to secure television rights to next year's World Series baseball games for closed circuit telecast in theatres, "with the obvious intention of making the public pay an admission charge" for a pleasure that has been free heretofore.

VV Projection Arbitrable

NEW YORK—The issue of additional wages in this area for projectionists operating horizontal VistaVision projection will be submitted to arbitration, it was disclosed last week by the IATSE Projectionist Local 306 headquarters. It was pointed out that operators of the new Todd-AO equipment in the Rivoli for the "Oklahoma!" showings are receiving added compensation.

Extra pay for horizontal VistaVision operation was first proposed by Los Angeles Local 150, which provoked theatres in that area equipped for double frame VistaVision to stop using the equipment, and to start ordering vertically fed VistaVision prints instead, pending the outcome of negotiations. The union contention that the horizontal form represents roadshow engagement subject to special scales was strongly opposed by Paramount research director Loren L. Ryder.

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Reiner Named Sales Manager For IFE

NEW YORK—Manny Reiner has been appointed general sales manager, IFE Releasing Corporation, it was announced last week by Seymour Poe, executive vice-president of the company. He will assume this new post immediately, succeeding the recently resigned Bernard Jacon.

REINER

Reiner was formerly vice-president in charge of sales for Guild Films and has held various other executive sales positions in the motion picture industries. He has had extensive experience in the field of domestic and foreign motion picture distribution and has travelled all over the world as well as the United States in connection with his various assignments.

Formerly foreign manager for Samuel Goldwyn Productions, Reiner also was associated with Prockter Television Enterprises as a vice-president, with the David O. Selznick Releasing Organization as managing director of Latin America and Australia, and with Louis G. Cowan Productions as sales manager.

He has held various posts with Paramount, MGM, Warners, and Monogram in the advertising and publicity departments as well as sales.

During the last war, Reiner was films officer for the Office of War Information in Europe operating out of the O.W.I. headquarters in Rome.

AB-PT Profit Soars

NEW YORK—Leonard H. Goldenson, president, American Broadcasting-Paramount Theatres, Inc., reported last week that estimated net operating profit after taxes for the first nine months of 1955 was 68 per cent ahead of the same period of last year, $5,254,000, or $1.20 per share on 4,137,993 shares outstanding as compared with $3,127,000, or 68 cents per share on 3,967,493 shares outstanding at the end of the same period of 1954.

Theatre earnings were slightly ahead for the first nine months, Goldenson said. Theatre business was very good in July and August but disappointing in September. As a result, the full quarter was not equal to the record level of business of last year which was the best third quarter for the theatres since 1950. Goldenson stated that the ABC Division showed a marked improvement in the third quarter over last year, operating at a profit as against a sizeable loss in the corresponding period of 1954.

Goldenson added that new young talent should be developed by the producing companies in order to attract more people to the theatres, especially the younger people.

MPAA Informs Tariff Commission It Favors Removal Of Film Blocks

WASHINGTON—The Motion Picture Association of America will be represented at hearings to be conducted shortly by the U. S. Tariff Commission's Committee for Reciprocity Information, to request that American negotiations seek reductions in foreign tariffs on negative and positive film prints, it was learned last fortnight when MPAA vice-president G. Griffith Johnson made public letters he filed earlier with the Commission.

In his statement to the Commission, Johnson said that the MPAA has been on record in favor of the freest possible flow of international information, with the result that it favors the removal of all barriers preventing the same, including customs barriers. He went on to say that the Association feels that a reduction of customs duties on negative and exposed motion picture film at the rate of five per cent annually over a three-year period would in no way jeopardize the domestic industry. He pointed out, however, that the MPAA takes the position that these views should apply to not only the U. S., but also to all foreign countries, and it will appear at the hearings to press for Government insistence that foreign countries make the same concessions the U. S. is willing to offer in its tariff.

A letter accompanying Johnson's statement to the Commission formally requested that a witness of the MPAA's designation be permitted to testify at the hearings, asking for an appearance date. It was the Association's intention to designate Johnson, it was noted.

Johnston Stresses Need For Global Permit Policy

NEW YORK—The importance of formulating at once a global policy for the division of foreign permits among U. S. distributors was emphasized last week at a board meeting of the Motion Picture Association of America. The directors expressed the urgency of the matter following a decision to postpone action on the Italian permit issue until another session this week because of the absence of Milton Rackmil, U-I president, and Alfred E. Daff, U-I executive vice-president.

Top executives in accord on the need for a world-wide permit formula were Eric Johnston, MPAA president; Barney Balaban, Paramount president; Nicholas M. Schenck, Loew's president; and Spyros P. Skouras, president, 20th-Fox. Complaints were heard concerning the red tape involved in securing satisfactory agreements on permits through the foreign managers.

As a basis for the foreign managers' new discussions, an MPAA official said that there will be available to them a formula worked out in the past by a Motion Picture Export Association committee composed of Arnold Picker, United Artists vice-president; George Weltner, Paramount vice-president; Abe Schneider, Columbia vice-president; and Arthur Loew, president, Loew's International.

Shor To Raise Curtain As Convention Keynoter

CHICAGO—In an effort to pinpoint the truth from "current blasts of hot air," Rube Shor, president, Allied States Association, last fortnight promised to "name names" when he makes the keynote address at the annual Allied convention here in the Morrison Hotel, Nov. 6-9. Convention chairman Jack Kirsch revealed that Shor will deliver the kickoff speech.

Shor, it was stated, had indicated earlier that his curtain-raiser would be broad in scope, with special attention to film prices and selling policies of the distributors, and relations between distribution and exhibition. In the past, Shor has voiced his concern over the alleged refusals of film companies to grant substantial relief, and the attitude taken by Theatre Owners of America since the conferences with distributor heads were completed.

Illinois Allied Concerned By Divorced Circuit Expansion

CHICAGO—Increasing concern of exhibition over the expansion movement of divorced circuits has been expressed recently in complaints and inquiries received from widely scattered territories by the office of Allied Theatres of Illinois, it was revealed last week by ATI president Jack Kirsch, who asserted that the issue will not be dodged, as some exhibitor groups have done, by National Allied at its forthcoming convention here.

The absolute ban against expansion by the divorced circuits has now lapsed and they can now acquire additional theatres with the approval of the Department of Justice. National Allied secured a promise from the Department that advance notice would be given exhibitors of hearings to be held concerning such acquisitions, to afford them the opportunity to openly oppose them in court.

20th-Fox Promotes Tulipan

NEW YORK—Ira H. Tulipan has been named publicity manager, 20th-Fox, it was announced last week by Edward E. Sullivan, publicity director.

Variety Club Reviews Projects, New Tents

NEW ORLEANS—At the regular midwinter meeting of the officers and representatives of Variety Clubs International held here last fortnight, C. J. Latta, London, was unanimously voted commendation for forming new Variety Tents throughout Europe. Chief barker George Hoover said Latta has done a job "which merits our complete confidence." As a result, Latta will be the official source for the formation of all new Tents abroad.

Robert J. O'Donnell, big boss, spoke briefly on the growth of the organization and commented on the manner in which the International representatives had strengthened Variety by the efficient discharge of their duties. Edward Emanuel, Philadelphia, reported that the flow of records from local Tent meetings has been accelerated and that his office of international property master is now processing them within 24 hours of receipt. Nathan D. Golden, Washington, reported that over a million individuals have received help from Variety in the past year. Ira Meinhart, New York, presented preliminary plans for the forthcoming convention to be held there. The meeting concluded with a vote of thanks to the New Orleans Tent and its chief barker, Page Baker, for acting as hosts.

Also attending the meeting were Marc Wolfe, Indianapolis; Edward Shafton, Omaha, J. B. Dunestre, Atlanta, C. A. Dolsen, Dallas, John Rowley, Dallas, Murray Weiss, Boston, Robert Hoff, Omaha, Rotus Harvey, San Francisco, John Jones, Chicago, E. Whitaker, Atlanta, Ezra Stern, Los Angeles, Al Grubstick, San Francisco, George Eby, Pittsburgh, and Ralph Pries and Robert Adleman, Philadelphia.

A highlight of the occassion was a two hour adjournment of the meeting to enable the entire group to visit the new charity of the New Orleans Tent, the Crippled Children's Hospital, which was completed recently as the Tent's main project.

John Hodiak Dies

HOLLYWOOD—John Hodiak, 41, was stricken by a heart attack and died instantly last week at his San Fernando Valley home near Tarzana, Cal. He was engaged at the time in shooting scenes, for 20th-Fox's "Threshold Of Space," and is currently seen in MGM's "Trial."

Seen at the recent Broadway premiere of Paramount's "The Desperate Hours," Criterion, New York, were Barney Balaban, president, Paramount Pictures, and Mrs. Balaban; and Charles B. Moss, left, executive director, Criterion; George Weltner, Paramount world-wide sales head; and Mrs. Weltner.

Audience Poll Lauded As Balloting Nears

PHILADELPHIA—William Goldman, head, William Goldman Theatres, and Lester Krieger, Stanley Warner Theatres assistant zone manager, co-chairmen in this area, Audience Awards Committee, Council of Motion Picture Organizations, Inc., held a luncheon meeting last week at the Bellevue-Stratford Hotel to explain the importance of theatre participation in the public voting to be held Nov. 17-27.

Thirty-six exhibitors, as well as publicity men of all companies, were present from all sections of the area.

Said Goldman, "It is not factual that the hoarding of pictures is purposeful, although the picture situation is very serious. While industry is enjoying the highest economy in the United States, the boxoffices are short of pictures, even to the extent of theatres being forced to use reissues. A few men control all the star talent available. These are the agents. The capital gains is the beginning of a great problem in the industry. Marlon Brando demands $300,000 for a picture; but you can't get him due to his unavailability." Other stars ask similar terms.

"However," Goldman added, "there will be no casualties in our industry. Somebody must come out with the answer; and the exhibition field will help solve the problem. One remedy is to take people who can give a good performance and use them in pictures. The exhibitors will have to put them over. If you give negligible support to new stars you are 'spitting in the wind'; and if you don't develop new stars there will be casualties in the business. The Audience Awards idea is a stepping stone in which you are participating selfishly for yourselves by giving your audience the opportunity to advise you. You must be aroused. Get it in your blood stream. We are denuded of product; and remember you are only as good as your entertainment. You've got to get back to fundamentals and make new stars. I don't like 90 per cent pictures any more than you. I have become a janitor only because there is nothing I can do about it. I don't like this any more than you do."

Following, Krieger stated, "All COMPO area chairmen but one are here and this is the best way to get the job done. The problem is to get exhibitors to buy the kit. There are two trailers available. One for advance use tells all about the campaign and is obtainable through National Screen Service. It should get two or three weeks display. The second one tells about the ballots to be deposited in the ballot boxes. Ballots are available from NSS at $2.00 per thousand. Also available are 40 x 60's for lobby display and mats for newspapers. . . . Theatres should provide their own ballot boxes and order ballots. Theatres are to get representative committees in their areas to oversee the campaign. Ballots should be counted daily. Fill the full totals and mail to Price Waterhouse and Company, certified accountants, by Nov. 30. You keep ballots for 30 days in case of any question. . . . This can be bigger than the Academy Award."

Ted Schlanger, Stanley Warner zone head, after paying tribute to Goldman's talk, said, "This should prove to be a medicine to help our own business. The best instrument available to arouse interest in our business today is audience awards."

Mrs. Henrietta Kravitz, operating head, Varbalow Circuit in Southern New Jersey, announced that newspapers in their towns will cooperate with free newspaper space on the campaign.

William Moclair, new managing director, Fox, was introduced.

Half Of Poll Pictures Not Yet Released In N. J.

NEW YORK—Forty-nine per cent of the pictures appearing on the third nominations ballot for the COMPO Audience Awards Poll had not yet been released in the northern part of New Jersey last week, according to an exhibitor circuit official, with the result that theatre owners found it very difficult to enter their nominations.

The spokesman said that independent and circuit exhibitors are 100 per cent behind the Poll and blamed the present methods of distribution and clearance for the situation, adding that about 35 per cent of the films on the nominations ballot which have been released in the area in question have not been scheduled for most spots.

On the left, Leonard Goldenson, Mort B. Blumenstock, J. M. Warner, Jane Lindell, Tab Hunter, and Anne Francis are seen visiting the Warners display booth at the recent Theatre Owners of America convention in Los Angeles; on the right, Mr. and Mrs. Walter Reade, Jr., Barbara Warner, and J. L. Warner are seen enjoying their visit to the convention.

Trans-Lux Sets Distribution Firm To Handle Top Foreign Features

NEW YORK—The formation of a new distribution corporation catering to foreign product was announced last week. The new organization, a subsidiary of the Trans-Lux Corporation, will be known as the Trans-Lux Distributing Corporation and will have as its officers Richard Brandt, president, and George Roth, vice-president. The company will obtain foreign films for Western Hemisphere distribution from its sister subsidiary, Trans-Lux Pictures Corporation, another recently formed organization. The purchasing company has concluded deals on six pictures and has already sold three of these films, "Adventures Of Sadie," "Svengali," and "The Wicked Wife" to major distributors. The other three, "Dance Little Lady," "Escale A Orly," and "La Strada" will be the first entries to be handled by Trans-Lux Distributing.

In announcing the establishment of the organization, Brandt stated that there was a substantial market in the Western Hemisphere, particularly in the U. S. and Canada, for the better type of foreign picture. Product will be handled and exploited on a scale comparable to that of the major distributors. Plans already call for the establishment of eight branch offices in the key cities of New York, Washington, Atlanta, Dallas, Los Angeles, San Francisco, Minneapolis, and Chicago.

The eventual aim of the company is to release one film a month. With the branch offices, aided by local distributors, handling the increased load, extensive coverage of the nation will be assured.

Roth spoke of increasing domestic market for the specialized product. Roth felt confident that Trans-Lux releases could successfully be played in any location in the United States. It was pointed out that an attempt is being made to impress foreign producers that American stars should not be used in their films. Foreign performing talent has, in the past, been acknowledged and achieved fame in the United States.

Trans-Lux Distribution is prepared to enter into pre-production deals. The deals will always be contingent on the American company's retention of Western Hemisphere distribution rights. The first three releases have been secured from England, France, and Italy. The Italian film, "La Strada," features Anthony Quinn, Richard Basehart, and a new Italian star, Giulietta Masina. The theme music of "La Strada" has been recorded and is currently being plugged throughout the country.

Censors Okay Narcotics Film

PHILADELPHIA—A second motion picture dealing with narcotics addiction was granted a seal of approval by the Pennsylvania State Board of Censors when "One Way To Hell" was passed last fortnight. The film is being distributed in the Pennsylvania exchanges by Jack Jaslow. An earlier film, "She Shoulda Said No," won a seal of approval only after a court battle. To avoid litigation, the Board recently passed also "The Desperate Women."

Among the distinguished guests seen at the recent American premiere of 20th-Fox's "The Deep Blue Sea" at the Plaza, New York City, under auspices of the Overseas Press Club, were, left to right, Sir Pierson Dixon, chief British delegate to the United Nations; Mrs. Spyros P. Skouras; Lady Dixon; Spyros P. Skouras, president, 20th-Fox; and Mr. and Mrs. Edward F. Lombo, South African managing director.

Depinet Names Group For Pioneer Dinner

New York—Dinner committee members for the 17th annual showmanship banquet of the Motion Picture Pioneers were announced last fortnight by Ned E. Depinet, general chairman of the event, scheduled for the Waldorf Astoria Hotel, Nov. 4. The dinner will honor Herman Robbins, board chairman, National Screen Service, as Pioneer of the Year.

Those on the committee are John W. Alicoate, Richard W. Altschuler, Robert Benjamin, Harry Brandt, Walter Branson, George F. Dembow, Sam Dembow, Jr., Jay Emanuel, Alan Freedman, William C. Gehring, William J. German, Abel Green, Edward L. Hyman, Benjamin Kalmenson, Harry F. Kalmine, Marvin Kirsch, Mrs. Chick Lewis, Edward Morey, John J. O'Connor, Eugene D. Picker, Martin Quigely, Charles M. Reagan, Phil Reisman, Elmer Rhoden, Sam Rinzler, Samuel Rosen, Sol A. Schwartz, Ben Shlyen, George P. Skouras, Morton Sunshine, Harry J. Takiff, Joseph Vogel, Moe Wax, and George Weltner.

Entertainment committee chairman Sunshine is assembling a cast of screen, stage, and television personalities to appear in "Mr. Robbins," based on the career of the 1955 Pioneer.

Meanwhile, Jack Cohn, Pioneer president, revealed the newest group of industry veterans approved for induction. They are Irving C. Ackerman, George Barnett, Paul Behrke, Joel Bezahler, Bernard Birnbaum, Louis L. Brown, Melvin L. Gold, Louis E. Hanna, Louis L. Hess, Leo Jaffe, George M. Josephs, John Kane, Milton Klein, Edward Levene, Arthur Levy, John F. Murphy, W. F. Ruffin, Jr., C. O. Slenker, Sol Spiller, and George R. Taylor.

W. V. Cronin Mourned

New York—Ensign W. Vaughn Cronin, son of W. F. Cronin, former Comerford executive, died last fortnight at 24 after a lengthy illness at the U. S. Naval Hospital, St. Albans, L. I. He attended Iona Prep School, New Rochelle, Notre Dame University, and the U. S. Naval Academy, from which he was graduated in 1954 with recognition for his outstanding ability in athletics. He served briefly aboard the destroyer U.S.S. Power. Surviving are his parents, a brother, and three sisters.

MGM, AA Share "Persuasion" Foreign Distribution Rights

NEW YORK—Arthur M. Loew, president, Loew's International Corporation, and Steve Broidy, president, Allied Artists, jointly announced last week conclusion of negotiations for the overseas distribution of Allied Artists' first William Wyler production, "The Friendly Persuasion."

Under terms of the agreement, MGM, which has a substantial financial interest in the picture, will distribute it in most parts of the overseas market. Allied Artists will distribute the picture in the United States, Canada, Brazil, Mexico, Panama, Argentina, and the Caribbean. area.

Stock Exchange Due

New York—Old stockholders of 20th Century-Fox Film Corporation have been notified of the Dec. 1 deadline for the exchange of old common stock for shares in the new film company and of National Theatres, it was announced last fortnight by Donald H. Henderson, secretary and treasurer.

The exchange and the final date was provided for under the reorganization plan which separated Fox theatre business from film producing and distributing functions.

Arthur B. Krim, right, president, United Artists, is seen recently with film star Shirley Yamaguchi and Shiro Kido, persident, Japan's Shochiku Company, at a New York invitational showing of Shochiku's "The Mask And Destiny."

Kalmenson Presides At Warners Meeting

New York—Ben Kalmenson, Warners vice-president in charge of distribution, presided over a two-day meeting of district managers and sales executives at the home office last week to discuss product scheduled for release through the end of next summer.

Films on the conference agenda were "Rebel Without Cause," "I Died A Thousand Times," "Sincerely Yours," "The Court-Martial Of Billy Mitchell," "Miracle In The Rain," "Helen Of Troy," "The Lone Ranger," "The Darkest Hour," "The Searchers," and "The Spirit Of St. Louis."

District managers attending the meeting were Ben Abner, metropolitan, New York; Ralph J. Iannuzzi, eastern, Boston; William G. Mansell, central, Philadelphia; Robert Smeltzer, Washington; Robert H. Dunbar, midwest, Chicago; A. W. Anderson, north prairie, Minneapolis; Hall Walsh, south prairie, St. Louis; W. O. Williamson, Jr., southeast, Atlanta; Ed Williamson, southwest, Dallas; and Haskell Masters, Canadian district manager, Toronto.

Home office executives attending included Major Albert Warner; Roy Haines, western sales manager; Jules Lapidus, eastern and Canadian sales manager; John F. Kirby, sales manager; Norman H. Moray, short subjects general sales manager; Ed Hinchy, playdate department head; Bernard R. Goodman, coordinator of field sales activities; Gil Golden, advertising manager; Larry Golob, east coast publicity director; Charles S. Steinberg, assistant publicity director; Robert A. McGuire, auditor of exchanges; Larry Leshansky, supervisor of exchanges; Howard Levinson, legal department; Frank Cahill director of research; W. W. Brumberg, in charge of field exploitation; William Miranda, assistant to Hinchy; Sid Rechetnik, trade press contact.

Several important realignments and promotions in key sales executives were announced by Kalmenson at the end of the meeting. A new west coast division headed by Roy Haines, formerly western sales manager, was established. Haines now becomes west coast division sales manager with six offices under his direct supervision, Denver, Los Angeles, Portland, Salt Lake City, San Francisco, and Seattle. His headquarters is in Los Angeles.

John Kirby was promoted from southern division sales manager to midwest sales manager, with headquarters in New York to supervise Chicago, Detroit, Milwaukee, Des Moines, Minneapolis, Omaha, Kansas City, and St. Louis.

The realignment also calls for the promotion of W. O. Williamson, Jr., from southeastern district manager to southern division sales manager. Williamson will have supervision over Atlanta, Charlotte, Jacksonville, New Orleans, Dallas, Memphis, and Oklahoma City, with headquarters in New York. Succeeding Williamson as southeastern manager will be Gover Livingston, promoted from Atlanta branch manager. Livingston will supervise Atlanta, Charlotte, Jacksonville, and New Orleans.

Allied Unit Qualifies Support Of COMPO

INDIANAPOLIS—Instructions to vote for continued membership in COMPO only with certain safeguards and guarantees were given last fortnight by the directors of Allied Theatre Owners of Indiana to national director Trueman Rembusch to guide his decisions at the Allied States Association board meetings in Chicago, Nov. 5-6.

The ATOI resolution specifies that no COMPO programs or policies should be launched until approved by the nine charter organizations that constitute the Council, including National Allied, and it demands that these units have sufficient time to study each proposal. The directors also want assurance that COMPO will work in closer liaison with the groups that compose it, and that it will release to charter members complete financial statements at regular intervals.

The board stated that it continues to support COMPO in principle, based on its original intent and purpose, emphasizing that the Council is "highly desirable for our industry," and that it is hoped COMPO will be preserved with the proper safeguards to insure it against overriding its constituent members.

Alexander Control Bought

COLORADO SPRINGS, COLO.—In a move designed to expand the company's operation, particularly on a national basis, Don M. Alexander, president, Alexander Film Company, announced last week that a controlling stock interest in the film ad production firm has been purchased by Harold Kaye, New York advertising man, and Monte Livingston, Hollywood movie executive and attorney. The transaction was handled by Allen Kander and Company, business brokerage firm of Washington, New York, and Chicago.

No changes whatever in staff, policies, or operation of the firm are contemplated, Kaye stated. Don M. Alexander will continue as president; Don Alexander, Jr., as executive vice-president; M. J. McInaney as vice-president in charge of sales; and E. B. Foster as secretary-treasurer. Kaye himself has been named chairman of the board and vice-president. Livingston will be a board member.

IATSE Signs Pacts

NEW YORK—New labor contracts covering white-collar employes have been signed by eight film companies with Home Office Employes Union, Local H-63, IATSE, according to Russell M. Moss, H-63 executive vice-president, last fortnight.

The two-year contracts, retroactive to Sept. 1, provide for four to seven dollars weekly increases plus a similar raise in job minimums, three weeks' vacations after 15 years, and severance pay up to 12 weeks, as well as other benefits.

Companies agreeing to the contract are RKO Radio, U-I, 20th-Fox, Warners, Columbia, Music Publishing Holding Company, Precision Film Laboratories, and Pathe Laboratories. Columbia and Warners also will establish a hospitalization plan for employes and dependents, the companies paying 25 per cent of the cost.

Seen at the recent opening of 20th-Fox's "The Girl In The Red Velvet Swing," Roxy, New York, were, left to right, Farley Granger, one of the stars of the film, with Dana Wynter, new 20th-Fox star; and 20th-Fox vice-president Charles Einfeld with Mrs. Einfeld.

Film Company Dividends Far Ahead Of '54 Figure

WASHINGTON—Film company dividends in the first seven months of this year were almost 25 per cent ahead of those for the corresponding period in 1954, according to a statement from the Department of Commerce recently. Those companies issuing public reports had cash payments of $16,787,000, opposed to $13,575,000 last year.

July dividend payments, the Department said, were $1,660,000, compared with $1,834,000 for the same month in 1954. National Theatres paid in July of last year $554,000 in dividends, which was paid in other months this year. Were it not for this substantial item, July payments for 1955 would have been ahead of those for last year, it was pointed out.

Academy Sues Record Firm

NEW YORK—Another suit against a phonograph record company was filed recently by the Academy of Motion Picture Arts and Sciences, which charged Oceanic Records with issuing an album of records entitled "Academy Oscar Award Hits 1939-1953," using the Academy name without authorization to market the product. The Academy docketed a similar suit against Mercury Records last fortnight.

Among the first exhibitors to visit the office of Columbia's general sales manager A. Montague after the recent start of the Jack Cohn Sales Drive were Philadelphians William Goldman, second from right; George Beattie Goldman Theatres, left, and Lester Krieger, Stanley Warner Theatres, second from left. Montague is in the center of the group and at far right is Columbia's circuit account executive Lou Astor.

20th-Fox Sets Hutner For 55mm. Promotion

NEW YORK—In a revolutionary effort to streamline the efficiency of the publicity-advertising-exploitation departments as they now exist in the industry, Charles Einfeld, vice-president, 20th-Fox, last week announced the appointment of Meyer Hutner to the position of account executive in charge of promotion of the company's newly-developed CinemaScope "55" process. First of these special 55mm. productions will be the $5,000,000 Rodgers and Hammerstein classic, "Carousel," now before the CinemaScope "55" cameras.

Einfeld said he created the post of account executive to strengthen the procedures and intensify the pre-selling policies of all major productions. Hutner moves out of his present position as publicity manager. He will handle all phases of information for "Carousel" and will continue to operate from the company's home office. A comparable position will be created on the west coast, according to Einfeld.

It was also revealed that Charles Cohen, associate advertising manager since 1953, has resigned effective at the end of this month.

E-K Sets Record Net

ROCHESTER, N. Y.—A record nine-month net in sales and earnings was rolled up in the first three quarters of this year by the Eastman Kodak Company, it was reported last week by board chairman Thomas J. Hargrave and president Albert K. Chapman.

Consolidated sales for the first three quarters ended Sept. 4 were $487,284,358, up 13 per cent over the corresponding period last year, and the three quarter sales were 11 per cent over the previous high set in the first three quarters of 1953.

Net earnings after taxes for the recent period were $57,982,467, an increase of 23 per cent over the previous record total reached in the corresponding period of 1954.

AA Profit Increases

HOLLYWOOD—Allied Artists' consolidated net profit, for the fiscal year ended July 2, totals $1,064,494 before taxes, compared with $914,480 for the preceding year, it was announced last fortnight by president Steve Broidy. The 1955 net after preferred stock dividends was equal to 59 cents a share, against 45 cents for the year before.

20th

The Book-of-the-Month Best-Seller Becomes Your Holiday-Happiness Hit!

JENNIFER JONES

in

Good Morning, Miss Dove

co-starring

ROBERT STACK

COLOR by DE LUXE

CINEMASCOPE

Produced by SAMUEL G. ENGEL

Directed by HENRY KOSTER

Screen Play by ELEANORE GRIFFIN

From the Best-Selling Novel

by FRANCES GRAY PATTON

Vivien Leigh's first role since her Academy-Award winning "Streetcar Named Desire"!

Alexander Korda presents a LONDON FILM

VIVIEN LEIGH • KENNETH MORE

in an Anatole Litvak production

THE DEEP BLUE SEA

by Terence Rattigan

co-starring

ERIC PORTMAN • EMLYN WILLIAMS

COLOR by DE LUXE

CINEMASCOPE

Produced and Directed by ANATOLE LITVAK

Screenplay by TERENCE RATTIGAN

to the

The Stars of "The Seven Year Itch" and "How To Be Very, Very Popular" in the Comedy of the Year!

TOM EWELL • SHEREE NORTH

in

THE LIEUTENANT WORE SKIRTS

co-starring

RITA MORENO

COLOR by DE LUXE

CINEMASCOPE

Produced by BUDDY ADLER

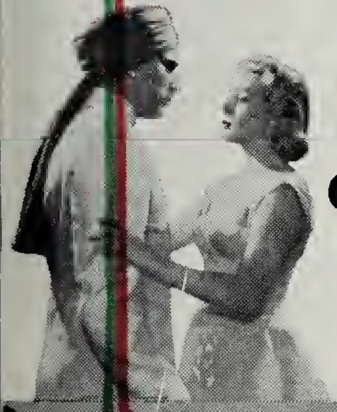
Directed and Screenplay by

FRANK TASHLIN

...i

boxoffice gifts

Your Christmas Attraction...
20th's Mightiest Dramatic Triumph!



The Rains of Ranchipur

starring

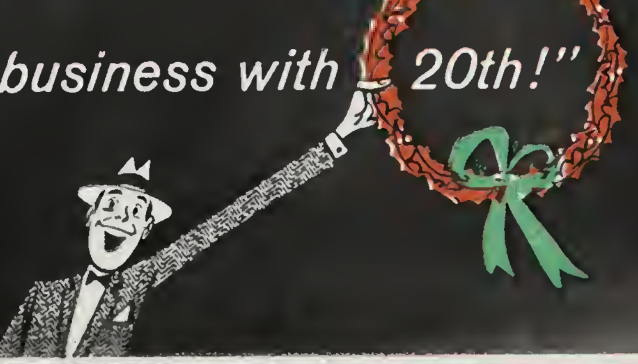
LANA TURNER · RICHARD BURTON · FRED MacMURRAY
JOAN CAULFIELD · MICHAEL RENNIE · EUGENIE LEONTOVICH

COLOR by DE LUXE
CINEMASCOPE®
Produced by FRANK ROSS
Directed by JEAN NEGULESCO Screenplay by MERLE MILLER

industry

n December !

"It's a pleasure to do business with 20th!"



This Was The Week When.......

Warners acquired production rights to a play just unveiled on Broadway, "No Time, For Sergeants." . . . Columbia called its annual stockholders meeting for the New York home office, Nov. 28. . . . Distributors Corporation of America booked the Gina Lollobrigida-Vittorio DeSica starrer, "Frisky," for an American premiere in New York's Trans-Lux 52nd Street, Oct. 24. . . . David O. Selznick revealed a deal with A. W. Schwalberg, Artists-Producers Associates, to supervise the distribution and merchandising of "Rebecca," first Selznick re-release by RKO Radio. . . . Production rights to the late Eugene O'Neill's "The Emperor Jones" were acquired by U-I from Jac Thall, Clifford Cochrane, and the playwright's estate. . . . MGM slated a world premiere for "The Tender Trap" in the Adams, Detroit, Oct. 28. . . . United Artists' release of Lazar Wechsler's "Heidi And Peter" was slated for New York's Little Carnegie as a Christmas offering.

New York's Roxy was the scene of a gala celebrity and press preview of 20th-Fox's "The Girl In The Red Velvet Swing," with some 6,000 in attendance.... Kitty Kallen, starred in U-I's "The Second Greatest Sex," started a two-week tour in behalf of the film and her Decca recordings. . . . At the end of 136 weeks at the Warner-Hollywood, the longest engagement in film history, a closing sign went up for Cinerama. . . . Danny Kaye was honored for aid to children around the world by the American Association of the United Nations at a dinner in New York's Waldorf-Astoria. . . . Betty Grable formed her own film company to produce a series of major features for United Artists release. . . . Warners' "Rebel Without A Cause" was slated for its New York bow in the Astor today (Oct. 26). . . . Cinerama International was voted the "Joshua" award for the most distinguished use of matchbook advertising in the industry, and the Heart Drive-In, Kansas City, took the certificate for the best entry from a theatre for the second consecutive year. . . . U-I slated a world premiere for "Hold Back Tomorrow" in Detroit's Broadway Capitol, Nov. 3, with the stars on hand.

UA Switches Posts, Realigns Personnel

NEW YORK—Sidney Cooper, United Artists' Washington branch manager for the past 18 months, has been named central district manager for the company, it was announced last week by B. G. Kranze, general sales manager. Cooper will headquarter in Washington, and is succeeded as branch manager there by Albert M. Kane.

Concurrent with the appointment of Cooper, Kranze announced a realignment of branches in the eastern district, managed by John Turner, and the central district, both under the supervision of eastern and southern division manager Milton E. Cohen. The Cleveland branch will be transferred from the central to the eastern district, while the eastern exchanges of Pittsburgh and Washington will be incorporated in the central territory. Under the new organizational plan, which becomes effective this week, UA's eastern district comprises Boston, New Haven, Philadelphia, Buffalo, and Cleveland. Exchange offices of the revised central district, to be headed by Cooper, are Cincinnati, Detroit, Indianapolis, Pittsburgh, and Washington.

Following realignment of these districts, Kranze, Cohen, and Jules K. Chapman, branch operations supervisor, departed for New Orleans to attend ceremonies officially opening the new UA exchange building there, a new edifice replacing the old offices, which will serve as headquarters for southern district manager George Pabst and his staff as well as for branch personnel headed by manager Alex Maillho.

At the same time, Arnold M. Picker, foreign distribution vice-president, announced the appointment of Leon Feldun as general sales manager, Germany, with headquarters in Frankfurt.

Depreciation Is Deductible

WASHINGTON—A ruling by an Internal Revenue Service district director to the effect that drive-in ramp depreciation is not a deductible item was reversed by Washington headquarters last fortnight, following strong protests from Allied States Association general counsel and board chairman Abram F. Myers, who pointed out that it would set a precedent disastrous to outdoor theatre owners.

The construction costs of drive-in ramps have always been held depreciable for tax purposes. Recently, however, in a case involving a drive-in in Maine, the New England district director ruled that it was not allowable inasmuch as there was no construction or improvement entailed. On the protest of the exhibitor, he forwarded the matter to Washington.

Having concluded his Madison Square Garden rodeo engagement in New York, Roy Rogers is riding the boxoffice crest on three counts: his $100,000 guarantee plus percentage gave him better than $70,000 a week for the New York date; he goes from there to open at the Boston Garden, where reports indicate the largest advance ticket sale in its history; and although his February stint at the Houston Fat Stock Show and Rodeo is still four months away, the box office has already passed the $150,000 mark in an unprecedented advance ticket sale.

Konecoff

(Continued from page 6)

Reynolds stated the feature "Foreign Intrigue" had no similarity in format or story to the TV "Foreign Intrigue," and he felt that the one would not confuse the public over the other, with the TV "Foreign Intrigue" a plus factor in selling the theatrical "Foreign Intrigue."

He reported that utilizing knowledge gained in producing films for TV proved useful in keeping costs under control and another feature of the feature, "Foreign Intrigue," is that he used local stars in each country that they visited, so that the potential gross in Europe may be even bigger than it is here on the feature, "Foreign Intrigue," which he estimated should wind up in the neighborhood of $1,600,000 domestically.

Reynolds plans on making either one feature annually or three over a period of two years in Europe principally, we gather, because he likes to make pictures there. Technically, he admitted, Hollywood is superior. Local technicians abroad, he said, were very good even if limited by facilities. The man who exposed four million feet of film turning out 156 TV "Foreign Intrigues" and 26 TV "Sherlock Holmeses" thought that filming abroad was not cheaper than either theatrical or TV films made in the U. S. with the chances that it may cost more if a company has to move about on location.

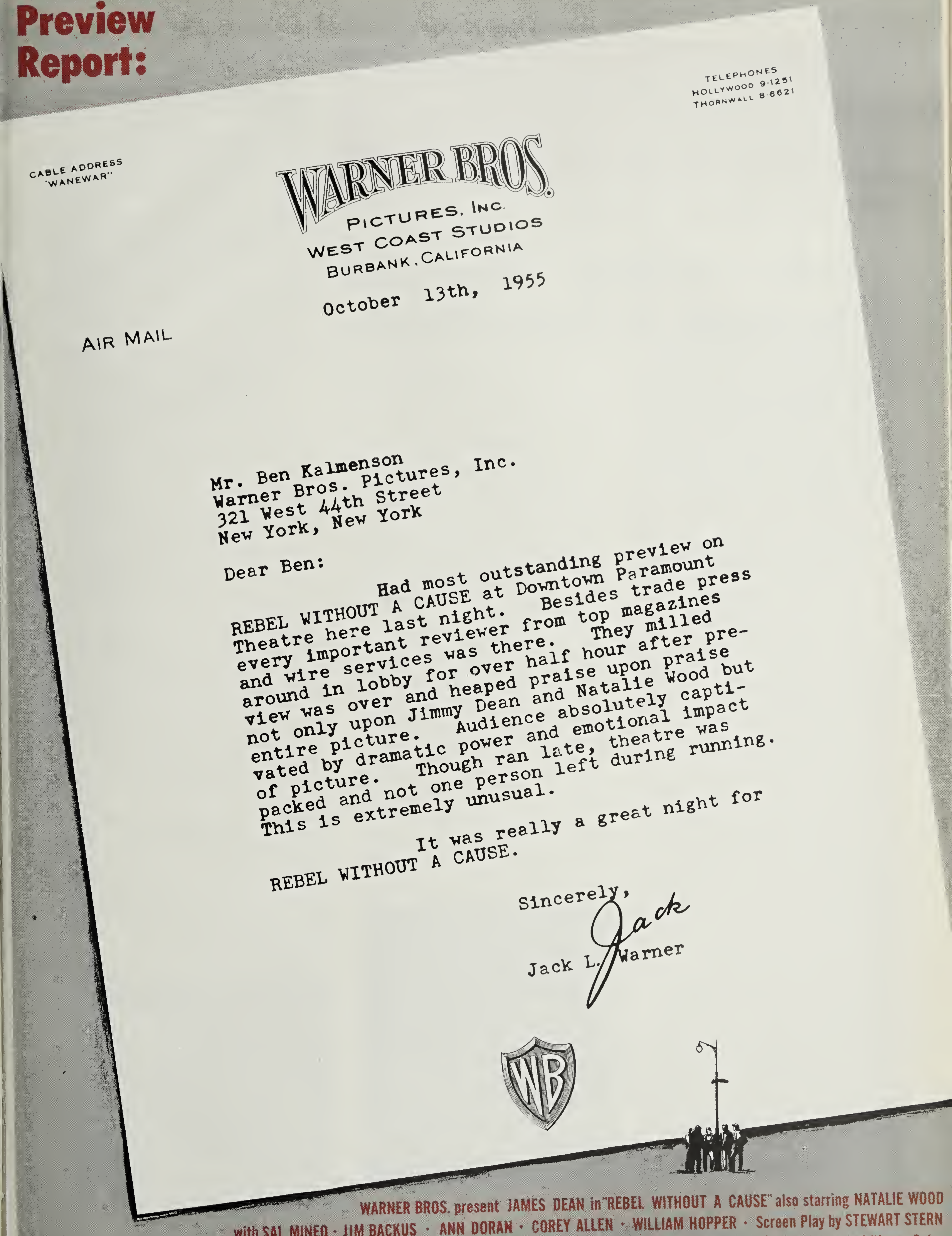
Reynolds reported that Mitchum, who owns a piece of the film, was a living doll even working while ill so as not to hold up the company and this association may continue in the future with perhaps a comedy and one other feature to be made by the pair. (Sudden Thought: If all the people make films with Mitchum who have reported they will make films with Mitchum over the past few weeks, he is going to be the busiest actor in or out of Hollywood.)

The feature, "Foreign Intrigue," will be released after April of next year. The TV "Foreign Intrigue" can be seen on your TV set weekly.

Tsk, Tsk. No raincoat. Only a blonde and press agents.

THE METROPOLITAN SCENE: Loew's Ernie Emerling sending out a cute mouse trap to remind one and all that "The Tender Trap" is coming shortly. . . . Harold Rand, 20th-Fox, claims: "Critics of motion picture advertising, those who say that ads have not changed in 30 years, are having their claims knocked from under their feet by distinctive campaigns in recent months. The latest example in new concepts is on 'The Deep Blue Sea,' an ad of which is attached. The distinctive art and copy approach is a departure from the past." Our Note: Y'know, he's right. It came out very effective. What's more, it's of particular value in that the film is supposed to be doing very good business at the Plaza. . . . There's another Rothafel (Roxy) on Broadway and this time it's the nephew of the original in the person of Robert Charles Rothafel, who has taken over the top spot at the Roxy for National Theatres. We wish him well. . . . For the next six months, while the Jack Cohn sales drive is in effect, Columbia is putting out a special international pepe and sales publication every other week to keep participating branches and personnel on their toes and informed.

Preview Report:



TELEPHONES
HOLLYWOOD 9-1251
THORNWALL 8-6621

CABLE ADDRESS
"WANEWAR"

WARNER BROS.
PICTURES, INC.
WEST COAST STUDIOS
BURBANK, CALIFORNIA

October 13th, 1955

AIR MAIL

Mr. Ben Kalmenson
Warner Bros. Pictures, Inc.
321 West 44th Street
New York, New York

Dear Ben:

Had most outstanding preview on REBEL WITHOUT A CAUSE at Downtown Paramount Theatre here last night. Besides trade press every important reviewer from top magazines and wire services was there. They milled around in lobby for over half hour after preview was over and heaped praise upon praise not only upon Jimmy Dean and Natalie Wood but entire picture. Audience absolutely captivated by dramatic power and emotional impact of picture. Though ran late, theatre was packed and not one person left during running. This is extremely unusual.

It was really a great night for REBEL WITHOUT A CAUSE.

Sincerely,

Jack

Jack L. Warner

WARNER BROS. present JAMES DEAN in "REBEL WITHOUT A CAUSE" also starring NATALIE WOOD
with SAL MINEO · JIM BACKUS · ANN DORAN · COREY ALLEN · WILLIAM HOPPER · Screen Play by STEWART STERN
Produced by DAVID WEISBART · Directed by NICHOLAS RAY · Music by Leonard Rosenman · In CinemaScope and WarnerColor

$HOWMAN$HIP $WEEP$TAKE$

1955-56 SERIES Finalists In Contest No. 17

"Goddess Of Liberty" Beauty Test Wins Sweeps For Peoria Showman

PHILADELPHIA—Howard A. Young's "Goddess Of Liberty" beauty contest promotion at the Rialto, Peoria, Ill., has come through as winner of SHOWMANSHIP SWEEPSTAKES Contest Number 17.

It was a very close contest, indeed, and it is too bad that there can be only one $100 winner this week, as several of our board of judges indicated that this was a particularly good selection for them to choose from.

WINNING ENTRY

"GODDESS OF LIBERTY" BEAUTY CONTEST

Submitted by Howard A. Young
Rialto, Peoria, Ill.
1450 seats • 85 cents top admission
General patronage.

In this promotion we enlisted the aid of the U. S. Marine recruiting office, the Mayor; Harry Vance, a radio personality from WIRL; Beverly Vance, a TV personality from WEEK-TV; Robyn Weaver, also of WIRL radio; and Ellen Derges, society editor, Peoria Journal-Star, as well as many downtown merchants.

A total of 19 prizes, valued at about $400 were promoted from the merchants and awarded to the first, second and third place local winners. In addition, the winner also received a trip to Chicago and entry into the finals with a chance to win a trip to Paris and back, a modeling scholarship, a screen test, and a wardrobe "fit for a goddess."

The sponsoring agency for the contest was the American Museum of Immigration, or more accurately, the committee which has President Eisenhower's approval to erect an American Museum at the foot of the Statue of Liberty to pay tribute to this nation's "melting pot" of immigrants. The purpose was to select the girl who "most perfectly typifies" the beauty and spirit of liberty immortalized by that statue.

Each contestant had to list nationality descent and among them were Scotch-Irish, Cherokee Indian, and Pennsylvania-Dutch. Each was sponsored by local "leatherneck," Marine recruiters, who never expected to be handling a beauty contest, but who at all times had "the situation well in hand."

As to the staging of the contest, the girls first paraded on stage wearing cocktail dresses; the audience was then entertained by a stage show while the girls changed to bathing suits. The contestants then returned to the stage wearing their bathing suits. The judges quickly got their heads together by comparing the score cards provided to facilitate their selections and they picked five finalists. These girls were asked to remain. The judges then turned their backs to the remaining girls and picked the first, second and third by applause from the audience registering on an applause meter. This method proved to be very popular and very effective.

Newspaper publicity started a month in advance with a six column spread with pictures of some of the entries. Subsequently 14 more pictures were printed with another story; and this continued right up to the night of the contest. As aftermath publicity the newspapers gave us nice photo and story coverage.

Every day for three weeks the final selection groups of the contestants were interviewed on WTVH-TV on an afternoon variety program. And at least three different times the girls were interviewed on WEEK-TV. Both television stations had their movie photographers at the theatre and each filmed about 10 minutes of the highlights, and took still photos. A half an hour after the contest was over each of the TV stations had still photos on their respective newscasts. The next day each devoted 10 minutes to the contest and showed films giving theatre credits and mentioning the name of the film currently playing. The winner, Sharon Benson, a five foot 6½ inches, 125 pound, 36-23-35, brunette was interviewed on the following afternoon variety shows by each of the TV stations.

The radio stations were not to be outdone by the TV stations. They conducted interviews on the highly popular 'teen age disc jockey shows.

We had a special trailer on the screen promoting the contest and a 40 x 60 poster in the lobby giving complete details. We also promoted the contest with paid theatre ads.

The night of the contest our recipts doubled the normal Thursday night take. Long term benefits are immeasureable; but, certainly the thousands of dollars worth of publicity (if you could buy it) and the solid civic good will were well worth the effort and should show up to good effect on future theatre promotions.

Charlton Heston, star, U-I's "The Private War Of Major Benson," with "Miss Flame," the Mayor of Dayton, and the Fire Chief, is seen at a recent appearance at the Fire Prevention Fair, in conjunction with the showing of the film at Loew's, Dayton, O.

RUNNER-UP NUMBER 1

"THE PRIVATE WAR OF MAJOR BENSON"

Submitted by Carl Rogers
Loew's, Dayton, Ohio
2250 seats • 75 cents top admission
General patronage.

Naturally, the highlights of the campaign on this film centered around the personal appearance of star Charlton Heston and our tie-in with the Fire Prevention Fair at the local fair grounds, which had an attendance of 5,000 persons.

Newspaper publicity was plentiful in all local papers, who gave both photo and news coverage to Heston's visit and his appearance at the Fair, along with locally selected "Miss Flame."

Heston also appeared in the Metropolitan Store, signed autographs, and this resulted in a gratis co-op ad in both papers. He was also interviewed by the Dayton News amusement critic; appeared at a Chamber of Commerce breakfast; and with city officials led a parade to the Fair Grounds, riding in a bannered convertible with police and fire department escort.

A lobby contest, "Identify the child stars," was held a week in advance of engagement, with guest tickets awarded winners.

The film was given a sneak preview, attended by special invited guests, whose comments on "rave" cards were used in a lobby 40 x 60 ten days in advance.

For street bally we had three gals in sweaters parading the streets with placards on their backs reading: (1) "Just Between Us Girls" (2) "It's No Secret" and (3) " 'THE PRIVATE WAR OF MAJOR BENSON' is great, Loew's."

Other stunts used were 1,000 door hangers used on office doors in downtown office buildings; 1,000 imprinted Tim Hovey photos distributed to school children; 1,000 contest circulars distributed through dry cleaners with passes for lucky numbers; 500 gummed teaser stickers used in telephone booths, old buildings, empty store windows; a taxicab tie-up whereby stickers were used in and on body of cabs. Drivers were presented ballots to get signatures of riders. Cab driver with most ballots received a $5 prize.

In addition, 500 boys and 500 girls received lucky number cards distributed at local high school. Lucky numbers received free admissions. 1,000 Heston photos were distributed at the Metropolitan Store, on the Man On The Street radio program, and on the Man On The Street TV program.

Ten drugstores displayed Mars bars candy posters; 100 window cards were posted; and eight imprinted linoleum mats were used on street corners along side of newspaper boys.

A five-day radio contest had listeners trying to submit titles of five films in which Heston appeared, with guest tickets as prizes.

A screening was held for Sisters of Catholic schools and Priests. We know of three priests who plugged the film from the pulpit, while Sisters also mentioned the film to their classes.

RUNNER-UP NUMBER 2

AN OLD FASHIONED SQUARE DANCE

Submitted by A. W. Perkins
Roxy, Midland, Ont., Canada
800 seats • 65 cents top admission
Town and rural patronage.

Here is a stunt that may readily be duplicated for any picture in which there is a barn dance, square dance or hoe-down sequence.

It was used by us in connection with MGM's "Seven Brides For Seven Brothers."

Perkins says that for the first time in the many years he has been connected with motion picture theatres this was the one time where both his staff and himself enjoyed and had so much fun in promoting a picture.

The promotion was like a snowball rolling down a hill. It gathered enthusiasm, ideas and so much fun while it was in motion that everyone of us along with a great majority of our patrons were injected with the spirit of pleasure. We all square danced, we all laughed, we all danced so much that we were tired out; but we all had a darned good, wonderful time.

With the help of 2,000 co-op heralds, which were distributed on the rural routes, a personal letter from myself, proclaiming a "Big Hoedown" being held at the Roxy, plus six sheets, one sheets, 11 x 14's, a montage display in the lobby, plenty of corn stalks decorating the lobby and front, with the boxoffice practically covered with them, and with the cashier, doorman, ushers and myself all attired in plaid shirts and big straw, farmer hats—all helped make a promotion that drew big business and created wonderful good will for all concerned. Newspaper ads carried mention of the added attraction and mentioned by name dancers from the district high school.

Comments were most favorable. The local paper took pictures of the shindig being carried out in front of the theatre and published them with suitable comments.

A loud speaker with suitable records and public address system played continuously at the theatre front during the festivities and while the film was current.

I cleared with the Chief of Police for permission to hold the square dancing in front of the theatre; and believe me when I say that we blocked traffic to the extent that we had to forego the dancing on one occasion so that traffic could start rolling down the main street again.

This promotion was carried on while the local Midland Fall Fair was in progress and I can truthfully say that we turned out to be opposition to the Fair, and at the same time created wonderful business with those that were in town especially for the occasion.

RUNNER-UP NUMBER 3

DOLL CONTEST

Submitted by J. W. Bateman
Warwick, Newport News, Va.
741 seats • 30 cents top admission
General patronage.

In July of each year, W. T. Grant and Company has a preview of dolls that will be on sale at Christmas time. Taking advantage of this opportunity to receive publicity at a minimum of expense, I arranged a doll contest for girls through 13 years of age. This contest ran for 12 days.

To pre-sell and publicize the contest a trailer was run on the screen two weeks in advance describing prizes to be awarded and urging the girls to dress their dolls and enter them in the contest. The dolls were displayed on the back bar of our concession stand with a list of contest rules on a card painted by Grants; and a 40 x 60 was placed in a display frame outside the theatre.

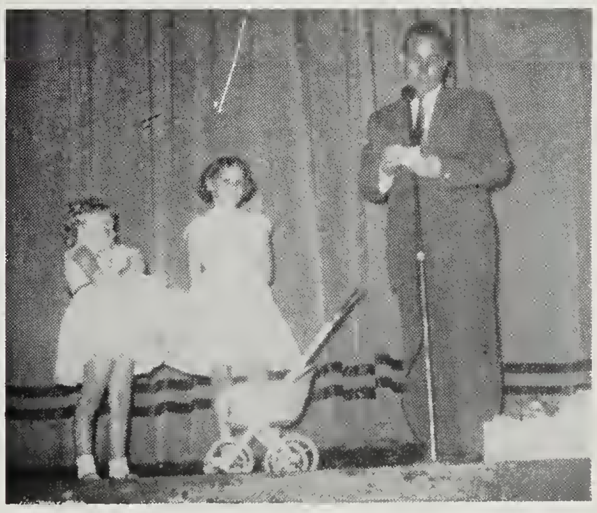
I then arranged with Grants to devote a double window to the display of dolls on sale and the items to be given away as prizes, also cards urging the girls to enter their dolls. They ran ads in the local newspaper giving full particulars of how to enter the contest, along with a plug on when the prizes were to be given away at the theatre. The store used a full counter's length to display doll material on sale, along with more promotion cards which were in a good position to attract attention. The theatre's name appeared on ALL of these cards. Two counter ends were also used for displays.

Some prizes were furnished by W. T. Grant and Company, a $25 American character doll; a $10 baby stroller; and a $5 doll and assortment.

A week was allowed for the contestants to enter their dolls. They were placed in ANOTHER window at Grants with publicity cards for public voting. Each doll received a number and the votes began to come in. A ballot box was placed in the theatre lobby and at Grant's store. Voting was closed in time to select the winners by vote count, but winners were not notified.

The following night, the winners were announced from the theatre stage, and the

(Continued on page 18)



$1600.00 IN SHOWMANSHIP PRIZE MONEY THIS WEEK

While $100.00-per-week will be awarded each and every week throughout the year by the SHOWMANSHIP SWEEPSTAKES editors, certain film distributors from time to time will post additional DISTRIBUTOR CASH PRIZES of $250.00 to $1,000.00, in order to focus attention on a particular picture.

Such DISTRIBUTOR CASH PRIZES must be posted for a period of 26 weekly issues, and if not won will be withdrawn. To qualify for a DISTRIBUTOR CASH PRIZE, a promotional stunt or campaign, in which the particular picture is the center of interest, must win a MOTION PICTURE EXHIBITOR $100.00 weekly prize. This will give it "a leg" on the larger prize. At the end of the 26-week period, should more than one entry have such "a leg" on the same DISTRIBUTOR CASH PRIZE, they will be re-submitted to the circuit executive judges for special judging of the one best. This one best will then receive the entire DISTRIBUTOR CASH PRIZE; or, should a tie develop, it will be shared.

DISTRIBUTOR CASH PRIZES NOW IN EFFECT . . . are as follows:

PARAMOUNT PICTURES
$500.00 on — "WE'RE NO ANGELS"
(This Prize Offer expires Jan. 11, 1956)

REPUBLIC PICTURES CORP.
$500.00 on — "THE LAST COMMAND"
(This Prize Offer expires Feb. 22, 1956)

RKO RADIO PICTURES, INC.
$500.00 on — "The Treasure of Pancho Villa"
(This Prize Offer expires April 11, 1956)

BETTER MANAGEMENT

DEPARTMENT

George Nonamaker

Editor

Varied Promotions Aid Top 20th-Fox Films

NEW YORK—It was learned last week that 20th-Fox has arranged several top promotions on several films in its list of forthcoming product. The opening gun in a major promotional campaign on 20th Century-Fox's "The Man In The Gray Flannel Suit," fully three months in advance of the start of the CinemaScope production and six months ahead of national release, has been initiated by a series of full-page newspaper advertisements on Sloan Wilson's best-seller. The unusual, long-range campaign on the filmization of the novel published by Simon and Schuster was launched with a full-page ad in the New York Times. The striking insertion reproduced an episode from the novel and featured a drawing of the book's central character, Tom Rath. Fully crediting the forthcoming motion picture version, the ad, one of a series, will be carried in scores of newspapers around the country during the next few months in conjunction with full-scale book and department store campaigns linked to the film. Activities will include window and in-store displays, TV and radio advertising.

"The Girl In The Red Velvet Swing," the true-life story of Evelyn Nesbit Thaw and one of the most famous trials in American court annals, is being sold by 20th-Fox in a large national promotional campaign. Indicative of the scope of the campaign, Life spotlighted Joan Collins on its Sept. 12 cover and devoted five pages to the production and the Thaw-White murder case of the early 1900's. Look magazine had a four-page feature in color on Miss Collins as Evelyn Nesbit. Colliers, which featured a cover on Evelyn Nesbit a half century ago, will break on Oct. 12 with a cover of Miss Collins, accompanied by a multi-page feature devoted to the film. The publication will further program a full-scale exploitation campaign on the issue through its distributors and thousands of dealers across the country. Other top circulation magazines are also readying features on the production. Evelyn Nesbit Thaw, sole surviving principal in the turn-of-the-century murder trial, and Miss Collins came to New York City to participate in a round of press, TV and radio appearances and other pre-selling activities. A six-part series of articles on the celebrated career of Miss Nesbit, written by Adela St. Johns, will appear in a host of leading newspapers in scores of cities coast to coast as another facet of the over-all advance campaign.

Jules Curley, manager, SW Haven, Olean, N. Y., whose recent SHOWMANSHIP SWEEPSTAKES entry in Contest 15 on "Kid Shows That Paid Off," paid off to the extent of $100 first prize.

Ford Goes On "Trial"

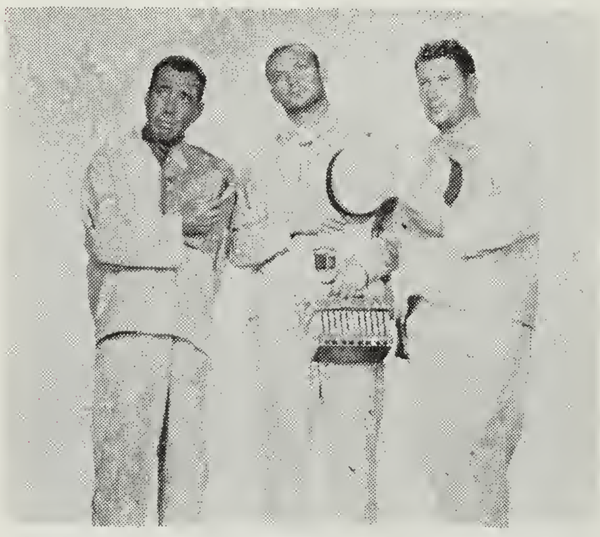
MINNEAPOLIS—Norm Levinson, MGM press representative here, recently arranged a full page co-op ad in the St. Paul Dispatch for "Trial" with a St. Paul Ford agency. The top line read: "There's A FORD In Your Future" and was used with a cut of the head of Glenn FORD, star of the film. Another catch line was "Come in for your 'Trial' of a new 1956 Ford."

The promotion was arranged and accomplished at no cost to MGM or the theatre by Jim Eshelman, manager, Strand, St. Paul, and Levinson.

Another "no cost" promotion recently arranged by Levinson and Bob Pfau and Neal Siebenbruner, Town, Mankato, Minn., was a full page co-op ad by a super market featuring a coloring contest. For this engagement a lovely girl was used as street bally. She walked downtown streets carrying an umbrella, lettered "It's Always Fair Weather" at the Town.

Turkey Day Boosters

NEW YORK—National Screen Service announced last week that a flock of money-making Thanksgiving ideas for the screen are available. These cover such items as turkey giveaways; dinner giveaways; pumpkin pie party; Thanksgiving greetings from merchants; special holiday show; continuous performances; basket giveaway; morning cartoon show; charity show; and other trailers, including a Thanksgiving tribute trailer.



Paramount has $500 prize money riding in SHOWMANSHIP SWEEPSTAKES on "We're No Angels." The offer expires Jan. 11, 1956. Above are seen the "angels" of the film, Humphrey Bogart, Aldo Ray, and Peter Ustinov.

Showmanship Sweepstakes

(*Continued from page* 17)

prizes were awarded during an intermission after the seven o'clock show.

An appropriate family type picture had been booked for the occasion and our boxoffice and concession stand receipts reflected the above average business the stunt attracted.

RUNNER-UP NUMBER 4

SURE FIRE GOODWILL BUILDER

Submitted by Paul Ricketts
Charm, Holyrood, Kansas
280 seats • 50 cents top admission
Small town patronage.

On a recent visit of the Bloodmobile to our town, we provided the local Red Cross with tickets as shown, with instructions that they were to be issued to everyone who presented themselves as a donor, regardless of whether or not their blood was taken; and to everyone who helped in any way with the work.

They were issued by one of the receptionists and signed by them.

We got a lot of favorable comment and got some folks to the theatre that we seldom see.

Several people told us that this should have been advertised in advance; and, maybe, they would have made their blood quota.

We expect to continue the stunt on subsequent Bloodmobile visits, as it was found to be a good will builder.

BLOOD MONEY

(Good for a show ticket.)

Admit: ____________

To CHARM THEATRE

For helping make the Bloodmobile visit to Holyrood a success.

Signed ____________

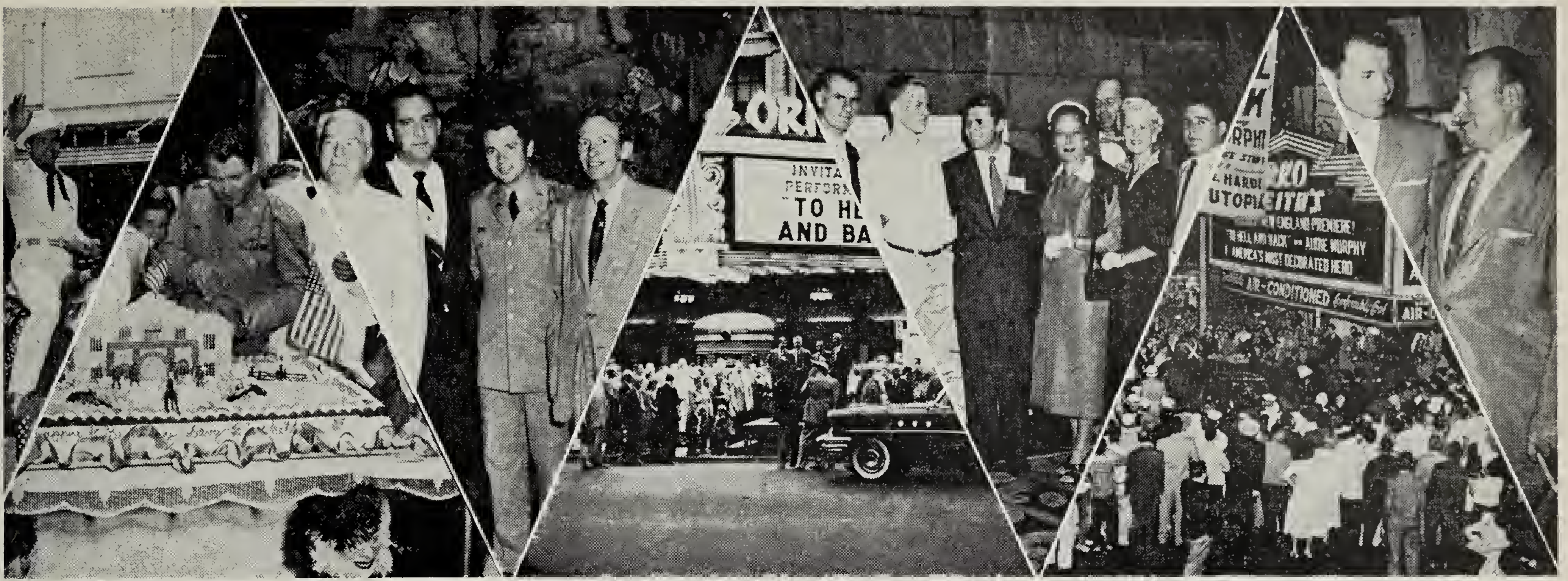
Compliments The Ricketts Family
Expires April 21, 1955

Happy Birthday!

CHICAGO—Les Stepner, manager, Evanston, is making a hit with mothers in the Northwestern University town, by providing arrangements for kiddies birthday parties in the theatre's mezzanine. The admission includes refreshments, story telling and group singing, directed by a college teacher. The parties start at noon and are concluded before the matinee opening. Parents, with their children, who are presented with bags of candy containing toys, are then invited to see the picture.

Bring The Kids

HARTFORD, CONN.—The 1,200-seat Parsons, which recently launched a first-run policy, is offering a "matron service" on weekends. Bernie Menschell and John Calvocoressci, partners in the downtown independent house, have a matron available to take care of youngsters from 11 a.m. to six p.m. on Saturdays, and from 1:30 to six p.m. on Sundays, so that adult patrons can enjoy the performance. There is no fee involved for the extra service.



Audie Murphy started the campaign for "To Hell And Back" in San Antonio by riding as grand marshall in the Frontier Festival Parade, which launched Davy Crockett Birthday Week, and cut a cake, a model of the Alamo, at the entrance to the shrine; later, at the Majestic, he is photographed with Frank McCarthy, U-I; Dallas branch manager Robert Wilinson; and Interstate advertising head Jack Chalman. Next, crowds in front of the Oriental, Portland, for the invitational premiere, and Murphy with a group of prominent northwest exhibitors, Tom Walsh, general manager, J. J. Parker theatres; his son, Tom; Mr. and Mrs. Andrew Anderson, United Theatres; and Mr. and Mrs. Jack Partin. The scene at RKO Kieth's, Boston, before Murphy's personal appearance, and the star chatting with U-I western sales manager Foster Blake, Chicago, complete the picture.

The Nation Welcomes A Hero

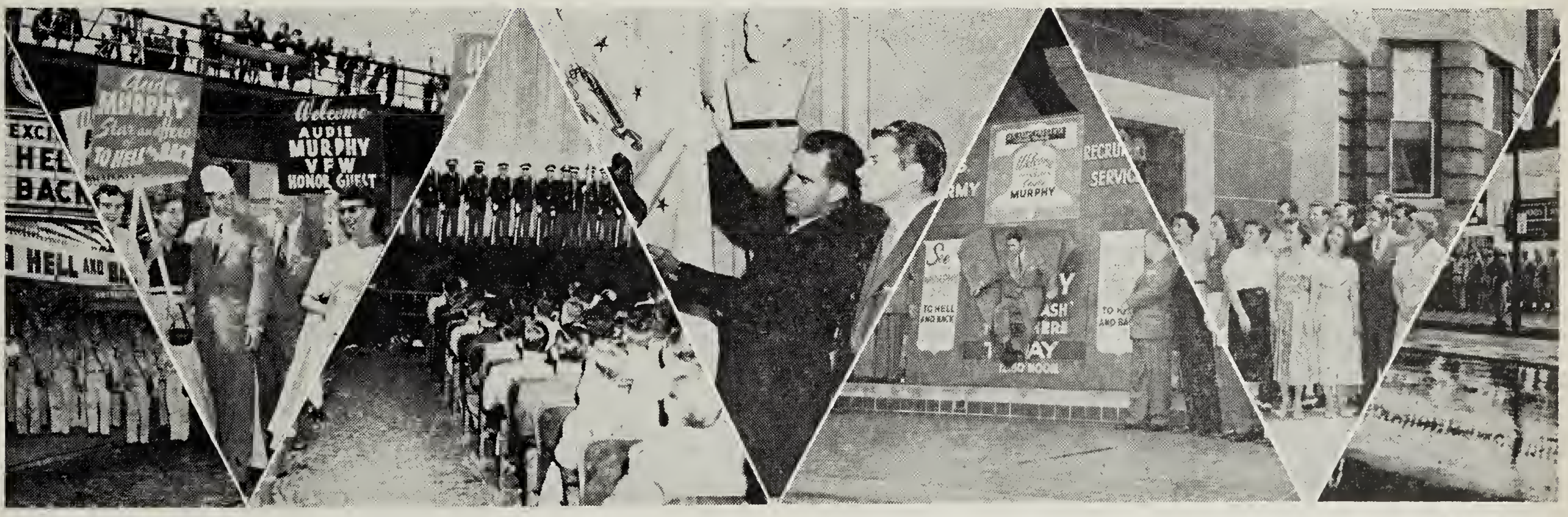
AMERICA'S most decorated hero of World War II, Audie Murphy, recently took to the road to promote the autobiographical motion picture in which he is starred, U-I's "To Hell And Back." A prominent national figure in addition to his film fame, Murphy was welcomed everywhere as a distinguished citizen, with the result that his latest starrer was pre-sold on the grand scale under the most favorable circumstances.

In Washington, Murphy was received by the Vice-President of the United States, Richard Nixon; in Boston, he was the honored guest at the Veterans of Foreign Wars convention; in Philadelphia, Mayor Joseph Clark broke his own precedent by greeting the hero personally at City Hall. At Governors Island, N. Y., U-I held an unusual exhibitor-press preview under U. S. Army auspices, which was repeated a few days later at Fort Sheridan, Ill., and Fort Lewis, Wash., with Murphy honored by receptions and full-dress military reviews. In rapid succession, he travelled to Portland and Seattle for a reunion of the Third Infantry Division, with which he fought, and to Texas for territorial premieres. Civic groups as well as military ones heaped honors on Murphy, and leading citizens and personalities welcomed him.

Murphy did not spare himself to take part in every possible event, with emphasis on army recruiting and charitable projects, particularly the Red Cross campaign for blood. Special tieups of all kinds were utilized, and coverage by press, radio, and TV was outstanding. Splendid cooperation from the U. S. Army and from innumerable other sources made Murphy's tour of duty a memorable one and, at this date, "To Hell And Back" is on its way to becoming U-I's top grosser.

Murphy talks with Chicago B and K executives Nate Platt, Bill Hollander, David Wallerstein.

Exhibitor Charles Moss, actor Charles Drake, U-I exec Charles Feldman, Murphy, Sam Rinzler, Randforce circuit, Loew's Eugene Picker, and U-I's Ray Moon chat at Governors Island.


Audie MURPHY Star and Hero TO HELL AND BACK
Welcome AUDIE MURPHY VFW HONOR GUEST
EXCI
HEL
BACK
HELL AND
RMY
RECRUITING SERVICE
MURPHY
TO HELL AND BACK
CRASH
TODAY

At the Town, Baltimore, Md., the Army band turned out full force for the "To Hell And Back" premiere. In Boston, Murphy was welcomed at Logan Airport by representatives of the VFW, of which he was honor guest, and fan club members. In the Capitol, New York, an Army guard of 50 outstanding men stationed at Fort Jay, Governors Island, appeared on stage. In Washington, Murphy and Vice-President Richard Nixon inspect the vice-presidential flag in Nixon's office. A special recruiting stunt in Philadelphia featured a crash through a paper screen in Raybourne Plaza. In Washington again, Murphy is photographed with U-I exchange personnel, outside the branch office, and, finally, ceremonies at the Indiana, Indianapolis.

NEWS OF THE TERRITORIES . . .

Atlanta WOMPI Wins Convention Plaudits

ATLANTA—The Atlanta WOMPI proudly returned from the recent New Orleans convention with the Verlin Osborne publicity trophy, for the second time. The trophy has been on display this past year in the Atlanta Variety Club Rooms. Atlanta hopes to win it again next year, inasmuch as the trophy, if it is won by one club three successive years, becomes the possession of that club. Also, the Atlanta club brought back the national treasurer for the second time, Nell Middleton, secretary, MGM, and will be host to the 1956 national convention, Oct. 4-55.

Highlight of the New Orleans meet was the installation banquet and carnival ball following election of officers. The New Orleans club hosted a plantation breakfast, the Atlanta Club entertained the visiting WOMPIS at a "get-together" following a tour of the French Quarter; the Dallas Club honored the national officers at a coffee party; and Memphis entertained all clubs at a sherry party.

Albany

Liverpool Drive-In Theatre, Inc., has been empowered to carry on business in Syracuse, N. Y. Capital stock is 200 shares, no par. The address of the company is 401 De Witt Street. . . . The new Variety Club crew is to serve with Heart Fund chairman Harry Lamont in the Denial Drive for Camp Thacher, Thanksgiving week. . . . Mr. and Mrs. Irwin Ullman are the parents of a new daughter. Ullman supervises Mohawk and Saratoga Drive-Ins for Fabian. He is son of Saul J. Ullman. . . . The Stage Employes Union contract-negotiating committee is headed by James Blackburn, president and business agent. Other members are Ray Sedlack, Charles Maguire, and Harold Perry. . . . Mr. and Mrs. Alan V. Iselin, owners, Auto-Vision Drive-In, East Greenbush, N. Y., flew to Hollywood to visit major studios. Iselin explained that they hoped to obtain first-hand information on coming releases and production schedules. The past season, he added, brought about "a big change in our business," with less and less pictures available, while competition for the few "big ones" created new booking situations.

Union Pickets Retire As Theatre Changes Hands

SPRINGFIELD, MASS.—The Majestic, West Springfield, was picketed last fortnight by Local 186, Motion Picture Operators Union, AFL, which charged that the owner, Elihu Glass, had refused to negotiate on a 10-cent hourly salary increase for union projectionist William Cummings, who had been discharged on two weeks' notice.

Previously, Glass had leased the theatre to Murray Lipson, Holyoke, Mass., a licensed projectionist, to operate the machines himself for the sake of economy. The union asserted that the leasing was a subterfuge to avoid bargaining, but Glass maintained that Lipson alone was in control of the theatre and that he had retired from active interest in its operation.

The pickets were not withdrawn until the union was satisfied that the house was under entirely new management, and Lipson had agreed to secure a relief operator from the union when needed.

Atlanta

The WOMPI slated a Hallowe'en party at the Variety Club for Oct. 28. The party will end the current membership drive and prizes will be awarded. The proceeds will be set aside as a start of a fund for the national convention here next year. . . . Jack Barrett, Florida sales representative, Allied Artists, was in for a meeting with branch manager Hobbs. . . . The Ritz, Tallahassee, Fla., the city's only art house, has opened for the season. . . . The Blair, Blairsville, Ga., has been taken over by Preston Henn, who said that in December he will install CinemaScope and wide-screen. . . . James M. Attaway and Donald Hanna, are the new owners of the Glades, Moore Haven, Fla., from R. E. Burchard. . . . W. P. Riggins, owner, Strand, Jasper, Ga., has purchased an 11-acre tract for a new drive-in there. . . . Mrs. Claude Lumley was appointed manager, Dixie, Wrightsville, Ga., a unit of the Dixie Amusememnt Company, Swainsboro, Ga.

Boston

Joseph E. Levine, president, Embassy Pictures, has appointed regional distributor for the film "Wiretapper," for which he has the world-wide rights. . . . Gasper Urban, Paramount branch manager, called a meeting of distributors and exhibitors for the Christmas Salute to the Will Rogers Hospital Drive to hear the telephone broadcast from New York. Brief addresses were made by Urban and Charles E. Kurtzman, northeastern division manager, Loew's Theatres, Inc., who is chairman for the exhibitors. . . . Marshall Swartz, a nephew of owner Benjamin Sack, Beacon Hill, is training to become assistant manager under Harry Harding. A student at Boston University, where he is taking a business administration course, he will replace the current assistant, Ozzie Klatskin, who is resigning.

Garrett Takes Albany By Personality Storm

ALBANY—Betty Garrett, co-starred with Janet Leigh and Jack Lemmon in Columbia's "My Sister Eileen," impressed interviewers and captivated film fans during a two-day visit to the area. Unpretentious and unusually friendly, the talented blonde signed autographs in lobby of the Palace on opening night, and called on newspapers, gave interviews on radio stations, and did guest shots on television. She also appeared at the new Delaware Shopping Center, and at Frear's Department Store, Troy, N. Y., broadcasting from both spots.

Miss Garrett, accompanied by exploiteer Herb Schloss and personal representative Joe Heidt, stopped at the Columbia exchange to meet the staffers. Receiving her at the theatre were Elias Schlenger, Fabian division manager; Norman Jackter, Columbia manager; William With, Palace manager; and Eugene Ganott, assistant manager. Irwin Ullman, area supervisor, Fabian drive-ins, also dropped by to talk with her.

. . . Clayton Hazelwood, former manager, Puritan, Roxbury, Mass., has been appointed assistant, University, working with Nick Lavidor, manager. . . . Clarence Hastings, projectionist, 20th-Fox screening room, died at Faulkner Hospital, West Roxbury. . . . Joe Tuttle, manager, Saxon, Fitchburg, Mass., was rushed to the Fitchburg Hospital for an emergency appendectomy the very same week his wife gave birth to a daughter, their second child. . . . Mel Davis, head booker, Republic, set Oct. 30 for his wedding to Glenys Blumenthal. Stan Davis, RKO salesman, will be his brother's best man. . . . Glen Norris, eastern division sales manager, 20th-Fox, and his assistant, Weldon Waters, spent three days in town for sales meetings with district manager Al Levy and his staff on forthcoming product.

PROVIDENCE, R. I., NEWS—R. Willard Matthews, manager, Majestic, will be missing from the scene for the next few months. He has taken a leave of absence, going to Scranton, Pa., where he will handle operations for the Comerford circuit. He has temporarily been replaced by Paul C. Tighe. The latter, with 34 years in show business, has handled conventional and drive-in operations, as well as vaudeville, in and around Scranton for many years. . . . The special golf tournament arranged by theatremen for the benefit of the Jimmy Fund, as part of their extensive campaign to raise funds for the foundation specializing in study and treatment of cancer among children, was washed out by heavy rains. The committee will re-schedule the event at a later date.

Buffalo

A committee of city executives has been named to raise funds for the painting of a portrait of Elmer F. Lux, City council president long identified with both distribution and exhibition. The portrait will

(Continued on next page)

Most Mass. Theatres Escape Storm Fury

BOSTON—Massachusetts theatres escaped the fury of the Aug. 19 storm although over this weekend a few drive-ins which were on the verge of closing for the season called it a day when the torrential rains came. The Joseph Levine and Barnet Yanofsky drive-in at Westfield, Mass., in the heart of the stricken area, remained open during the weekend although business was at a low ebb. But there was no show at the Nashoba Drive-In, Boxboro, Mass., not because of floods but because of no customers.

Lockwood and Gordon Enterprises reported the Norwalk, Conn., drive-in out of commission because of lack of power; their Pix Drive-In, Bridgeport, Conn., had some water trouble but remained open; while their Torrington and Danbury, Conn., drive-ins were not damaged but business was meager. The circuit's Strand, Winsted, Conn., which was badly hurt by the August floods and was undergoing repairs, was hit again by water damage, forcing back the reopening another few weeks.

Smith Management Company was compelled to close seven drive-ins in New Jersey and New York state for the weekend, although all reopened on Monday. Interstate Theatres, which suffered damage to their Connecticut theatres in the first storm, was not affected by the second rains.

A baseball autographed by all the members of the Boston Red Sox baseball team was presented recently to Richard Houghton, 12, Barre, Vt., by Mayor Reginald Abare as his award for the most Jimmy Fund collections in a drive sponsored for Barre kids by the local theatres. Looking on, left to right, are William F. Murphy, manager, Paramount, and Wilfred Rousse, manager, Magnet.

Reagan Does Goodwill Job For Hollywood

CHICAGO — Ronald Reagan, chairman, Motion Picture Industry Council, held the attention of a large audience at an Association of Commerce and Industry luncheon as he declared that unjustified political and economic attacks on Hollywood should be of concern to every business man. "Although our business of motion picture production may seem to be far removed from yours," said Reagan, "we are all in the same boat when it comes to encroachment upon our business freedom."

Contending that many inroads on business freedoms started in Hollywood and later spread to industry, he said, "We were fair game because people considered us 'the court jester' of the industrial world and easy pickings. This led to discriminatory taxation, constant interference from anti-trust suits, frequent investigations, political and private censorship, and false accusations about Communist infiltration when we ourselves had been fighting Communism with no outside help whatever. This is a pattern which later became familiar to all of industry. Censorship of films is a restriction of the viewers' and producers' rights, and a loss of freedom that endangers freedom for all."

Reagan described the Hollywood film colony as "over-publicized and much maligned, but actually pretty normal." He said the divorce rate is 10 per cent lower than the national average; 70 per cent of the residents are high school graduates or above, against a national average of 28 percent; the crime rate is the lowest of any professional group; and, although the film colony is only one per cent of the Los Angeles area, it contributes 12 per cent of the Community Chest drive. It has given $42,000,000 in free films for the entertainment of the Armed Forces and leads the nation in church attendance, with 61 per cent.

Reagan is on a speaking tour in Illinois with appearances in Bloomington, Decatur, De Kalb, Matton, Rockford, and a visit to Eureka College, where he played on the football team.

Buffalo

(Continued from preceding page)

be presented to Lux, who is retiring as Council president Dec. 31. . . . Lou Levitch, manager, Granada, is having trouble with youthful delinquents in his theatre on Friday night, when he is forced to have police around to keep order. On one recent Friday night an entire row of seats was slashed. And, says Levitch, the girls often are as bad as the boys. . . . Murray Whiteman, past chief barker, Variety Club of Buffalo, is recovering from a heart attack in Millard Fillmore Hospital. . . . Buffalo is active in the campaign to put over the Audience Awards Poll. Special prizes, big ones, have been promoted to arouse extra interest in the local election. Buffalo area chairman George H. Mackenna and Arthur Krolick, district manager, Paramount Theatres, have been active in getting the support of newspapers, TV, and radio, as well as promoting some of the prizes and publicity for the Awards. . . . Louis Sanella is operating the Masque on a part-time basis. . . . George H. Mackenna, managing director, Basil's Lafayette, is a busy man as he also acts as president, Main Street Association, an organization of merchants.

Charlotte

Stellings-Gossett Theatres, Inc., have taken over operation of the Starlight Drive-In, Lincolnton, N. C.; the Lester, Cherryville, N. C.; and the Century, Lincolnton. These theatres were formerly booked by Queen City Booking Agency. . . . Four new members were added to Local F 33, Union Exchange Employes, at their October meeting: Vera Rice, National Screen Service; Vera Robinson, Republic; Marie Dennis, United Artists; and Elizabeth Haywood, United Artists. . . . Bob Ingram, southern district manager, Columbia, was in conferring with Skinner Williamson, branch manager. . . . A. P. Hinnant, owner, Drive-In Theatre, Kinston, N. C., advised that he has closed the ozoner for the winter. . . . The Boyd Theatres, Winnsboro, S. C., operating the Boyd, Fairfield, and Winn-Ridge Drive-Ins, have been signed to the new projection supervision contract by Ed Rosenblatt, Theatrical Engineering, who reports that exensive equipment re-locating is first on the agenda. Mrs. Boyd Brown is owner of the theatres, with her son, Walter Brown, as general manager.

Chicago

John Balaban, B and K head, celebrated his birthday by starting out, with his wife, on an extended European trip. . . . The Regal is again presenting stage shows along with pictures. . . . Alec L. Williamson, 70, vice-president, General Candy Co., died. Survivors are his widow, a daughter, and two grandchildren. . . . Mr. and Mrs. Howard Pontious reopened their Fairy, Nappanee, Ind. . . . Balaban and Katz officials feted Betty Garrett, of "My Sister Eileen," playing at the Chicago. . . . Abe Gumbiner, 71, who, a few years ago, sold his six houses here and in Hammond, Ind., died recently. Two sons, prominent business men, survive. . . . Ben Misenheimer, Covington, Ky., purchased the De Luxe Drive-In, La Porte, Ind. . . . The Terminal is resplendent in a new $35,000 marquee. . . . The proposed $34,000,000 convention hall has bogged down until next spring, and possibly for a year, by a court attack on the constitutionality of the 1955 convention hall law.

G. J. Johnson, Lovejoy, Ill., operator, bought the Auburn, Rockford, Ill., from Publix Great States. . . . Plans for a $25,000,000 development of a 30-acre blighted area in the near north side, which will be of inestimable benefit to nearby theatres, were made public in the office of Mayor Daley by the Greater North Michigan Avenue Association. Included in the development will be six 14-story apartment buildings with 960 dwelling units, town houses in lower buildings, providing 186 dwelling units, and store centers. . . . Publicist Tommy King joins a Hollywood studio after he and his bride, Barbara Ann Scott, honeymoon in Acapulco. . . . Trueman Rembusch, Indiana exhibitor, used a cane after an overhead door dropped on his foot at the State Fair grounds. He is a member of the State Fair Board. . . . Mr. and Mrs. J. A. Bailey, former managers,

(Continued on next page)

Chicago Musicians Ask Admission Tax Repeal

CHICAGO—Chicago Musicians Union, Local 10, asked 1,800 delegates meeting at Rock Island, Ill., representing 900,000 members of the Illinois State Federation of Labor, to approve a resolution urging repeal of the 10 per cent Federal amusement tax. The resolution, which terms the tax "ruinous," is part of a nation-wide campaign ordered by James C. Petrillo, president, American and Chicago Federation of Musicians.

Exhib Arrest Draws Fast Buck Warning

Columbus, O.—Warning to Ohio exhibitors not to show "questionable" films was voiced by Robert Wile, secretary, Independent Theatre Owners of Ohio, in the wake of the first arrest of an Ohio exhibitor under the new Ohio law banning the showing of "obscene" movies to minors. The new law became effective Oct. 4.

Richard C. Kline, manager, Lorain Drive-In, Lorain, O., was arrested by Sheriff Carl Finegan of Lorain County and members of the Lorain police juvenile squad for showing "Teaserama" to minors and having in his possession cut portions of the film. Kline was held on $500 bail. He pleaded not guilty and will stand trial Nov. 3.

"You are running a risk in showing any of these questionable pictures," said Wile. "The police can harass you by shining lights on automobiles to determine whether or not minors are present. In an indoor theatre they can order the lights turned on for the same purpose. It may be that some smart lawyer can beat the case, but you could still have had a most unsatisfactory experience." Wile said the burden of the proof is on the manager in any dispute over a patron's age. He said the fact that the film shown may have been passed by censors in other states would not relieve the manager of responsibility.

Norman Nadel, theatre editor, Columbus Citizen, said Ohio now has better safeguards than "we would with a prior censorship law of challenged constitutionality." He said the new law is "constitutional, specific, and effective." Wile said the Ohio law is stiffer than that of most other states with regard to indecent pictures. "This is as it should be," he said, "No one can defend them."

Chicago

(Continued from preceding page)

Royal, Danville, Ind., reopened the house under lease. . . . Richard A. Kubick, assistant manager, Highland, announced his engagement to Maureen Curran.

George Condon, 20th-Fox salesman, northern Indiana, was transferred to the Philadelphia exchange. . . . Theatremen predict a year's run for "Oklahoma!" at the theatre which lands it. . . . William Stadtlander assisted the Veterans of Foreign Wars with a two-night theatre party at his Popular Drive-In, Aurora, Ind., for the benefit of the County Hospital Fund. . . . The Clark is presenting 20 pictures of outstanding popularity in a 15-day Fall Film Festival. Arrangements were made by Bruce Trinz, managing director. . . . McVickers will get "Oklahoma!" if current negotiations between John J. Jones, company president, the Board of Education, which owns the building, and the producers of the picture result in satisfactory financial terms.

Cincinnati

The Opera, McConnellsville, O., has been sold by the Eaveland family to Charles P. Sloan. . . . The Columbia, Portsmouth, O., formerly owned by Nat Wolf, has been closed temporarily for renovation by its new owner, Vance Schwartz. . . . The Kenova, Kenova, W. Va., has been reopened by Roscoe Jordan. . . . Recently dismantled were the Stanley, Sciotoville, O.; the Community, Blackley, Ky.; and the Rand, Raceland, Ky. . . . Kiddy shows are set for all Chakeres circuit houses in Ohio on Oct. 28, when schools are closed for a teachers' convention. . . . Robert McNab, 20th-Fox branch manager, is now wearing an artificial limb, after recovering from a leg amputation last summer. . . . Charles Palmer, Columbia, West Virginia salesman who underwent a serious operation recently, is convalescing nicely at his home. . . . Murray Baker, IFE representative, reports good business for "Wayward Wife" and "Outlaw Girl." . . . The MGM Club staged an office bingo party with refreshments, to boost the club welfare fund. . . . Arthur Fine, 47, owner and operator for more than 30 years of two downtown houses, The Main and the Empire, died in the Jewish Hospital.

Seen at the recent Variety Club testimonial dinner in Cincinnati for Herbert J. Gillis, Paramount branch manager transferred to the Washington office, were, left to right, E. K. O'Shea, vice-president, Paramount Film Distributing Corporation; Gillis; Meyer Adelman, Philadelphia, president, States Film Service; and Howard G. Minsky, Paramount mid-eastern division manager.

COLUMBUS, O., NEWS—Members of the Columbus Diocesan Council of Catholic Women meeting here charged that the Ohio Legislature's failure to enact a film censorship law "leaves Ohioans unprotected from immorality, sadism, and immodesty as shown in many films." The council said that a film censorship law is "clearly the will of the people and of the legislators themselves." . . . Allen Gundersheimer and William Knepper are two of the four members of the State House Parking Commission appointed by Governor Lausche. Warren Grimes, Urbana, O., manufacturer and Walter Schott, Cincinnati industrialist, are the other members. The commission will have charge of plans for the erection of the multi-million dollar underground parking garage in the heart of the downtown theatre district. . . . It is reported that Captain Richard McCutchen, Worthington, O., winner of the top prize on the television quiz show, "The $64,000 Question," spurned a three-year film contract offered by producer David O. Sleznick. Mrs. Nancy Stern, production manager for Selznick, said that several preliminary talks had been held with McCutcheon but that no offer has been made to date. McCutcheon is a Naval instructor at Ohio State University. . . . Mrs. Phyllis Ann Hamilton, 34, wife of Paul E. Hamilton, local projectionist, died. . . . James Corriveau, former manager, RKO Grand, is now supervising drive-in concessions, Berlo Vending Company.

Inter-Mountain Executive Stricken At Football Game

DENVER—Tom Brennan, 41, northern district manager, Fox Inter-Mountain Theatres, died in a Laramie, Wyo., hospital of a heart attack suffered while attending a football game. Brennan had managed theatres for Fox I-M in Laramie, Rawlins, and Cheyenne, Wyo., prior to being named district manager. He started in the industry when 12 years old, working at the Fox, Kansas City. In 1938 he married Virginia Ricketson, a sister of Frank H. Ricketson, president, Fox Inter-Mountain.

Brennan served in the U. S. Navy during World War II. Active in community affairs, he was a director, Cheyenne Chamber of Commerce; president, Quarterback Club; member, Frontier Days Committee, Rotary Club, and the Red Cross board of directors. He is survived by his wife, Virginia, three daughters, a son, his mother, three brothers, and two sisters. Funeral and burial were in Cheyenne.

One City Yes, One No On Sunday Movies

Durham, N. C.—The city board of commissioners, Kings Mountain, N. C., voted to rescind an ordinance passed in July allowing the showing of motion pictures on Sunday. The action came on the unusual vote of 2 to 0, in the face of vigorous opposition by the Kings Mountain Ministerial Association. There are five members on the town board.

The ministerial group circulated a petition asking Kings Mountain citizens to go on record as opposing Sunday movies, and led a delegation of 150 citizens to a meeting of the town board to register their protests. Two members of the board, which in July voted unanimously to permit Sunday movies, were not present at the meeting, and a third did not vote. The other two voted to rescind the ordinance.

Meanwhile, the Mount Airy, N. C., city commissioners, over the opposition of the Mount Airy Ministers Association, voted to permit the showing of Sunday movies between the hours of 1 and 5:30 p.m., effective Nov. 1.

Cleveland

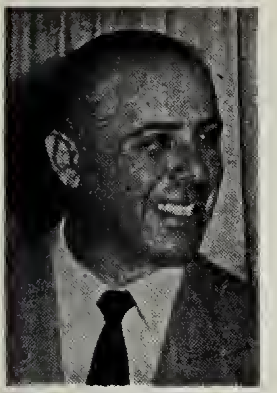
Richard C. Kline, manager, Lorain Drive-In, who was arrested on charges of "possessing an obscene film and of exhibiting it to minors," released on $500 bond, will be heard in the Lorain, O., court on Nov. 3. Kline pleaded not guilty. The film in dispute is "Teaserama," a burlesque picture distributed by Irving Law. The print shown at the Lorain Drive-In had all the cuts required by the New York and Pennsylvania censor boards. It has played several Ohio engagements without any complaints. Special interest in this case is the fact that it is the first action under the new section of

(Continued on page 28)

STUDIO SURVEY

The Editor Speaks

Joe Pasternak, as you all well know, is a producer of motion pictures . . . good ones! His pictures over the past 25 years have brought many millions of dollars into the boxoffice.


Paul Manning

With his "Love Me Or Leave Me" a smash hit, doing top biz in all situations, I dropped into his MGM office for a little chat. I would have liked to discuss "Love Me Or Leave Me," "The Great Caruso," and many other past successes, but I know that Pasternak is one fellow who never likes to talk about yesterday. Today's work and tomorrow's pictures are his prime interest, and a good healthy one it is.

Talking about his current production, "Meet Me In Las Vegas," he asked me if I would like to walk out to the sound stage with him to see how things were getting along. Over the years, I have noticed that whenever he visits the set he always gets a great big hello from the prop boy up to the stars and directors. A real showman, Pasternak has always placed a high value on the warm and friendly relationship which exists between every member of a Pasternak unit.

"No one ever made a picture alone," he said, "and as long as men and women must work together as a team, why not do it in friendly harmony? Of course, I don't sanction any horseplay which can sometimes cause serious and costly production delay . . . but a little good-natured humor in the air on the set always lends a certain sparkle to the players which has somehow always registered in the finished scene."

Walking back to his office, he outlined his plans for that musical story to end all musical stories, "The International Review," his next picture project. This is going to be a great one . . . boasting the most tremendous lineup of top musical talent ever to be assembled in one motion picture.

Paul Manning

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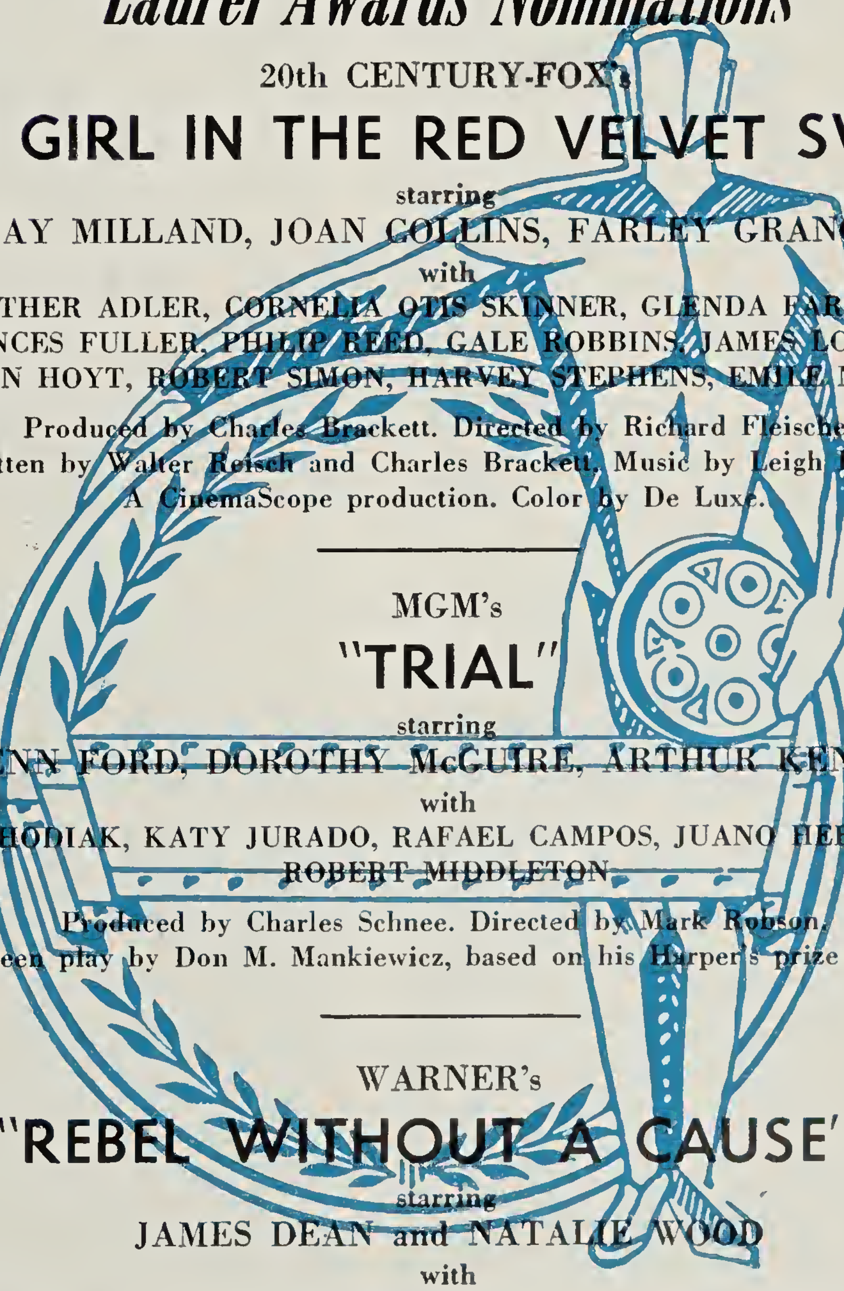
STUDIO SURVEY appears every fourth Wednesday as a regular **MOTION PICTURE EXHIBITOR** department. The section is devoted exclusively to the arts, people, creative ability, and physical properties which make up the production side of the motion picture industry. Edited from the west coast, all information relating to editorial contents should be directed to Paul Manning, 9628 Cresta Drive, Los Angeles 35, California. For other information, address MOTION PICTURE EXHIBITOR, published weekly by Jay Emanuel Publications, Inc. Publishing offices: 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. New York office: 229 West 42nd Street, New York 36. Representatives may be found in every film center.

STUDIO SURVEY

Paul Manning, editorial director

Vol. 8, No. 11 October 26, 1955



Motion Picture Exhibitor Laurel Awards Nominations

20th CENTURY-FOX's

"THE GIRL IN THE RED VELVET SWING"

starring

RAY MILLAND, JOAN COLLINS, FARLEY GRANGER

with

LUTHER ADLER, CORNELIA OTIS SKINNER, GLENDA FARRELL, FRANCES FULLER, PHILIP REED, GALE ROBBINS, JAMES LORIMER, JOHN HOYT, ROBERT SIMON, HARVEY STEPHENS, EMILE MEYER

Produced by Charles Brackett. Directed by Richard Fleischer. Written by Walter Reisch and Charles Brackett. Music by Leigh Harline. A CinemaScope production. Color by De Luxe.

MGM's

"TRIAL"

starring

GLENN FORD, DOROTHY McGUIRE, ARTHUR KENNEDY

with

JOHN HODIAK, KATY JURADO, RAFAEL CAMPOS, JUANO HERNANDEZ, ROBERT MIDDLETON

Produced by Charles Schnee. Directed by Mark Robson. Screen play by Don M. Mankiewicz, based on his Harper's prize novel.

WARNER's

"REBEL WITHOUT A CAUSE"

starring

JAMES DEAN and NATALIE WOOD

with

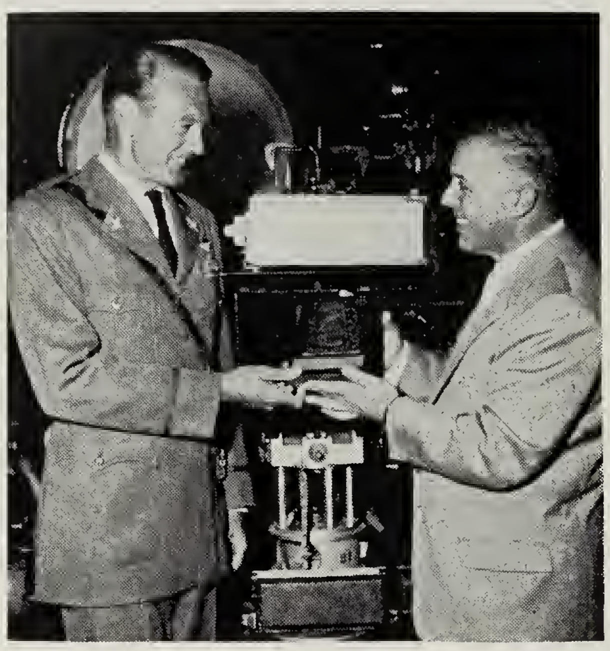
SAL MINEO, JIM BACKUS, ANN DORAN, COREY ALLEN, WILLIAM HOPPER

Produced by David Weisbart. Directed by Nicholas Ray. Screen play by Stewart Stern. A CinemaScope production in WarnerColor.

Hollywood Takes A Well-Deserved Bow

As a result of MOTION PICTURE EXHIBITOR'S 1955 INTERNATIONAL LAUREL AWARDS POLL, artisans of Hollywood who rated top positions were presented with their permanent reminders of this honor from the film buyers. We will present in this section from time to time photos of these artists. An outstanding achievement is that of Cecil B. DeMille, who has been voted top producer-director in every LAUREL AWARD poll thus far, this recent victory being the seventh consecutive year that exhibitors have voted him top man in his field.

Cecil B. DeMille is honored the seventh consecutive year as Number One Producer-Director. Paul Manning presents the plaque.



Gary Cooper receives his Laurel Award from Manning. He was voted the Number One Male Screen Star for 1955 in the MPE poll.

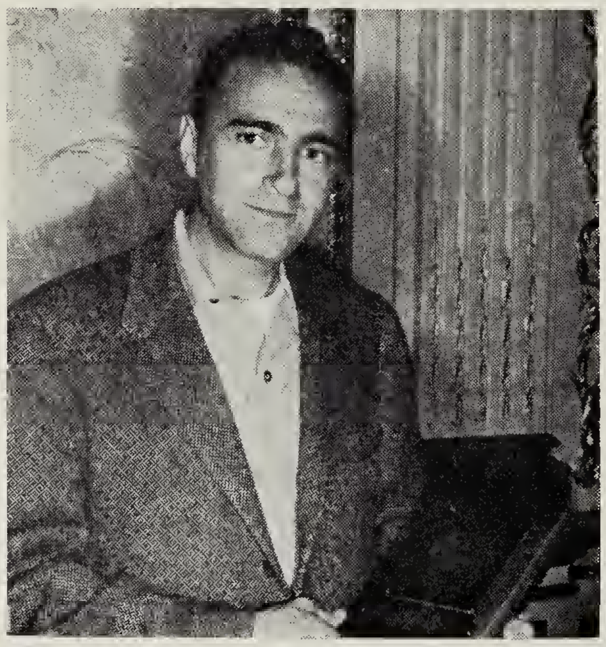
Alfred Hitchcock receives his award from Manning for his directing of "Rear Window," voted the year's best dramatic picture.

Doris Day and James Stewart hold Laurel Awards testifying to their victories in the Top Ten Stars division of the poll.

Promising young producer Ross Hunter holds his Laurel Award for "Magnificent Obsession," a Top Five dramatic film.

June Allyson and her husband, Dick Powell, share Laurel honors, hers for a Top Ten star, and his for a Top Ten film director victory.

Rita Moreno received her Laurel Award for the niche she won as one of the Top Ten New Screen Personalities in her first feature role.



Fast-rising director Richard Fleischer is honored for his distinguished work on Walt Disney's "20,000 Leagues Under The Sea."

Universal-International holds high hopes for George Nader, voted one of the Top Ten New Screen Personalities in the poll.

Lippert Goes All Out For "Simba"

Topical Drama Gets Varied Bally In Extensive Campaign

A native terrorist attacks Bogarde, English settler in Africa, and they struggle in an exciting moment from the J. Arthur Rank production dealing with Mau Mau terrorism and the efforts of men to rise above their prejudices in a hate and strife-torn land.

Proof that all-out local level hoopla will bring in top results is the current experience of Robert L. Lippert with his U. S. distribution of the J. Arthur Rank, African Mau Mau color film, "Simba."

A well rounded promotional campaign was created by the Marty Weiser Company for Lippert Pictures. It is helping exhibitors make the most of national tie-ups and smart selling angles for the widest possible local penetration.

A special campaign book containing two types of ad mats was prepared. One style sells "Simba" and terror; the other magnifies the Mau Mau slant.

An oversize tabloid herald features scenes from the film in sensational manner. Over a million copies of these heralds have been distributed to date.

Inspired by the picture, Les Baxter composed and recorded a sexy Afro-rhumba for Capitol records called "Simba," which is now being played by disc jockies all over the country.

Four hundred Arthur Murray dance studios are introducing a new dance created for the picture and called "Simba." Special "Simba" exhibition dance contests are now being staged in a number of key cities.

A large variety of special TV trailers highlighting scenes from the film are available to exhibitors. Also radio transcriptions with strong selling copy and special effects have been sent to all theatremen.

A large blood-red cut-out hand with the title scrawled across the palm, ready for pasting onto windows and fences, is being put to use in large quantities. Close to half a million have already been stuck up.

Unusual window cards with title printed in day-glo and featuring copy selling the terror of the Mau Mau have been made available to theatres. Many thousands of these are now in use.

Special review and feature stories on "Simba" have appeared in Newsweek, American Weekly, Red Book, Parents, Saturday Review of Literature, and Ebony magazines.

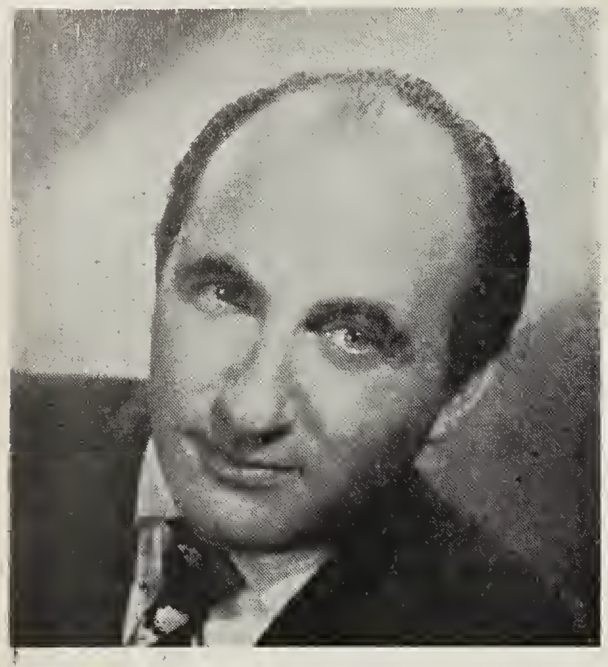
Southern branches have reported outstanding grosses resulted from slanting the campaign with copy that included: "Simba—the African Ku Klux Klan."

Lippert has shot the works on local cooperative newspaper, TV, and radio advertising budgets; and it has paid off.

Violence flares as the followers of "Simba," terrorist leader, erupt. A top exploitation campaign and exhibitor aids have assisted in strong openings throughout the country. The topical nature of the production and considerable critical acclaim have stimulated public interest.

Virginia McKenna, starring in Lippert's "Simba" with Dirk Bogarde, reacts to a moment of terror in the drama of African strife and turmoil.

Meet Maurice Duke



Maurice Duke's "The Russ Columbo Story" is regarded in Hollywood trade circles as one of the hottest motion picture properties around today. With many years of show business experience to his credit, producer Duke has been carefully preparing his biographical screen play. Realizing the vital importance of completing a solid shooting script, Duke has been working with top writers before making any casting announcements.

For the past three years, Duke has been quarterbacking the Mickey Rooney Enterprises. During these three years, the very talented Mickey has zoomed to top-flight importance as a motion picture and television star. As an added activity, and a mighty important one, Mickey's new night club act has been drawing record crowds in key cities across the nation.

"The Atomic Kid," starring Rooney, was packaged by Duke and released by Republic. At Republic, Duke was so impressed with the astute showmanship of topper Herbert J. Yates that several of Duke's future productions will be scheduled for release by Republic. "Yates," says Duke, "is right on the ball all the time."

Ever since Duke acquired "The Russ Columbo Story" he has been preparing a tremendous promotional campaign, aimed to utilize every medium of publicity for solid penetration to the public. Radio, TV, magazines, newspapers, record albums, and other mediums, plus personal appearances in all key cities by the stars of the picture, are all part of Maurice Duke's ballyhoo campaign for building the film into a top grossing motion picture.

Maurice Duke at 44 is a real veteran of show business. Back in the vaudeville days, he was a headline performer playing top houses on the vaudeville circuits. This association with top flight entertainers, theatre managers, the press, and most important of all, the public, gave him the incentive to some day produce motion pictures. Today that ambition has been realized, for the Maurice Duke Productions Company has been in active and successful operation for several years.

Duke sincerely believes that every motion picture story should be of the type which can be recommended as family entertainment. A family man himself, with a lovely wife and two small children, Duke believes only in stories which contain humor, realism, and healthy, moral-building properties. Vulgarity and sexsationalism are shabby devices practiced by a few "get rich quick" charlatans in our industry.

"Back in my burlesque days," Duke explained, "there was sure a lot of rough and raw stuff going on up there on the stage. But there were never any youngsters in the audience. They couldn't get in! Today, however, there exists a "black market" of poorly-made, uncensored sex pictures playing in small drab movie houses. Any kid over 10 with the price of admission is a welcome customer. I don't like it and I think this practice should be stopped."

This type of straight-from-the-shoulder opinion and criticism, plus his healthy attitude towards the kind of films our growing generation should be exposed to, should carry Maurice Duke a long ways towards success as a producer.

GOOD THINGS TO COME FROM HOLLYWOOD . . .

20th-Fox's

"The Girl In The Red Velvet Swing"

"The Girl In The Red Velvet Swing," a colorful, dramatic view into that gay era at the turn of the century, will give most patrons their money's worth in solid entertainment. Ripping away the deep mystery from a sensational murder of a half-century ago—and telling the simple and tragic story of a back street May-December love, and murderous jealousy against a backdrop of that glittering Broadway era—this picture has many points to push it high on the record grossing lists for the year.

Producer Charles Brackett and Director Richard Fliescher have combined to give us a tasteful and exciting film. Ray Milland, playing the role of Stanford White, the middle-aged lover, turns in one of his best performances since his memorable one in "Lost Weekend." Joan Collins, one of 20th-Fox's new young players, shows great promise as Evelyn Nesbit Thaw. Farley Granger, returning to the screen after too long an absence, puts real fire into the role of Harry K. Thaw, the mad young millionaire playboy who blazed his crazy way across the gay Broadway horizon to climax it with his brazen murder of White in front of hundreds of shocked witnesses. This will be a real credit to this talented actor, now looking a little older, more handsome, and more appealing than ever before. A real charmer with stength, this Granger lad.

All in all, "The Girl In The Red Velvet Swing" should provide a baker's dozen of entertainment value for each and every patron. It is being backed by a tremendous publicity campaign, which is loudly awakening public interest in this sensational murder case. Twentieth-Fox, and exhibitors should do right well with this picture.

Seen are Joan Collins, as Evelyn Nesbitt, and Ray Milland, as Stanford White, in 20th-Fox's biographical drama, "The Girl In The Red Velvet Swing," in which Farley Granger takes the part of Harry Thaw. He is seen above just after the shooting of White, a distinquished architect. Bottom row, producer Charles Brackett and director Richard Fleischer.

The International Scene..........

Canada

Vital Discussions Set For Exhib Conventions

TORONTO—Forthcoming industry association conventions here at the end of the month and the beginning of next will have great significance as an atmosphere of economic uncertainty and unprecedented change prevails. Provincial and regional exhibitors' associations, delegates of which will be heard, have passed critical resolutions relating to distribution, and many of these are expected to be aired. Some have been very successful in obtaining government consideration in tax and labor matters, among others, and these will be reported. Also due for finalization or rejection is the proposed national public relations organization.

The week's whirl will begin with the annual meeting and luncheon of the Motion Picture Theatres Association of Ontario. Then will follow the annual meeting of the National Committee of Motion Picture Exhibitors Associations of Canada and the Motion Picture Industry Council of Canada. Delegates to the latter two will be guests at the MPTAO luncheon.

Canadian Comment

Predictions are that the total number of theatres built in this country this year will be the smallest yearly one since 1946 when, following the lifting of wartime restrictions, 28 newly-constructed theatres, three of them drive-ins, were opened. This year, thus far, in the first eight months, 46 houses, 18 of them drive-ins, have opened. Calculations by authorities in the field show about 12 more houses will open before the end of the year, to bring the total to approximately 58, 16 less than the next lowest year, 1952. Figures for other years show that 109 were opened in 1947, 75 in 1948, 128 in 1949, 147 in 1950 (the all-time high), 79 in 1951, 133 in 19553, and 84 in 1954. Cause of the decrease seems to be the slowing down of drive-in building. The 18 drive-ins this year compares with 49 in 1954 and 70 in 1953. At present there are nine standard and seven drive-ins in work and some 18 projects, of which 13 are drive-ins, being planned. Quebec tops the list with 14 openings this year, followed by Ontario's 13, of which three are drive-ins; Alberta with five, of which one is an ozoner; British Columbia with one of each.

With dollar gross volume of all films made in Canada in 1954 by non-government outfits 32 per cent higher than in 1953, Chawley Films Limited of Ottawa claims to have taken 23 per cent of this increased amount. Crawley has 18 per cent of the total number of employes in the film-making industry in Canada, produced 33 per cent of all non-theatrical sound films running five minutes or longer, and made 39 per cent of all the non-theatrical sound films in color.

At the recent gala premiere of Columbia's "My Sister Eileen," Gaumont Haymarket, London, were Mrs. M. J. Frankovich, the former Binnie Barnes; Mr. and Mrs. Godfrey Davis; M. J. Frankovich, managing director in England for Columbia; and Maxwell Setton, producer of Film Locations pictures for Columbia release.

CINE CHATTER: I. J. Davis is new president, Maritimes Film Board of Trade, succeeding the late Graydon Matthews. Kenneth Snelgrove is vice-president, and L. J. Simon, secretary-treasurer. . . . Three theatres have been added to Rothstein Theatres, Ltd., the Soo, Hi-Art, and Twi-Lite at Weyburn, Sask., purchased from Phil Bodnoff, Regina, Sask. . . . Dominion Sound Equipments, Ltd., moved their Ottawa office to 18 Westmont Avenue, providing added office, warehouse, and parking facilities. Manager is D. A. Neill. . . . Archie Laurie, UA publicity chief in Canada, picked up first prize of $500 for the best campaign and the most press space in connection with his company's U. S.-Canada tieup of Vera Cruz and Exquisite Form Brassieres. Also sharing in the prizes were Al Jenkins, Vogue, Vancouver, who took second prize of $500, and Nicky Langston, then of the Capitol, Hamilton, and Fred Jackson, Loew's London, $100 each as three of seven winners from hundreds of entrants. . . . Canadians bought 344,620 TV sets in the first eight months of this year. . . . One-time manager of O'Connor Theatre, Huntington, P. Q., Lawrence H. Holmes, died in Montreal. . . . Ottawa papers have been running biogs of city's theatre managers as part of the Movie Month celebration. . . . Joint meeting of St. Thomas Kiwanis and Board of Trade, arranged by Les Preston, Capitol, heard Arch Jolley, MPTOA executive secretary, outlined a plan for revitalizing the downtown section of the city. . . . Ottawa Valley circuit's O'Brien Theatre in Almonte was used for services when the United Church was closed by fire. Four babies were baptized on stage. . . . A gold-covered lifetime volume on the Canadian Picture Pioneers, edited by Hye Bossin with the assistance of Oscar Hanson, soon will be in the hands of the members.

Recent visitors to the U-I home office were, left to right, Captain Harold Auten, representative of Greater Union Theatres of Australia in the U.S.A.; John Evans, member of the board of directors, Greater Union Theatres; Ben M. Cohn, U-I assistant foreign manager; and Felix M. Sommer, U-I vice-president.

Healthy Foreign Sales Predicted By Branson

NEW YORK—Continued growth in the foreign market was predicted last fortnight by RKO Radio world-wide sales manager Walter Branson, who said that the expanding position of the market abroad has been matched by increased studio production of films suited to international consumption. He revealed that his discussions with the new management under General Teleradio president Thomas F. O'Neil and RKO Radio head Daniel T. O'Shea had stressed the need to turn out pictures to bring in revenue from abroad. Because of changing management at RKO in the past, Branson said, the foreign market has been a sustaining influence.

BRANSON

Comparing the attitude of major producers today toward the foreign situation with that in the past, Branson announced that he feels the foreign field is now an integrated part of a company's operation in the sense that now there is but one market, the world-wide one. Concerning other trends, the executive cited an apparent shift to wide-screen projection, evidenced by a diminishing demand for conventional prints, in the experience of RKO. With the currency situation in major countries "very liquid," Branson found the business trend abroad very healthy.

Mexico

MEXICO CITY—The latest censorship moves ordered by the government's Film Bureau have incurred the active displeasure of producers. Gonzalo Elvira, Fernando de Fuentes, Guillermo Calderon, and others affected by recent cuts in their films, together with the Mexican Association of Film Producers, have made strong appeals to Jorge Ferretis, Bureau head, to lift censorship.

However, Ferretis has remained adamant in his position, and cites the producers as being "paradoxical." He noted that they ask the government to maintain a policy of reciprocity with the foreign film industry, yet, when the same rules are applied to them, they "protest energetically."

Cleveland

(*Continued from page* 22)

the Criminal Code signed July 6 by Governor Frank J. Lausche and effective 90 days later. It provides that "No person shall produce, sell, lease, lend, give away, or distribute for the purpose of exhibition, or have in his possession or under his immediate control for any purpose, an obscene motion picture film."

The Avalon, Toledo, O., closed on Oct. 15, Marvin Harris, owner, notified exchanges. Harris purchased the house several years ago from Nat Charnas, who sold all of his theatre interests and is now retired. . . . Nat Barach, National Screen Service manager, was on the sick list suffering from a virus infection. . . . Meyer Fine, president, Associated Theatres circuit, is spending two weeks in Mount Sinai Hospital convalescing from minor surgery. . . . Arthur Spaeth, motion picture editor, The News, was guest speaker at the Oct. 20 meeting of the Motion Picture Council of Greater Cleveland, held in the Higbee Lounge. Spaeth's topic was "How a Critic Judges a Picture." A question period following the talk was conducted by council president Mrs. Joseph A. Chase. . . . As the time for the TESMA-TEDA convention approaches, several local exhibitors and industry members have stated their intentions to attend. Among them are James Kalafat, Leonard Greenberger, Irwin Shenker, Al Friedlander, all of Cleveland.

Denver

Frank H. Ricketson, Jr., Fox Inter-Mountain Theatres president, has been named to the Denver Centennial Celebration Commission, which will make plans for the celebration of the 100th anniversary of the founding of Denver. . . . Burl E. Lingle has closed the Star, Estancia, N. M. . . . Gale Poland, manager, Hot Springs, Hot Springs, S. D., and Phyllis Krutsch were married. . . . Alex Harrison, western division manager, 20th-Fox, was in from his New York headquarters for conferences with V. J. Dugan, branch manager.

Des Moines

The Clark, Clarksville, Ia., has been reopened by David Clark with shows on Saturday and Sunday. The reopening was made possible by an advance ticket sale to business and professional people in the community. . . . Mrs. George Miller has been named manager, King, Ida Grove, Ia., succeeding Jerry Crawford, who managed the house during the summer. . . . Walt Rasmussen has closed the Star, Parkersburg, Ia., and entered government service. It is the first time in 25 years Parkersburg has been without a theatre. . . . Betty Hemstock, National Screen, is in Mercy Hospital following surgery.

Detroit

A new career has begun for Phyllis Dezel as treasurer, newly organized Surf Theatre Company, which is to operate the Surf as an art film house. Former manager of Cleveland's Little Theatre, she is the wife of Albert Dezel, Chicago and Detroit distributor. Marshall Davis is president and secretary of the new company, with Don Shields as manager and Lloyd Turel as assistant. . . . The first two weeks of purchasing Cinerama tickets on charge accounts brought in more than 250 such sales to the Music Hall boxoffice, according to Frank Upton, Cinerama midwest division manager.

Wesley B. Blankenship, vice-president, Wallace Blankenship Theatres, Inc., Lubbock, Tex., began to diversify his business interests last year, when he was named president, Blankenship Developments, Inc., which owns the Lubbock Town and Country Shopping Center. Recently he was appointed director, Citizen's National Bank, Lubbock.

Indianapolis

The Variety Club held a bingo party with a program honoring the Boy Scout troop it sponsored. The Scouts were entertained with a screening at U-I and a buffet supper at the Club. . . . Kenneth Law has closed his Akron, Akron, Ind., and offered the equipment for sale. . . . Alex Manta closed the Lincoln, Goshen, Ind., for several days while CinemaScope was installed. . . . The Allied Theatre Owners of Indiana postponed action on the current drive for COMPO dues. . . . Robert Myer, formerly head booker, 20th-Fox, is now salesman in the northern territory, to succeed George Condon, transferred to the Pittsburgh territory. . . . The ATOI is busy getting opinions of members on the possibility of a state contest providing a big reward for the patron whose ballot tallies closest with the final selections in the Audience Awards Poll. . . . William Stadtlander, owner, Popular Drive-In, Aurora, Ind., cooperated with the Veterans of Foreign Wars in a two night benefit theatre party for the County Hospital Fund. . . . A resolution was made urging that cities and towns be permitted to tax amusements at the meeting of the Indiana Municipal League.

Jacksonville

The principal speaker at a FST managers meeting and luncheon in the Roosevelt was J. L. Cartwright, FST district manager, Daytona Beach, Fla. FST leaders Mark DuPree and Ken Barrett were driving for 100 per cent support of the Community Chest. . . . Before leaving on a trip to Wisconsin, Bill Beck, managing director, Five Points, completed a fine entertainment program for the MPEOF convention here, Nov. 6-8. . . . Former exhibitor M. C. Moore was planning to re-enter the business, probably in Alabama. . . . Civic leadership was evidenced by Carlton Bowden, Arcade, Fort Myers, Fla., who heads a Polio Fund drive, and by Harry Botto, Palace, Bradenton, Fla., chairman, Salvation Army fund-raising campaign. . . . Horace Denning, local district head, Dixie Drive-Ins, was congratulated on being named vice-president, TOA. . . . Daytona Beach Kiwanians named Lynn Goodyear, manager, Empire, their delegate to the state convention, Fort Walton Beach, Fla. . . . Pop Drayton, who entered show business in 1895, was honored at a surprise 75th birthday party by employes and tenants of the Florida Theatre Building, the FST home office staff, and others.

Milwaukee

Gordon C. Hewitt, president, Fox Wisconsin Amusement Corporation, will be transferred to Los Angeles about Nov. 1. Hewitt succeeded Harold J. Fitzgerald as circuit president in August, 1954. In confirming the reports that he was returning to the coast after 11 years here as assistant to Fitzgerald, Hewitt said that he would have another assignment with the Fox-West Coast Theatres.

Al Meskis, manager, Warner, is the winner of the Cinerama watch for the best record in sales for the Cinerama Drive, Stanley Warner Spring Festival Drive. . . . The Juno, Juneau, Wis., which was recently closed, is being reopened by Mrs. Hazel Wellstrom, Wittenberg, Wis., who purchased the theatre. . . . The Marcus Circuit, which operates 28 theatres and drive-ins in Wisconsin, is celebrating its 20th anniversary with a showmanship drive running until Christmas eve. . . .

(*Continued on page* 30)

Consent Judgments Filed Against Exhib

DURHAM, N. C.—Consent judgments totaling $6,675 were filed in U. S. District Court, Greensboro, N. C., last fortnight, concluding suits brought by six motion picture firms against two North Carolina theatre operators, who they alleged failed to pay them their full share under a film exhibition agreement.

Defendants to the actions were James Jesse Booth and his son, James Jesse Booth, Jr., operators of houses at Walnut Cove, King, and Walkertown. Under the consent judgments the defendants will pay $1,867.50 to U-I, $1,620 to Warners, $870 to RKO, $817,50 to 20th-Fox, $810 to Loew's, and $690 to Paramount.

Drive-In Meet Dates Put Back One Week

COLUMBUS, O.—Dates for the 1956 national drive-in convention have been changed to Feb. 21-23 at the Hotel Cleveland, Cleveland, announced Robert Wile, secretary, Independent Theatre Owners of Ohio. Previous dates were Feb. 14-16, Hotel Hollenden, Cleveland.

Horace Adams, ITOO president, and general chairman of the convention, made announcement of the general committee for the convention. Committee members include Rube Shor, Cincinnati; Herbert Solomon, Findlay; Edward Rabb, Barberton; Nat Kaplan, Cincinnati; Nate Schultz, Cleveland; Marshall Fine, Cleveland; and Ed Ramsey, Plymouth.

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Present at the banquet-carnival ball and installation ceremonies staged by the Association of Women of the Motion Picture Industry of America at the Roosevelt Hotel, New Orleans, recently were, left to right, Mrs. Janice Claxton, MGM, Jacksonville, Fla., director, eastern regional division; Mrs. Gladys Hawkins, Wilby-Kincey Theatres, Charlotte, recording secretary; Florence Long, General Theatre Supply, Toronto, Canada, vice-president; Mrs. Loraine Cass, secretary to UA's southern district manager, New Orleans, president; Mrs. Nell Middleton, MGM, Atlanta, treasurer; Mrs. Billie Webb, 20th-Fox, Dallas, director, western regional division; and Mrs. Lee Nickolaus, Lippert, New Orleans, corresponding sec'y.

Milwaukee

(*Continued from page* 28)

The Range, Hurley, Wis., operated by the Thomas circuit, Iron Mountain, Mich., is closed and has been sold to be converted for business purposes. . . . Attending the TOA convention in Los Angeles were Leroy Roberts, Chetek, Wis., and Clifford D. Lorbeck. . . . Ray C. Mayne has sold the Marion, Marion, Wis., to Harold Hickerman, Menominee, Mich. . . . D. J. Goldman, Stanley Warner, is back at his office after hospitalization. . . . Wisconsin Variety Club tendered a testimonial dinner to Jack Frackman, a pioneer of 35 years with Republic.

Minneapolis

A man got into a live thief-catching episode before he got in to the neighborhood Uptown, St. Paul, Minn., to see "To Catch A Thief." When he and his wife stepped up to the cashier to buy tickets, she informed him that the man ahead of him had just grabbed the theatre's receipts. The patron pursued the thief, but was forced to stop when the bandit fired a shot into the sidewalk. The thief got $110, and the prospective patron and his wife never did see the show. He spent the rest of the evening looking at St. Paul police identification pictures for a clue to the bandit's identity. . . . Clifford Luzar is the new booker, Warners. . . . Preliminary grading work will be started soon at the new drive-in which Tillie Smith is building at Long Prairie, Minn. At one time she operated the Park, Braham, Minn. . . . Orlin Nehring, formerly assistant manager, Lyric, is now the assistant, Radio City, replacing Leo Vetter, who was named manager, Rialto. Replacing Nehring at the Lyric is Marlow Windbeger.

Allen Paulson and Raymond J. Batko, operators, Sky-Vu Drive-In, Warren, Minn., and their associate, Sam Segal, owner, Projection Service, have announced that they definitely are going ahead with their drive-in at Thief River Falls, Minn. Grading work already has started. . . . Home Theatres circuit, operators of the conventional house, Thief River Falls, also announced that they were building a drive-in there. . . . The annual election of Northwest Variety Club will be held Nov. 14, it was announced by LeRoy Miller, chief barker. . . . The shuttered Range, Hurley, Wis., has been purchased by a local store and will be remodelled. . . . Mrs. Winnie Baron, formerly assistant manager, Grand, Fargo, N. D., has been promoted to manager, Moorhead, Moorhead, Minn., succeeding Warren Mattson, resigned. . . . The Grand, New London, Wis., has reopened. House was closed temporarily during a polio outbreak.

Ninety exhibitors in the area attended a meeting at the Nicollet Hotel to get the wheels rolling for participation in the Audience Awards Poll. Speakers included Ralph Russell, Canton, O., one of the poll's founders, Harry B. French, president, Minnesota Amusement Company, Ben Berger, and Stanley D. Kane, executive counsel, North Central Allied. . . . Sheldon Kliman, manager, Riviera, Hastings, Minn., a recent winner of $100 in the MOTION PICTURE EXHIBITOR exploitation contest, was given an additional $100 by Ben Berger, president, Berger circuit, which operates the house. . . . Martin Lebedoff, operator, Twin Cities neighborhood houses, was in Detroit to scout its football team for Sid Gilman, Los Angeles Rams. . . . Harry Weiss, RKO Theatres district manager, was in New Orleans, Kansas City, and Champagne, Ill., on routine business. . . . Joe Rosen, booker, Paramount, passed out cigars to announce the arrival of a baby daughter, Barbara Fran. . . . Northwest Variety Club gave awav a 1955 Cadillac at its annual banquet recently, and the winner was L. S. Grossman, a Chevrolet dealer. After he was given the car, he directed that it be sold and the entire proceeds be turned over to the Variety Heart and Mount Sinai Hospitals.

New Haven

Ed Lord reopened Loew's Poli, Norwich, Conn., as Lord's Mid Town. . . . The Capitol, New London, Conn., had a benefit show for Community Chest funds of Groton, New London, and Waterford. . . . Joe Boyle, former manager, the Loew's Poli, Norwich, is now working on the Norwich Bulletin. . . . Jack Simmons, acting manager, Warners, Bridgeport, Conn., underwent surgery during his vacation in Pittsburgh. . . . Matt Saunders, manager, Poli, Bridgeport, invited the first ten men or women six feet four inches or over to see "The Tall Men" free.

HARTFORD, CONN., NEWS—Mrs. Joe Borenstein, wife of the Strand, New Britain, manager, is recuperating from surgery. . . . The Stanley-Warner Capitol, Willimantic, Conn., has resumed its Wednesday-Thursday series of art films, according to manager Russell Barrett. . . . Fred R.. Greenway, Loew's Poli Palace, served as general chairman of the annual Fire Prevention Week show, Bushnell Memorial Auditorium. . . . G. Malcolm Clark, assistant manager, Portland Drive-In, has been promoted to manager, Bridge Drive-In, Groton, Conn., succeeding Ernie Grecula, resigned. Both theatres are operated by the Brandt interests. Grecula, who was with the Hartford Theatre Circuit prior to joining the Brandt organization, did not disclose further plans. . . . Dave Kane, Columbia exploitation department, was in ahead of "My Sister Eileen." . . . E. M. Loew, president, E. M. Loew's Theatres, was in the Connecticut territory. . . . Hugh Campbell, Central, West Hartford, Conn., and Mrs. Campbell, are marking their 40th wedding anniversary.

New Orleans

W. O. Otho Long, owner, Parkway Drive-In, Winnfield, La., has taken a 10-year lease on the Winn Theatre Building in that city which, until recently, was operated by the W. W. Page Amusement Company, Robeline, La. Long, who is spending $12,000 for renovation and remodeling, said the job is nearing completion and that he contemplates reopening early in November. . . . The long-closed Florence, Florence, Miss., was reopened by Joe Parkenson. . . . The neighborhood Laurel reopened to very good business. Frank Ziegler, manager, Dixie Film Exchange, assumed operation. . . . The Lex, Alberta, Ala., was closed. It is one of two M. Campbell theatres in that area. The other is in Robertsdale, which he continues to operate. . . . Jack Dumestre, president, Southeastern, returned to Atlanta after his visit here.

Arthur Barnette, former United Theatres booker who started his own business about a month ago, is handling the buying and booking for the Jefferson Drive-In, the Airline Drive-In, Yam Drive-In, Opelousas, La., and the Twin Do Drive-In, Metairie, La. His first account was the Rex, Prichard, Ala. . . . United Artists has taken possession of new offices at 210 South Liberty Street. A buffet luncheon was served for members of the industry on the opening day. . . . "Man With The Gun" Samuel Goldwyn, Jr.'s initial production for UA release, will have its world premiere at

(*Continued on next page*)

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Rothafel Heads Roxy For National Theatres

NEW YORK—Robert C. Rothafel arrived last week to assume his duties as managing director, Roxy. It was in effect a home-coming as he spent his early youth in New York, having lived here 19 years and having cut his eye-teeth in show business under the tutelage of his uncle, S. L. Rothafel, the original "Roxy," for whom the theatre was named and who was its original managing director.

ROTHAFEL

Rothafel began his formal show business training at MGM studios, and later Universal, where he worked as a film editor, scenario writer, and assistant producer. Following a season with the circus, he entered the legitimate theatre field and was associated with the American Theatre Foundation. He joined National Theatres in 1937 and managed over 20 diffierent operations. Following his promotion to district manager in Southern California, he later was transferred to the San Francisco-Oakland area.

Rothafel served in the United States Marine Corps in World War II. Accompanied here from California by his wife, Sydnee, and their three children, he has purchased a home in White Plains, N. Y.

New Orleans

(Continued from preceding page)

Loew's State, Oct. 28. Goldwyn star Robert Mitchum, and Karen Sharpe will appear in person at the premiere.

Joy's Theatres, Inc., headed by Joy N. Houck, purchased the Brad Drive-In, Palquemine, La., from William H. Cobb and B. W. Stevens, and also assumed complete ownership of the Lark Drive-In, Ville Platte, La., by the purchase of Alex U. Fontenot's and H. B. Guillory's interest. The circuit now operates nine drive-ins in Louisiana and two in Texarkana, Ark., and more than 40 indoor theatres in Louisiana, Mississippi, Arkansas, and Texas. . . . Circuit executives who attended the TOA convention in Los Angeles were Gaston J. Dureau, president and general manager, and Henry G. Plitt, vice-president, Paramount Gulf Theatres, and Joy's Theatres president Joy N. Houck.

New York

The Canal, New York, N. Y., is now operated by the Margold Amusement Corporation, Martin Wurtzberg, president. Buying and booking is being done by Island Theatre Circuit. . . . The Crest, Bronx, N. Y., has been taken over by R.N.K. Corporation, with Irving Renver as president. . . . Island Theatre Circuit is now buying and booking for the 55th Street Playhouse, the Thalia, and the 72nd Street Playhouse. . . . Astor Playhouse, Inc., has leased the Astor, Newark, N. J., with an opening scheduled for last week. Louis Feld is president, and Liggett-Florin will buy and book. . . . U-I booker Marvin Friedlander was recently married.

Theatre Business Hurt As Floods Batter Connecticut

HARTFORD, CONN.—Theatre business throughout the state suffered heavily again last week as the result of more floods causing damage estimated in the millions. The southwestern sections were the worst hit, and film delivery services were suspended as highways between New York and Connecticut points were inundated.

The only casualty in this immediate area was the Meadows Drive-In, which had water in the projection room, causing a shutdown for three days. It was reported that the Perakos circuit's Hi-Way, Bridgeport, Conn., first-run, had extensive lobby damage.

Philadelphia

A cocktail party at the Skyline Room above the Tabu Supper Club in the Hotel Rio was held in honor of Syra Marty, starlet appearing in a forthcoming U-I feature. . . . In the Roosevelt Drive-In versus Warners, et al, case, U. S. District Court Judge F. L. Van Dusen ruled that, by agreement, defendent 20th-Fox be permitted to amend its answer to plead the affirmative defense that, subsequent to its answer, plaintiff agreed to dismiss it from the action for certain consideration. . . . The Pennsylvania State Supreme Court announced that in connection with a referendum for Sunday motion picture exhibitions in the Borough of Waynesboro, brought by Winifred E. Burgan and

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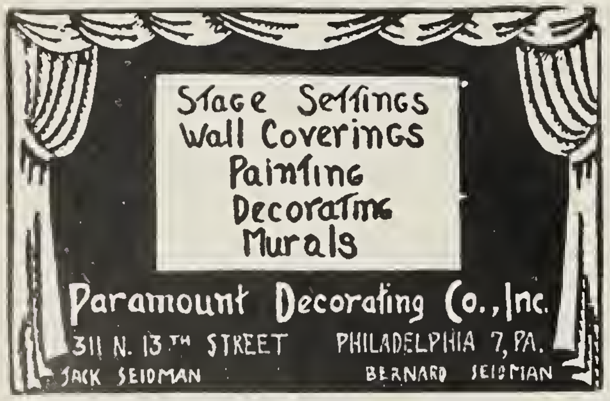

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Theatre Installations and Maintenance

The five Goldwyn Girls who appear in Samuel Goldwyn's "Guys And Dolls," MGM release, started a national tour recently in Philadelphia, where one of their first stops was a visit to the Liberty Bell in Independence Hall, where they are seen with Congressman Hugh D. Scott. From left to right are Larri Thomas, Jann Darlyn, Barbara Brent, Madelyn Darrow, June Kirby, and Congressman Scott. The film opens at William Goldman's Randolph in November.

Underreporting Suits Bring Damage Awards

Pittsburgh—Judgments in seven distributors' percentage underreporting suits, awarding damages aggregating $30,000 to plaintiffs Paramount, 20th-Fox, Loew's, Warners, RKO, U-I, and United Artists, against defendants James Jaffurs, Richard E. Brown, John Jaffurs, Jr., William Anast, and Wilmer Enterprises, Inc., were signed, on consent of the parties, by District Judge Herbert P. Sorg in the Federal Court last fortnight.

The actions, seeking damages for underreporting on percentage pictures at the Wilmer, Wilmerding, Pa., the Star, Glassport, Pa., and the Grant, Millvale, Pa., between 1940 and 1951, had been contested for over four years by defendants, whose answers, in addition to denials of the distributors' charges, pleaded a defense under the Pennsylvania six-year statute of limitations, and a counterclaim under the Federal Anti-Trust Laws for unliquidated damages. The judgments dispose finally of all issues in plaintiff's favor.

Loew's was represented by John Buchanan, Jr., of the Pittsburgh firm of Smith, Buchanan, Rodewald, and Eckert. James Orr, of the Pittsburgh firm of Reed, Smith, Shaw, and McClay represented the other six distributor-plaintiffs. Sargoy and Stein, New York, were associated as counsel for all plaintiffs. The various defendants were represented by Charles Seif, Harold Sherman, and Ralph Davis, Pittsburgh attorneys.

Philadelphia

(*Continued from preceding page*)

Transamerica Theatres Corporation, appellants, January, 1956, 70, 71, the order of the lower court is affirmed at the cost of the respective appellant in each of the appeals. An opinion will be filed later. . . . Variety Club, Tent 13, will hold a general membership meeting on Oct. 31 in the clubrooms. An election of canvassmen, the kick-off of the Heart Fund drive, and other important matters are on the agenda. Dinner will be served on the house.

DeLuxe Theatres Buying and Booking Service is now handling the Montrose, Montrose, Pa.; Dietrich, Tunkhannock, Pa.; Star Lite Drive-in, Tunkhannock, Pa.; and Wysox Drive-In, Wysox, Pa. . . . Special inserts on "Guys And Dolls," which opens at William Goldman's Randolph Nov. 16, will accompany bills sent out next month by the Philadelphia Gas Company, as the result of a tieup made by Ed Gallner, MGM field press representative. In addition, two other arrangements have been made with the gas company for special displays made up from photos showing the five Goldwyn Girls posed with gas ranges, which will be exhibited at seven branches of the company. There also will be a co-op ad selling both picture and gas ranges, the gas firm preparing all special material being used in the tieup. . . . Harold J. Thorp, son of Harold Thorp, the owner of the Grand Theatre in Woodstown, New Jersey, was married to Miss Lois Watson on Oct. 16. They are honeymooning in Bermuda.

SCRANTON, PA., NEWS—Two promotions among Comerford personnel have been announced by the home office. Willard Matthews, for the past seven years in Providence, R. I., has been placed in charge of circuit theatre operations and George Bittinger, formerly of the advertising department, has been advanced to maintenance, sound, and projection head. . . . Ed Caffrey, manager, Riviera, has announced a new policy of first-run double features, with no increase in admission. . . . Tom Walker, Comerford, vice-president, was in a group which flew to Miami to witness the Notre-Dame-Miami football game. . . . Michael Suppy replaced Harold Jordan at the Comerford. . . . Louise Ratchford, Comerford, has resigned.

WILMINGTON, DEL., NEWS—Sylvan B. Shaivitz, manager, Crest, Woodcrest, Del., announced that a benefit will be held Oct. 30, with all proceeds donated to the "This Is For Jerry" campaign to assist Jerry Blackway, paralyzed Conrad High School athlete. No expenses, or film cost, will be deducted. "I am most interested in the Jerry Blackway campaign," Shaivitz said in a story carried on the sports page of the Journal-Every Evening, "having seen 14 classes of students graduate from Conrad, most of whom attended my theatre. I would like to fill the Crest to the rafters for this show. . . . Although there was no official word, it was reported that Wilmington's TV station, WPFH, Channel 12, may move its studios and transmitter to the Cherry Hill section of Camden, N. J., to meet possible interference from the Binghamton, N. Y., station, WNBF-TV, Channel 12, which has applied to the Federal Communications Commission for an increase to maximum power.

Pittsburgh

Variety Club's Camp O'Connell completed another successful season, having hosted 1,100 kiddies. . . . Frank J. Thomas, booker, now is directing Pittsburgh Film Service, physical distributor for United Artists and Buena Vista product here. . . . David Wald resigned from 20th-Fox and joined Buena Vista as salesman. Mort Magill and Leonard Mintz, Philadelphia, both former branch managers, UA here, were in to initiate Wald into the BV

Theatres Lend Hand To City Evacuation

PORTLAND, ORE.—Downtown theatres lent full support to the first test evacuation of a major U. S. city when Civilian Defense officials put "Operation Greenlight" into full swing one afternoon recently.

M. M. Mesher, president, Portland Paramount, served as motion picture theatre chairman. When the air raid sirens began their warning, theatre managers made announcements to patrons concerning the test. Theatregoers, most of whom were thoroughly informed about the evacuation, were told they could either remain in their seats for its duration or take "rain checks." They were urged to stay off the streets or, more properly, to leave the city.

Within 30 minutes some 200,000 people had reached various staging areas. There was no disorder and no accidents. Only CD officials remained in downtown Portland. Shotgun squads of police patrolled the deserted metropolitan area to prevent criminal action.

Discrimination Charged By Mexican Group

SAN ANTONIO—The Mexican Consul General's office here has been notified that a protest against discrimination has been lodged with the operators of a New Braunfels, Tex., theatre. The consul in Oklahoma City protested to management of Video, Inc., which owns the Braun-Tex, New Braunfels.

The charge was based on information from the Mexican Patriotic Committee and League of United Latin-American Citizens of New Braunfels that Mexicans are not allowed to use the lower floor of the theatre. Officials in the San Antonio office indicated the policy must be changed, or steps may be taken to place Comal County on the ineligible list for contracting of Mexican national laborers.

A. H. Hosier, Supply Firm Owner, Dies

ST. LOUIS—Arch H. Hosier, 52, owner and general manager, St. Louis Theatre Supply Company, died in his sleep at his home, Edwardsville, Ill., last week. He had been in ill health for some time, but his sudden death came as a shock to the industry.

A native of Virginia, he had been for many years a technician for Western Electric, ERPI, and Altec prior to entering the theatre supply business about 1946. For a few months he was associated with Ray G. Colvin, now executive director, Theatre Equipment Dealers Association, in the old Exhibitors Supply Company. He had planned to become an active partner with Colvin but an opportunity to purchase the Cinema Supply Company from RCA presented itself in 1947.

In his capacity as a sound and service technician, Hosier traveled frequently and had a very wide acquaintance among theatre owners and managers. He was a member of the St. Louis Variety Club, and also for many years held a card in the Hannibal, Mo., local union, Moving Picture Machine Operators, IATSE.

Hosier is survived by his wife, Margaret; a son, Arch H., Jr., stationed at Camp Gordon, Ga.; and three daughters, Mrs. Thomas Stolze, Edwardsville; Ann, Marquette University, Milwaukee; and Peggy. Funeral services were held at St. Andrew's Episcopal Church.

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sales organization. There will be no replacement at 20th-Fox, which had been the only company here holding four salesmen. . . . Both Pittsburgh Film Service and Buena Vista will open offices in the Atlas Theatre Supply Building, 402 Miltenberger Street. . . . Floyd Klingensmith, part owner, Sunset View Drive-In, who resigned as Columbia salesman to become sports director, radio station WKPA, New Kensington, Pa., is being sponsored by Allegheny Ludlum Steel Corporation. . . . For a Sunday movie referendum at Wilkinsburg, Pa., representatives of SW theatres presented 172 petitions, signed by 3,372 borough voters, to Wilkinsburg council members, who turned the matter over to Allegheny County commissioners. . . . A highlight of Wilkinsburg's Old Fashioned Bargain Days was a free cooking demonstration conducted in the SW Rowland. . . . Petitions signed by 353 qualified electors of Union Township, Pa., ask that the matter of permitting movies after 2 p.m. on Sunday be placed on the November ballot.

John Glaus, manager, Leona, Homestead, Pa., an Associated circuit house, has the cooperation of 16 merchants and Toohey Motors in a '56 Ford car award. The theatre and the merchants will issue coupons with each $1 purchase. . . . Herman Lorence, owner, 18th Street, Erie, Pa., had as a guest his brother, Judge Louis Lorence, Domestic Relations Court, New York. . . . The crew hosted the Sept. 23 Family Night at the Variety Club. . . . Bill Basle, Basle-Laskey circuit, was recuperating in Presbyterian Hospital here after being seriously injured in an accident. . . . Joe Fecheck, who recently assumed booking duties for Basle-Laskey, has resigned. His successor will be Charles Mason, who has resigned as booker, Moore booking office. Basle-Laskey recently opened Film Row headquarters on the second floor of the LeViant Printing Company Building, Van Braam Street.

With announcement of the definite clearing out of the Lower Hill district for long-planned civic auditorium and crosstown boulevard projects, it is estimated that the Rhumba, owned and operated by Jake Soltz and his son, Sidney, will be torn down. . . . Closed during the summer, the State, Youngsville, Pa., will be modernized and equipped with CinemaScope for reopening shortly. . . . Variety Club honored Fred Waring at a luncheon. . . . Vincent McKay, Houghton-McKay interests, Franklin, Pa., withdrew as manager, Super 113 Drive-In, Milford, Del. He has joined the Erie Lumber Company, a Houghton-McKay enterprise. . . . William Serrao, New Kensington, Pa., exhibitor, is recuperating very satisfactorily following an illness.

Portland

John J. Parker, son of Mrs. J. J. Parker, president, J. J. Parker Theatres, was here for a week on business. Parker, who reached his 30th birthday in September, assumed a 50 per cent interest in the Oregon circuit under the terms of his father's will. Parker said he does not plan to take an active interest in the circuit at present. He recently formed Wolf-Parker Productions with Van Wolf, son of a Baltimore, Md., neighborhood theatre circuit operator. The company controls one of the only VistaVision cameras not owned by Paramount, and Parker said he believed his firm will be the first independent company in the United States to produce a picture in that medium. . . . S. D. Maizels, owner, Walnut Park, was the winner of a Luxuria Seamless theatre screen given away by the Stewart-Trans-Lux Corporation at the close of the recent Los Angeles TOA convention. The screen is to be installed in the Walnut Park. Evergreen theatre managers from Portland, Vancouver, Seattle and other points attended the annual meeting.

St. Louis

A realignment of Commonwealth Amusement Company duties finds Leon Hoofnagle assistant to Doug Lightner, eastern division manager, Columbia, Mo. Rex Barrett, manager, reopened Hall there, with Byers Jordan was transferred from Columbia to Washington, Mo. . . . John Dugan, branch manager, Buena Vista, has resumed his duties after recovery from the recent illness that sent him to the John Cochran Veterans Hospital for attention. . . . The sixth annual series of wildlife film lectures, presented by the Zoological Society, opened at the Scottish Rite Cathedral auditorium. Wallace Taber, Denver, a travel photographer, presented two films, "Samaki" and "Safari Saga." . . . The Avenue, West Plains, Mo., W. Dean Davis, owner, will reopen Oct. 30. . . . The Globe, Salem, Ill., owned by Custer Theatres, was reopened. . . . The Jefferies, A. B. and Maude Jefferies, owners, Piedmont, Mo., will reopen on Oct. 30, the day after their Pine Hill Drive-In closes for the season. . . . The third annual Harvest Moon Festival of the Variety Club for the benefit of the St. Louis-St. Louis County Day Nursery Care Program will be staged Nov. 26 at the Missouri, according to an announcement by David G. Arthur, chief barker. Highlighting the program this year will be a sneak preview of one of the year's outstanding motion pictures far in advance of its regular release date for all those in attendance.

The officers and directors of Missouri-Illinois Theatre Owners were scheduled to meet in the MITO headquarters to discuss plans for the 1955 annual meeting to be held here Nov. 21 and 22, and to hear reports on the recent TOA convention from president Lester R. Kropp, past president Tom Bloomer, and others who went to California for the gathering. The meeting was to be attended also by the chairman and co-chairmen of various special committees set up for the convention. . . . Leigh A. Doxsee, director, Department of Public Relations, Chamber of Commerce, was to be guest speaker at

(*Continued on next page*)

Milo Becomes Villa In Full Modernization

WASHINGTON—Contracts were awarded last fortnight for extensive remodeling of the Milo, Rockville, Md., to create what Edmund E. Linder, its new managing director, calls "the finest and most modern motion picture theatre in Maryland." Grand opening is expected about Thanksgiving under the new name, the Villa.

Although Linder comes to this area from the manager's post, first-run Gopner, Minneapolis, he is known to Washington area residents as the former manager of K-B's Ontario. The Villa is expected to be the first of a small circuit of theatres owned by the new ORBO Theatre Corporation, managed by Linder. Frank M. Boucher and Victor J. Orsinger, other local residents long familiar in motion picture circles, are also members of the new corporation.

Costs of remodeling and new equipment are estimated to exceed $75,000, including new RCA Stereophonic sound and projection, wide-screen, push-back chairs, and other modern innovations. Elmer H. Brient and Sons, Inc., Washington, is furnishing the equipment, and remodeling is being done by the Freestate Contracting Company. President William J. Anderson, Jr., is a Maryland resident.

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Loew's Theatres Bought By Morris Mechanic

BALTIMORE, MD.—A downtown landmark, Loew's Century and Valencia, was acquired last week by Morris A. Mechanic, theatre owner and real estate operator. Mechanic purchased the property from the Century-Parkway Corporation, a subsidiary of Loew's.

The deal was consumated through Joseph Vogel, president, Loew's Theatre Corporation. Actual settlement and transfer of the property took place Oct. 20, and the Loew's management concluded the day before. Mechanic said he plans to continue the same operation that has distinguished Loew's so many years.

St. Louis

(Continued from preceding page)

a meeting of the Better Films Council, on the subject, "Industry Goes to the Movies." The monthly luncheon and executive board meeting of the Council followed.... James R. Thompson, 76, who, with his wife, formerly operated the Community, Raymond, Ill., died recently in Rolla, Mo. Funeral services were held in Steelville, Mo., followed by internment in the Masonic cemetery at Bismarck, Mo. . . . Realart is handling the Jam Handy 10-minute reel exploiting the 1956 Ford cars. The reel must be run off by Nov. 15.

San Antonio

Jack Farr, well known drive-in operator, entered St. Luke's Hospital, Houston, following a heart attack. . . . A. C. Mayes, 54, projectionist, Key City Drive-In, Abilene, Tex., died following a heart attack. He had been associated with show business since 1920. . . . Paramount definitely will establish an exchange at Houston. It was not known whether the exchange will be in a building of its own or in one shared with U-I, MGM, Warners, and Allied Artists. 20th-Fox and Columbia have opened exchanges. In setting up the Houston exchange, it was said that Paramount is being influenced by the fact that the territory presently being served by Dallas is much too extensive. . . . The Paramount, Abilene, Tex., celebrated its 25th anniversary. It was built by H. A. Wooten in 1930 at a cost of $40,000. Wally Akin, Interstate's manager since 1934, released twelve large balloons, each containing four courtesy tickets to the anniversary observance.

Downtown theatre operators are jubilant over the boxoffice pickup afforded by the Moore-Marciano fight pictures, which brings up a question why one of the local theatres is not equipped to show the fight telecasts, as is being done in Houston and Dallas. . . . Lynn Krueger, manager, Majestic, displayed a peepshow case on the sidewalk to herald the coming of "The Treasure Of Pancho Villa." Passerbys looked in and saw Mexican gold coins and paper money with rattlesnakes under the glass top case. Dave Canter, RKO, was in handling advance exploitation for the world premiere showing. . . . Jane Russell was in for the opening of her new picture, "Gentlemen Marry Brunettes" at the Majestic. . . . Ray Milland and Mary Murphy will head the Hollywood troupe to visit for the opening of "A Man Alone." . . . Barbara Fischer, a local beauty, won the title of "Miss Tall Texan" and will receive an all-expense trip to Hollywood, and a screen test with Republic. George M. Watson, city manager, Interstate, was one of the judges. Ben Cooper, Republic, was master of ceremonies.

Harry Lohmeyer, center, district manager, and Ernest Wells, right, manager, Kennedy, were recently congratulated by George A. Crouch, Stanley Warner Theatres Washington zone manager, for their work during the SW Festival Drive. Wells won the $400 national manager's prize, and Lohmeyer the $250 district manager's.

Seattle

Small theatres are gradually converting to wide-screen to accommodate CinemaScope productions. A new Walker screen has been installed in the Vista, Everson, Wash., owned by Mr. and Mrs. Ralph Green. It was sold by John Riley of National Theatre Supply. . . . In another NTS installation, Bill Stahl, who recently attended the Independent Theatre Owner's convention at Missoula, Mont., installed Ultra Panatar lenses for wide-screen at the Wallace Drive-In, Wallace Ida., a Simon Amusement Company operation. . . . Bob Swanson has taken over as head booker and office manager, Paramount, replacing Chuck Rosenmeges, who moved to Buena Vista. . . . Northwest Releasing is setting up a first-run campaign for "Simba."

Washington

Sixty guest critics attended a preview of MGM's "Trial" at the SW Maryland, Hagerstown, Md., arranged by city manager George Payette, Jr. . . . John Hersh, assistant manager, Maryland, Hagerstown, attended the 99th Division Army reunion in Philadelphia. . . . Word was received that Frank M. Boucher, Washington, formerly manager, Maryland, Hagerstown, has been named eastern advertising manager, TV Guide, with headquarters in New York.

BALTIMORE, MD., NEWS — Herman Perkins, formerly on the managerial staff, Alpha, Catonsville, Md., and the Timonium Drive-In, Timonium, Md., is now assistant manager, Warner, Lynchburg, Va. . . . The Motion Picture and Television Operators Union held its third anniversary party last week at Union headquarters. Charles Reisinger, business agent, was chairman of a committee in charge. . . . Bill Hewett, formerly of the Edgewood and the Elkridge Drive-In, is the new manager, Edgewood. He replaces Don Mettee, who gave up the managerial post to become a licensed projectionist. . . . John Winn, Capitol, is confined to his home ill.

MOTION PICTURE EXHIBITOR SERVISECTION

The Check-Up of all features and shorts for a 12-month period

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SECTION 2
Vol. 54, No. 26

OCTOBER 26, 1955

Allied Artists

(1954-55 releases from 5501)

ANNAPOLIS STORY, AN—D—John Derek, Diana Lynn, Kevin McCarthy—Colorful service film has the angles—81m.—see April 6 issue—(Technicolor) (5513)

BETRAYED WOMEN—MD—Tom Drake, Beverly Michaels, Carole Mathews—For the lower half—70m.—see Aug. 10 issue—Leg.: B. (5524)

BIG COMBO, THE—MD—Cornel Wilde, Richard Conte, Jean Wallace—Interesting meller has names and angles—89m.—see Feb. 23 issue —Leg. B. (5508)

BOB MATHIAS STORY, THE—BID—Bob Mathias, Melba Mathias, Ann Doran—Satisfactory sports yarn for the duallers—80m.—see Nov. 3 issue (5502)

BOWERY TO BAGDAD—C—Lee Gorcey, Huntz Hall, Bernard Gorcey—Okeh series entry—64m.—see Nov. 17 issue—Leg.: B—(1.85-1). (5421)

CASE OF THE RED MONKEY — MYMD — Richard Conte, Rona Anderson, Russell Napier—Satisfactory programmer—73½m.—see June 15 issue—(English-made). (5521)

CRY VENGEANCE—MD—Mark Stevens, Martha Hyer, Skip Homier—Okeh programmer—83m.—see Dec. 1 issue—Leg.: B. (5504)

DIAL RED O—MD—Bill Elliott, Keith Larsen, Helene Stanley—Okeh lower half entry—62m.—see March 23 issue. (5509)

FINGER MAN—MD—Frank Lovejoy, Forrest Tucker, Peggie Castle—Satisfactory program entry—82m.—see Aug. 10 issue—Leg.: B. (5519)

HIGH SOCIETY—C—Leo Gorcey, Huntz Hall, Amanda Blake—Average Bowery Boys entry—61m.—see April 6 issue. (5514)

KILLER LEOPARD—AD—Johnny Sheffield, Beverly Garland, Donald Murphy—Routine series offering—70m.—see Nov. 3 issue—(1.85-1). (5412)

LAS VEGAS SHAKEDOWN—MD—Dennis O'Keefe, Coleen Gray, Charles Winninger—Satisfactory programmer—79m.—see June 15 issue—Leg.: B. (5516)

LORD OF THE JUNGLE—MD—Johnny Sheffield, Wayne Morris, Nancy Hale—Average series entry—69m.—see Sept. 21 issue. (5518)

MURDER IS MY BEAT—MY—Paul Langton, Barbara Payton, Robert Shayne—For the lower half—77m.—see Feb. 23 issue—Leg.: B. (5510)

NIGHT FREIGHT—MD—Forrest Tucker, Barbara Britton Keith Larsen—Average programmer—80m.—(1.85-1). (5526)

PHENIX CITY STORY, THE—DOC—John McInitre, Richard Kiley, Kathryn Grant, Edward Andrews—Highly engrossing and exploitable thriller—100m., or 87½m. without prologue—see July 27 issue—Leg.: B—(1.85-1). (5525)

PORT OF HELL—MD—Wayne Morris, Dane Clark, Carole Mathews—Okeh programmer for the duallers—80m. —see Dec. 15 issue. (5505)

SEVEN ANGRY MEN—MD—Raymond Massey, Debra Paget, Jeffrey Hunter—Names and angles will help well-made entry—90m.—see March 23 issue. (5511)

SHOTGUN—OD—Sterling Hayden, Yvonne DeCarlo, Zachary Scott—Satisfactory programmer for the action spots—81m.—see April 6 issue—(Technicolor)—Leg.: B. (5515)

SKABENGA—DOC—Jungle Documentary—Excellent African wild life film—60m.—see Aug. 10 issue—(Eastman Color). (5517)

SPY CHASERS—C—Bowery Boys, Lisa Davis—Average series entry—61m.—see July 13 issue. (5522)

TARGET EARTH—SFD—Richard Denning, Virginia Grey, Richard Reeves—Okeh programmer for the duallers —75m.—see Jan. 12 issue—Leg.: B. (5503)

TONIGHT'S THE NIGHT—C—David Niven, Barry Fitzgerald, Yvonne DeCarlo—Good Irish comedy for the class and art spots—88m.—see Feb. 23 issue—(Made in Ireland)—(Technicolor). (5506)

TREASURE OF RUBY HILL—W—Zachary Scott, Carole Matthews, Barton MacLane—Okeh western for the lower half—71m.—see Feb. 9 issue. (5507)

WARRIORS, THE—COSMD—Errol Flynn, Joanne Dru, Peter Finch—Period meller has angles to help—85m.—see Oct. 5 issue—(Technicolor)—(CinemaScope)—(Made in England). (5523)

WICHITA—W—Joel McCrea, Vera Miles, Lloyd Bridges —Well-made, interesting western—81m.—see July 13 issue—(Print by Technicolor)—(CinemaScope) . (5520)

TO BE REVIEWED OR IN PRODUCTION

BIG TIP OFF, THE—Richard Conte, Constance Smith, Bruce Bennett. (5512)

BOBBY WARE IS MISSING—Neville Brand, Arthur Franz, Walter Reed.

COME ON, THE—Anne Baxter, Sterling Hayden—(SuperScope).

DIG THAT URANIUM—Bowery Boys, Mary Bethe Hughes.

FIRST TEXAN, THE—Joel McCrea, Wallace Ford—(CinemaScope).

FOUR SEASONS, THE—David Wayne, Keenan Wynn, Myrna Dell—(Color)—(Wide-Screen).

FRIENDLY PERSUASION, THE—Gary Cooper, Dorothy McGuire, Marjorie Main—(Eastman Color).

GUN POINT—Fred MacMurray, Dorothy Malone, Walter Brennan, Skippy Homeier—(Technicolor)—(CinemaScope). (5531)

JAIL BUSTERS—Leo Gorcey, Huntz Hall.

NO PLACE TO HIDE—David Brian, Marsha Hunt—(Color by DeLuxe)—(Made in the Philippines).

RETURN OF JACK SLADE, THE—John Ericson, Mari Blanchard, Neville Brand. (5528)

SHACK OUT ON 101—Terry Moore, Frank Lovejoy, Keenan Wynn.

SUDDEN DANGER—Bill Elliott, Beverly Garland, Tom Drake.

THEY CAME FROM ANOTHER WORLD—Kevin McCarthy, Dana Wynter, Carolyn Jones. (5527)

THUNDERSTORM—Linda Christian, Carlos Thompson—(Made in Spain).

TIME SLIP—Gene Nelson, Faith Domergue.

TOUGHEST MAN ALIVE—Dane Clark, Lita Milan, Myrna Dell.

WICKED WIFE, THE—Nigel Patrick, Moira Lister—(English-made).

WORLD WITHOUT END—Hugh Marlowe, Nancy Gates, Rod Taylor—(CinemaScope).

Astor

MASTER PLAN, THE—MYMD—Wayne Morris, Tilda Thamar, Norman Wooland—Okeh programmer for duallers—77m.—see Feb. 23 Issue—(English-made).

Buena Vista

(Walt Disney)

AFRICAN LION, THE—DOC—Highly interesting documentary—73m.—see Aug. 24 issue—(Technicolor).

DAVY CROCKETT, KING OF THE WILD FRONTIER—OD —Fess Parker, Buddy Ebsen—Headed for higher returns—95m.—see June 1 issue—(Technicolor).

LADY AND THE TRAMP—CAR—Highly entertaining Disney cartoon feature—75m.—see May 4 Issue—(Technicolor)—(CinemaScope).

20,000 LEAGUES UNDER THE SEA—MD—Kirk Douglas, James Mason, Paul Lukas, Peter Lorre—High rating Disney feature—122m.—see Dec. 29 Issue—(Technicolor)—(CinemaScope).

VANISHING PRAIRIE, THE—DOC—High rating documentary—75m.—see Aug. 11 issue—(Print by Technicolor).

TO BE REVIEWED OR IN PRODUCTION

GREAT LOCOMOTIVE CHASE, THE—Fess Parker, Jeff Hunter, John Lupton—(Technicolor)—(CinemaScope).

Columbia

(1954-55 releases from 701)

AFFAIRS OF MESSALINA, THE—HISD—Memo Benassi, Maria Felix, Georges Marchal—Import will find slow going—106m.—see Nov. 3 issue—Leg.: B—(Italian-made)—(Dubbed in English). (723)

APACHE AMBUSH—MD—Bill Williams, Tex Ritter, Adele August—For the lower half—68m.—see Sept. 7 issue. (804)

BAMBOO PRISON, THE—MD—Robert Francis, Dianne Foster, Brian Keith—Routine programmer—80m.—see Dec. 15 issue. (731)

BLACK KNIGHT, THE—COS—MD—Alan Ladd, Patricia Medina, Andre Morell—Period meller with Ladd has the angles—85m.—see Nov. 3 Issue—(Technicolor)—(Made in England). (719)

BRING YOUR SMILE ALONG—MU—Frankie Laine, Keefe Brosselle, Constance Towers—Entertaining programmer—83m.—see Sept. 7 issue—(Technicolor). (803)

CANNIBAL ATTACK—MD—Johnny Weissmuller, Judy Walsh, David Bruce—For the lower half—69m.—see Nov. 17 issue. (718)

CELL 2455, DEATH ROW—MD—William Campbell, Kathryn Grant, Marion Carr—Prison meller for lower half —77m.—see April 6 issue. (739)

CHICAGO SYNDICATE—MD—Dennis O'Keefe, Abbe Lane, Zavier Cugat—Satisfactory program entry—86m.—see June 29 issue—Leg.: B. (747)

COUNT THREE AND PRAY—D—Van Heflin, Jeanne Woodward, Phil Carey—Well-made entry has angles—102m — see Oct. 19 issue — (Technicolor) — (CinemaScope). (811)

CREATURE WITH THE ATOM BRAIN—MD—Richard Denning, Angela Stevens, S. John Launer—Okeh programmer—70m.—see June 29 issue. (746)

DEVIL GODDESS—MD—Johnny Weissmuller, Angela Stevens, Selmer Jackson—Mediocre entry for the action spots—70m.—see Sept. 7 issue. (805)

DUEL ON THE MISSISSIPPI—MD—Lex Barker, Patricia Medina, Warren Stevens—Okeh for lower half—72m. —see Oct. 5 issue—(Technicolor). (808)

END OF THE AFFAIR, THE—D—Deborah Kerr, Van Johnson,. John Mills—Fair romantic drama—106m.—see April 20 issue—(Made in England). (724)

FOOTSTEPS IN THE FOG—D—Stewart Granger, Jean Simmons, Bill Travers—Average programmer—90m.—see Sept. 7 issue—(Technicolor)—(Made in England). (802)

5 AGAINST THE HOUSE—MD—Guy Madison, Kim Novak, Brian Keith—Interesting meller—84m.—see May 18 issue—Leg.: B. (742)

GUN THAT WON THE WEST, THE—W—Dennis Morgan, Richard Denning, Paula Raymond—Satisfactory action programmer—71m.—see Sept. 7 issue—(Technicolor). (809)

IT CAME FROM BENEATH THE SEA—MD—Kenneth Tobey, Faith Domergue, Donald Curtis—Exploitation entry has angles—80m.—see June 29 Issue. (732)

JUNGLE MOON MEN—MD—Johnny Weissmuller, Jean Byron, Bill Henry—For the lower half—70m.—see April 6 issue. (744)

LONG GRAY LINE, THE—BID—Tyrone Power, Maureen O'Hara, Robert Francis—High rating entry—138m.—see Feb. 9 issue—(Technicolor)—(CinemaScope). (736)

MAN FROM LARAMIE, THE—W—James Stewart, Arthur Kennedy, Cathy O'Donnell—High rating western—104m.—see Sept. 7 issue—(Technicolor)—(CinemaScope). (801)

MASTERSON OF KANSAS—W—George Montgomery, Nancy Gates, James Griffith—Okeh program western —73m.—see Dec. 1 issue—(Technicolor). (729)

MY SISTER EILEEN—MUC—Janet Leigh, Betty Garrett, Jack Lemmon, Robert Fosse—Highly amusing entry—108m.—see Sept. 21 issue—Leg.: B—(Technicolor)——(CinemaScope). (810)

NEW ORLEANS UNCENSORED—MD—Arthur Franz, Beverley Garland, Helene Stanton—Okeh programmer—76m.—see Feb. 23 issue. (730)

NIGHT HOLDS TERROR, THE—MD—Jack Kelly, Hildy Parks, Vince Edwards—Well-made, suspensful entry 86m.—see Sept. 7 issue—Leg.: B. (807)

PETTY GIRL, THE—CMU—Robert Cummings, Joan Caulfield, Elsa Lanchester—Reissue should do okeh—87m. —see June 15 issue. (745)

PHFFFT—C—Judy Holliday, Jack Lemmon, Jack Carson, Kim Novak—Entertaining comedy has names to help —91m.—see Nov. 3 issue—Leg.: B. (715)

PIRATES OF TRIPOLI—MD—Paul Henreid, Patricia Medina, Paul Newland—For the duallers—78m.—see Feb. 9 issue—(Technicolor). (706)

PRIZE OF GOLD, A—MD—Richard Widmark, Mai Zetterling, Nigel Patrick—Interesting meller—98m.—see May 18 Issue—Leg: B—(Color by Technicolor)—(Made In England and Germany). (738)

QUEEN BEE—MD—Joan Crawford, Barry Sullivan, John Ireland—Melodrama has many angles, particularly for women—95m.—see Oct. 19 Issue—Leg.: B. (819)

RETURN OF OCTOBER—C—Glen Ford, Terry Moore, Dame May Whitty—Names may help reissue—89m.—see April 6 Issue. (733)

KEY

Leg. is the symbol for the Catholic Legion of Decency ratings included in cases where the pictures are classified as either objectionable in part (B) or condemned (C). Films without a Legion of Decency rating are either found unobjectionable or unclassified by the Legion.

Abbreviations following titles indicate type of picture.

AD—Adventure drama
ACD—Action drama
BID—Biographical drama
BIDMU—Biographical drama with music
BUR—Burlesque
C—Comedy
CAR—Cartoon feature
CD—Comedy drama
CDMU—Comedy drama musical
CMU—Comedy musical
COMP—Compilation
COSMD—Costume melodrama
D—Drama
DMU—Dramatic musical
DOC—Documentary
ED—Educational feature
F—Farce
FAN—Fantasy
FANMU—Fantasy musical
HISD—Historical drama
MD—Melodrama
MUC—Musical comedy
MU—Musical
MUW—Musical western
MY—Mystery
MYC—Mystery comedy
MYD—Mystery drama
MYMD—Mystery melodrama
NOV—Novelty
OPC—Operatic comedy
OPD—Operatic drama
OD—Outdoor drama
OMD—Outdoor melodrama
ROMC—Romantic comedy
ROMCMU—Romantic comedy musical
ROMD—Romantic drama
SAT—Satire
SFD—Science fiction drama
TRAV—Travelogue
W—Western

SEMINOLE UPRISING—MD—George Montgobery, Karin Booth, William Fawcett—Average lower half entry 74m.—see May 4 issue—(Technicolor). (743)

SPECIAL DELIVERY—CD—Joseph Cotton, Eva Bartok, Niall MacGinnis—Okeh program entry—86m.—see Sept. 7 issue—(Made in Germany). (806)

TEEN-AGE CRIME WAVE—MD—Tommy Cook, Mollie McCart, Sue England—Exploitable action meller for the lower half—77m.—see Oct. 19 issue—Leg.: B. (824)

TEN WANTED MEN—W—Randolph Scott, Alfonso Bedoya, Donna Martell—Western has action and angles—80m.—see Feb. 9 issue—Leg.: B—(Technicolor). (725)

THEY ALL KISSED THE BRIDE—C—Joan Crawford, Melvyn Douglas, Roland Young—Reissue has names to sell—86m.—see June 15 issue. (741)

THREE FOR THE SHOW—MUC—Betty Grable, Jack Lemmon, Marge and Gower Champion—Entry has some angles—91m.—see March 9 issue—(Technicolor)—(CinemaScope)—Leg.: B. (737)

TIGHT SPOT—MD—Ginger Rogers, Edward G. Robinson, Brian Keith—Interesting meller with names to help—97m.—see April 6 issue. (728)

VIOLENT MEN, THE—WMD—Glenn Ford, Barbara Stanwyck, Edward G. Robinson—Well-made action yarn—96m.—see Dec. 29 issue—(Technicolor)—(CinemaScope). (735)

WOMEN'S PRISON—MD—Ida Lupino, Jan Sterling, Cleo Maore—Exploitable prison yarn—80m.—see Feb. 9 issue—Leg.: B. (726)

WYOMING RENEGADES—W—Phil Carey, Gene Evans, Martha Hyer—Average western for the duallers—73m.—see March 9 issue—(Technicolor). (727)

TO BE REVIEWED OR IN PRODUCTION

BATTLE STATIONS—John Lund, William Bendix, Keefe Brasselle.

BIG SHOCK, THE—Frank Lovejoy, Mari Blanchard, Richard Denning.

BLACKJACK KETCHUM, DESPERADO—Howard Duff, Victor Jory, Margaret Fields.

EDDY DUCHIN STORY, THE—Tyrone Power, James Whitmore, Kim Novak (Technicolor)—(CinemaScope).

44 SOHO EQUARE—Faith Domergue, Lee Patterson—(English-made).

GAMMA PEOPLE—Paul Douglas, Patricia Medina.

HOUSTON STORY, THE—Gene Barry, Edward Arnold, Barbara Hale.

INSIDE DETROIT—Pat O'Brien, Dennis O'Keefe, Margaret Field.

INVASION BY FLYING SAUCERS—Hugh Marlowe, Joan Taylor, Donald Curtis.

JOE MACBETH—Paul Douglas, Ruth Roman—(English-made).

JUBAL—Glenn Ford, Aldo Ray, Ernest Borgnine—(Technicolor)—(CinemaScope).

LAST FRONTIER—Anne Bancroft, Victor Mature, Guy Madison—(Technicolor)—(CinemaScope).

MY GUN COMMANDS—Randolph Scott, Angela Lansbury, Jean Parker.

OVER-EXPOSED—Cleo Moore, Richard Crenna, Raymond Greenleaf.

1984—Edmond O'Brien, Jan Sterling, Michael Redgrave—(English-made).

PICNIC—William Holden, Rosalind Russell, Kim Novak—(Technicolor)—(CinemaScope).

PRISONER, THE—Alec Guinness, Jack Hawkins, Jeanette Stark—(Made in England).

SAFARI—Victor Mature, Janet Leigh—(Technicolor)—(CinemaScope)—(Made in Africa).

STORM CENTER—Bette Davis, Kim Hunter, Brian Keith.

SURVIVORS TWO—Jose Ferrer, Trevor Howard, Victor Madden—(Technicolor)—(CinemaScope)—(Made in Portugal).

TAMBOURINE—Jane Russell, Cornell Wilde—(Technicolor)—(CinemaScope).

THE WAY WE ARE—Joan Crawford, Cliff Robertson, Vera Miles.

THREE STRIPES IN THE SUN—Aldo Ray, Mitsuko Kimura, Phil Carey—(Made in Japan).

DCA

(Distributors Corporation Of America)

ANIMAL FARM—CAR.—Produced and directed by John Halas and Joy Batchelor—Cartoon feature excellent for art spots—73m.—(Technicolor)—(English-made)—(De Rochemont).

HUNTERS OF THE DEEP—DOC—Produced by Tom Gries; narrated by Dan O'Herlihy—64m.—see Jan. 26 issue—(Color).

I AM A CAMERA—CD—Julie Harris, Laurence Harvey, Shelly Winters—Uneven filmization of play will have some appeal for art houses and sophisticated audiences—98m.—see Aug. 10 issue—Leg.: C—(English-made).

LONG JOHN SILVER—AD—Robert Newton, Connie Gilchrist, Kit Taylor—Pirate yarn is well-made and has angles for selling—109m.—see Feb. 9 issue—(Deluxe color)—(CinemaScope)—(Made in Australia).

STRANGER'S HAND, THE—MD—Richard Basehart, Trevor Howard, Alida Valli—Interesting suspense meller—86m.—see Feb. 23 issue—(Filmed in Italy).

Filmakers

CRASHOUT—MD—William Bendix, Beverly Michaels, Arthur Kennedy—Prison-break meller sustains interest—90m.—see March 23 issue

MAD AT THE WORLD—MD—Frank Lovejoy, Keefe Brasselle, Cathy O'Donnell—Okeh exploitation entry—71m.—see June 15 issue.

TO BE REVIEWED OR IN PRODUCTION

BATTLE HELL—Wendell Corey, Mickey Rooney—(SuperScope).

IFE

(All films are Italian-made)

GREEN MAGIC—DOC—Good documentary—Produced by Leonardo Bonzi on his South American expedition—85m.—see May 4 issue—(Ferraniacolor)—(Filmed in South America)—(English narration).

LOVE IN THE CITY—COMP—Produced by Cesare Zavattini, Ricardo Ghione and Marco Ferreri—Highly exploitable and novel entry for art spots—90m.—see April 20 issue—(Italian-made)—(English titles and narration)—Leg.: "B."

MADEMOISELLE GOBETTE—F—Silvana Pampanini, Aroldo Tieri, Luiga Pavese—Okeh import for art and specialty spots—78m.—see Feb. 23 issue—(English titles)—Leg.: C.

MADDELENA—D—Marta Toren, Gino Cervi, Charles Vanel—For art and specialty houses—90m.—see Sept. 7 issue—Leg.: B—(Italian-made)—(English titles).

THEODORA, SLAVE EMPRESS—MD—Gianna Maria Canale, George Marchal, Renate Baldini—Spectacle has the angles—88m.—see Dec. 1 issue—Leg.: B—(Italian-made)—(English dialogue)—(PatheColor).

TOO YOUNG FOR LOVE—D—Marina Vlady, Michel Beck, Fernand Gravet—Good import for the art spots—88m.—see April 6 issue—Leg.: B—(Italian-French made)—(Dubbed in English).

WAYWARD WIFE, THE—D—Gina Lollobrigida, Gabriele Ferzetti, Alda Mangini—Interesting drama with Lollobrigida name to help—91m.—see April 20 issue—Italian-made)—(Dubbed in English)—Leg.: "B."

TO BE REVIEWED OR IN PRODUCTION

CITY STANDS TRIAL, A—Silvana Pampanini, Amedeo Nazzari, Eduardo Cianelli—(Dubbed in English)—Leg.: B.

NEAPOLITAN CAROUSEL—Sophia Loren, Marjorie Tallchief, Yvette Chauvire—(Pathe Color).

HUSBAND FOR ANNA, A—Silvana Pampanini, Massimo Girotti, Amedeo Nazzari—(Dubbed in English)—(105m.).

OUTLAW GIRL—Silvana Mangano, Amedeo Nazzari—(Dubbed in English)—Leg.: B.

VOICE OF SILENCE—Rossana Podesta, Cosetta Greco, Aldo Fabrizi—(Dubbed in English).

Lippert

(1954-55 releases from 5401)

Numerals in brackets indicate maximum aspect ratio in which features can be projected)

AIR STRIKE—MD—Richard Denning, Gloria Jean, Don Haggerty—Fair lower half entry—67m.—see Sept. 7 issue. (5413)

BLACK PIRATES, THE—MD—Anthony Dexter, Martha Roth, Lon Chaney—For the lower half—74m.—see March 9 issue—(Ansco Color)—(Made in El Salvador). (5407)

DEADLY GAME—MD—Lloyd Bridges, Simone Silva, Finlay Currie—For the lower half—63m.—see Jan. 12 issue (Made in Spain and England). (5402)

KING DINOSAUR—MD—Bill Bryant, Wanda Curtis, Douglas Henderson—Fair lower half entry—59m.—see Aug. 10 issue. (5418)

LONESOME TRAIL, THE—W—Wayne Morris, John Agar, Margia Dean—Lower half filler—73m.—see Sept. 7 issue. (5416)

RACE FOR LIFE, A—MD—Richard Conte, Mari Aldon, George Coulouris—For the programmers—68m.—see Jan. 26 issue—(English-made). (5403)

SIEGE, THE—MD—Aurora Bautista, Fernando Rey, Virgilie Teixeira—For the lower half—63m.—see Dec. 15 issue—(Spanish-made)—(Dubbed in English). (5323)

SILENT RAIDERS, THE—MD—Richard Bartlett, Earle Lyon, Jeannette Bordeaux—For the lower half—65m.—see Dec. 15 issue—(English-made). (5404)

SILVER STAR, THE—W—Edgar Buchanan, Marie Windsor, Lon Chaney, Earl Lyon—Fair western—75m.—see April 6 issue. (5411)

SIMBA—MD—Dirk Bogarde, Donald Sinden, Virginia McKenna—High rating thriller—98½m.—see Sept. 21 issue—(English-made)—(Filmed partly in Africa). (5421)

THEY WERE SO YOUNG—MD—Scott Brady, Johanna Matz, Raymond Burr—Exploitation entry can be sold—78m.—see Feb. 9 issue—(Filmed in Germany)—Leg.: B. (5406)

TO BE REVIEWED OR IN PRODUCTION

GLASS TOMB, THE—John Ireland, Honor Blackman—(English-made). (5409)

PHANTOM OF THE JUNGLE—Jon Hall, Anne Gwynne, Ray Montgomery. (5414)

THUNDER OVER SANGOLAND—Jon Hall, Marjorie Lord. (5415)

Metro

(1954-55 releases from 501)

ANCHORS AWEIGH—CMU—Frank Sinatra, Kathryn Grayson, Gene Kelly—Reissue has names to sell—139m.—see Feb. 9 issue—(Technicolor). (520)

ASPHALT JUNGLE, THE—MD—Sterling Hayden, Louis Calhern, Jean Hagen—Reissue has the names and angles—112m.—see Dec. 29 issue—(1.75-1)—(Reissue). (514)

ATHENA—CMU—Jane Powell, Debbie Reynolds, Edmund Purdom, Vic Damone—Names should help this offbeat comedy musical—96m.—see Nov. 17 issue—(Eastman Color)—(Print by Technicolor)—(1.75-1). (507)

BAD DAY AT BLACK ROCK—D—Spencer Tracy, Robert Ryan, Anne Francis—Well-made drama has the names—81m.—see Dec. 15 issue—(Eastman color)—(CinemaScope). (515)

BAR SINISTER, THE (Wildfire)—CD—Jeff Richards, Jarma Lewis, Edmund Gwenn—Amusing entry of dogs and people—88m.—see Sept. 7 issue—(Eastman Color)—(CinemaScope).

BATTLEGROUND—D—Van Johnson, John Hodiak, Ricardo Montalban—World War II reissue has names to help—117m.—see Dec. 29 issue—(1.33-1)—(Reissue). (513)

BEDEVILLED—D—Anne Baxter, Steve Forrest, Robert Christopher—Slow moving drama will need plenty of help—85m.—see April 20 issue—(Made in France)—(Eastman color)—(CinemaScope). (523)

BLACKBOARD JUNGLE—D—Glenn Ford, Anne Francis, Louis Calhern—High rating entry on juvenile delinquency—101m.—see March 9 issue. Leg.: B. (521)

CAMILLE—D—Greta Garbo, Robert Taylor, Lionel Barrymore—Good reissue for art houses or regulation spots—110m.—see May 4 issue. (524)

COBWEB, THE—D—Richard Widmark, Laureen Bacall, Charles Boyer, Lillian Gish—Highly interesting entry about a mental sanitarium, its patients and its personnel — 124m. — see June 15 issue — (Eastman Color)—(CinemaScope). (531)

CREST OF THE WAVE—D—Gene Kelly, Jeff Richards, John Justin—Moderate programmer—90m.—see Nov. 17 issue—(Made in England)—(1.75-1). (511)

DEEP IN MY HEART—BIOMU—Jose Ferrer, Merle Oberon, Helen Traubel—High rating—132m.—see Dec. 1 issue—Leg.: B—(Eastman Color)—(Print by Technicolor)—(1.75-1). (512)

GLASS SLIPPER, THE—FANMU—Leslie Caron, Michael Wilding, Keenan Wynn—Entertaining entry—94m.—see Feb. 23 issue—(Eastman Color). (522)

GREEN DOLPHIN STREET — ROMD — Lana Turner, Van Heflin, Donna Reed, Richard Hart—Names should put this reissue across—141m.—see Oct. 5 issue—(Reissue). (606)

GREEN FIRE—MD—Stewart Granger, Grace Kelly, Paul Douglas—Interesting meller has the angles—100m.—see Dec. 29 issue—(Eastman Color)—(Made in South America)—(CinemaScope). (516)

HIT THE DECK—MUC—Jane Powell, Tony Martin, Debbie Reynolds—Entertaining musical entry — 112m. — see March 9 issue—Leg.: B—(Eastman Color)—(CinemaScope). (519)

INTERRUPTED MELODY—BIDMU—Glenn Ford, Eleanor Parker, Roger Moore—Well made entry has angles—106m.—see April 6 issue—(Eastman Color)—(CinemaScope). (529)

IT'S ALWAYS FAIR WEATHER—MU—Gene Kelly, Dan Dailey, Cyd Charisse, Michael Kidd—High rating musical—102m.—see Sept. 7 issue—(Eastman Color)—(CinemaScope). (601)

JUPITER'S DARLING — CDMU — Esther Williams, Howard Keel, Marge and Gower Champion — Entertaining entry has the angles—96m.—see Jan. 26 issue—(Eastman color)—(CinemaScope). (518)

KING'S THIEF, THE—MD—Ann Blyth, Edmund Purdom, David Niven, George Sanders—Period piece for program has names to assist—78m.—see July 27 issue—(Eastman Color)—(CinemaScope). (532)

LAST TIME I SAW PARIS, THE—D—Elizabeth Taylor, Van Johnson, Donna Reed—Well made drama has names to make the difference—116m.—see Nov. 17 issue—(Technicolor)—(1.75-1). (510)

LOVE ME OR LEAVE ME—BIDMU—Doris Day, James Cagney, Cameron Mitchell—High rating musical should hit the better money—122m.—see June 1 issue—Leg: B—(Eastman Color)—(CinemaScope). (527)

MANY RIVERS TO CROSS—ODCD—Robert Taylor, Eleanor Parker, Victor McLaglen—Offbeat outdoor show has names and amusing angles—92m.—see Feb. 9 issue—Leg.: B—(Eastman Color)—(Cinemascope). (517)

MARAUDERS, THE—OMD—Dan Duryea, Jeff Richards, Keenan Wynn, Jarma Lewis—Good programmer—81m.—see April 20 issue—Leg.: B—(Eastman color)—(Print by Technicolor). (526)

MOONFLEET—MD—Stewart Granger, Viveca Lindfors, George Sanders, Joan Greenwood—Interesting meller with angles to help—89m.—see May 18 issue—Leg.: B—(Eastman Color)—(CinemaScope). (528)

PHILADELPHIA STORY, THE—CD—Cary Grant, Katharine Hepburn, James Stewart, Ruth Hussey—Names will help reissue—112m.—see Oct. 5 issue—(Reissue). (605)

PRODIGAL, THE—MD—Lana Turner, Edmund Purdom, Louis Calhern—Highly interesting and entertaining entry—114m.—see April 16 issue—Leg.: B—(Eastman color)—(CinemaScope). (525)

QUENTIN DURWARD—COSMD—Robert Taylor, Kay Kendall, Robert Morley—Entertaining entry—101m.—see Oct. 19 issue—(Eastman Color)—(CinemaScope)—(Made in England). (607)

SCARLET COAT, THE—HISD—Cornel Wilde, Michael Wilding, George Sanders, Anne Francis—Interesting meller on American Revolution—101m.—see June 29 issue—(Eastman Color)—(CinemaScope). (533)

SVENGALI—D—Hildegarde Neff, Donald Wolfit, Terence Morgan—For art and specialty spots—82m.—see Oct. 5 issue—(Eastman Color)—(English-made) — (1.75-1). (602)

TARZAN ESCAPES—AD—Johnny Weissmuller, Maureen O'Sullivan—Tarzan reissue is adequate for the action houses—89m.—see Nov. 3 issue. (509)

TARZAN THE APE MAN—AD—Johnny Weissmuller, Neil Hamilton, Maureen O'Sullivan—Reissue will depend on name draw—102m.—see Sept. 7 issue—Leg.: B. (508)

TRIAL—D—Glenn Ford, Dorothy McGuire, Arthur Kennedy, Katy Jurado—High rating, powerful dramatic fare—105m.—see Sept. 7 issue. (604)

WILDFIRE—see Bar Sinister, The

WIZARD OF OZ, THE—FANMU—Judy Garland, Frank Morgan, Ray Bolger, Bert Lahr—Should click as reissue—101m.—see June 29 issue—(Technicolor). (530)

TO BE REVIEWED OR IN PRODUCTION

BOHWANI JUNCTION—Ava Gardner, Stewart Granger, William Travers—(Color)—(CinemaScope)—(Made in Pakistan and England).

DIANE—Lana Turner, Pedro Armendariz—(Eastman Color)—(CinemaScope).

FEARFUL DECISION—Glenn Ford, Donna Reed, Juano Hernandez—(Wide-Screen).

FORBIDDEN PLANET—Walter Pidgeon, Anne Francis, Leslie Nielson—(Color)—(CinemaScope).

FOREVER, DARLING—Lucille Ball, Desi Arnaz, James Mason, Louis Calhern—(Eastman Color)—(CinemaScope).

GABY—Leslie Caran, John Kerr—(Color)—(CinemaScope).

GUYS AND DOLLS—Marlon Brando, Jean Simmons, Frank Sinatra—(Eastman Color)—(CinemaScope)—(Goldwyn). (614)

I'LL CRY TOMORROW—Susan Hayward, Richard Conte, Eddie Albert.

INVITATION TO THE DANCE—Gene Kelly, Igor Youskevitch, Claire Sombert, Tamara Toumanova—94m.—(Technicolor)—(Made in England).

KISMET—Howard Keel, Ann Blyth, Vic Damone—(Eastman Color)—(CinemaScope).

LAST HUNT, THE—Robert Taylor, Stewart Granger, Anne Bancroft—(Eastman Color)—(CinemaScope).

LUST FOR LIFE—Kirk Douglas, Anthony Quinn, Pamela Brown—(AnscoColor)—(CinemaScope).

MEET ME IN LAS VEGAS—Dan Dailey, Cyd Charisse, Paul Henreid—(Ansco Color)—(CinemaScope).

SWAN, THE—Grace Kelly, Louis Jourdan, Alec Guinness—(Color)—(CinemaScope).

TENDER TRAP, THE—Frank Sinatra, Debbie Reynolds, David Wayne—(Eastman Color)—(CinemaScope). (608)

TRIBUTE TO A BAD MAN—James Cagney, Irene Pappas, Robert Francis—(Eastman Color)—(CinemaScope).

Paramount

(1954-55 releases from 5400;
1955-56 releases from 3500)

BRIDGES AT TOKO-RI, THE—D—William Holden, Grace Kelly, Frederic March, Mickey Rooney—Well-made, interesting entry—103m.—see Jan. 12 issue—(Technicolor). (5405)

CONQUEST OF SPACE—SFD—Walter Brooke, Eric Fleming, Joan Shawlee—Space thriller will please science-fiction fans and the younger set—80m.—see April 20 issue—(Technicolor)—Leg.: "B." (5407)

COUNTRY GIRL, THE—D—Bing Crosby, Grace Kelly, William Holden—High rating drama—104m.—see Dec. 15 issue. (5409)

DESPERATE HOURS, THE—D—Humphrey Bogart, Fredric March, Martha Scott—High rating suspense entry—112m.—see Sept. 21 issue—(VistaVision). (5509)

FAR HORIZONS, THE—MD—Fred MacMurray, Charlton Heston, Donna Reed—Interesting programmer—108m.—see June 1 issue—(Technicolor)—(VistaVision). (5412)

GIRL RUSH, THE—MUC—Rosalind Russel, Fernando Lamas, Eddie Albert, Gloria De Haven—Moderately entertaining musical—85m.—see Sept. 7 issue—Leg.: B—(Technicolor)—(VistaVision). (5501)

HELL'S ISLAND—MD—John Payne, Mary Murphy, Francis L. Sullivan—Fair programmer—84m.—see May 18 issue—Leg.: B—(Technicolor)—(VistaVision). (5411)

LUCY GALLANT—ROMD—Jane Wyman, Charlton Heston, Claire Trevor, Thelma Ritter—Interesting and well-made entry—104m.—see Oct. 19 issue—(Technicolor)—(VistaVision). (5504)

MAMBO—MD—Silvana Mangano, Vittoria Gassman, Shelley Winters—Meller has angles to sell—94m.—see April 6 issue—(Made in Italy)—Leg.: B. (5406)

RUN FOR COVER—OD—James Cagney, Viveca Lindfors, John Derek—Interesting outdoar drama has names to sell—93m.—see April 6 issue—(Technicolor)—(VistaVision). (5410)

SEVEN LITTLE FOYS, THE—CMU—Bob Hope, Milly Vitale, George Tobias—Top Hope entry headed for higher grasses—95m.—see June 15 issue—(Technicolor)—(VistaVision). (5413)

STRATEGIC AIR COMMAND—MD—James Stewart, June Allyson, Frank Lovejoy—Well made yarn of present-day air force—114m.—see April 6 issue—(Technicolor)—(VistaVision). (5425)

THREE RING CIRCUS—C—Dean Martin, Jerry Lewis, Joanne Dru, Zsa Zsa Gabor—Team draw will make the difference—104m.—see Nov. 3 issue—(Technicolor)—(VistaVision)—(PS). (5404)

TROUBLE WITH HARRY, THE—C—Edmund Gwenn, John Forsythe, Shirley MacLaine—Off-beat Hitchcock entry is amusing—99m.—see Oct. 19 issue—(Technicolor)—(VistaVision)—(PS).

TO CATCH A THIEF—MYC—Cary Grant, Grace Kelly, Jessie Royce Landis—High rating entertainment—106m.—see Sept. 7 issue—(Technicolor)—(VistaVision)—(Made in France). (5502)

ULYSSES—MD—Kirk Douglas, Slyvana Mangano, Anthony Quinn—Filmization of epic work has angles for regulatian as well as art and specialty spots—104m.—see Sept. 7 issue—(Print by Technicolor)—(Made In Italy)—(English-dubbed). (5503)

WE'RE NO ANGELS—C—Humphrey Bogart, Aldo Ray, Joan Bennett, Basil Rathbone—Highly amusing comedy—105m.—see June 29 Issue—(Technicolor)—(VistaVison). (5414)

WHITE CHRISTMAS—CMU—Denny Kaye, Rosemary Clooney, Bing Crosby, Vera-Ellen—Reissue has names to sell—120m.—see Oct. 19 issue—(Technicolor)—(VistaVision). (5429)

YOU'RE NEVER TOO YOUNG—C—Dean Martin, Jerry Lewis, Diana Lynn, Nina Foch—Better Martin and Lewis comedy—102m.—see Sept. 7 issue—(Color by Technicolor)—(VistaVision). (5515)

TO BE REVIEWED OR IN PRODUCTION

ANYTHING GOES—Bing Crosby, Jeanamire, Donald O'Connor—(Technicolor)—(VistaVision).

ARTISTS AND MODELS—Dean Martin, Jerry Lewis, Shirley MacLaine—(Technicolor)—(VistaVision).

BIRDS AND THE BEES, THE—George Gobel, Mitzi Gaynor, David Niven—(Technicolor)—(VistaVision).

COURT JESTER, THE—Danny Kaye, Glynis Johns, Basil Rathbone—(Technicolor)—(VistaVision)—(PS).

MAN WHO KNEW TOO MUCH, THE—James Stewart, Doris Day, Chris Olson—(Technicolor)—(VistaVision)—(Made in Morocco).

PROUD AND THE PROFANE, THE—William Holden, Deborah Kerr, Dewey Martin, Thelma Ritter—(VistaVision).

MOUNTAIN, THE—Robert Wagner, Spencer Tracy, Claire Trevor—(Technicolor)—(VistaVision)—(Made in France).

ROSE TATTOO, THE—Burt Lancaster, Anna Magnani, Marisa Pavan—(VistaVision).

SCARLET HOUR, THE—Carol Ohmart, Tom Tryon, Elaine Stritch—(VistaVision).

TEN COMMANDMENTS, THE—Charlton Heston, Yul Brynner, Anne Baxter—(Technicolor)—(VistaVision)—(Made in Egypt)—(PS).

THAT CERTAIN FEELING—Bob Hope, George Sanders, Eva Marie Saint, Pearl Bailey—(Technicolor)—(VistaVision).

VAGABOND KING, THE—Kathryn Grayson, William Prince, Rita Moreno—(Technicolor)—(VistaVision).

WAR AND PEACE—Audrey Hepburn, Henry Fonda, Mel Ferrer—(Technicolor)—(VistaVision)—(Made in Italy).

RKO

(1954-55 releases from 501)

AMERICANO, THE—OMD—Glenn Ford, Frank Lovejoy, Ursula Theiss—Satisfactory outdoor action meller—85m.—see Jan. 12 issue—(Technicolor)—(Filmed in Brazil)—Leg.: B. (509)

BENZAZI—MD—Richard Conte, Victor McLaglen, Richard Carlson, Mala Powers—For the lower half—79m.—see Oct. 19 issue—(SuperScope). (516)

BERLIN EXPRESS—MD—Merle Oberon, Robert Ryan, Paul Lukas—Names should help reissue—86m.—see April 20 issue. (574)

BIG STREET, THE—CD—Henry Fonda, Lucille Ball, Agnes Moorehead—Names should help reissue—88m.—see June 15 issue. (577)

BRINGING UP BABY—C—Katharine Hepburn, Cary Grant, Charlie Ruggles—Reissue has names to help—102m.—see May 18 issue. (575)

CATTLE QUEEN OF MONTANA—W—Barbara Stanwyck, Ronald Reagan, Gene Evans—Western has names to help—88m.—see Dec. 1 issue—(Technicolor). (505)

ESCAPE TO BURMA—MD—Barbara Stanwyck, Robert Ryan, David Farrar—Average programmer has names ta help—87m.—see April 20 issue—(Technicolor)—(SuperScope). (512)

HANSEL AND GRETEL—NOV—Voices of Anna Russell, Mildred Dunnock, Frank Rogier—Puppet entry is packed with selling angles—75m.—see Oct. 6 Issue—(Technicolor). (508)

I REMEMBER MAMA—CD—Irene Dunne, Barbara Bel Geddes, Phillip Dorn—Reissue shauld click—119m.—see May 18 issue. (576)

INFORMER, THE—MD—Victor McLaglen, Heather Angel, Preston Foster—Reissue of film classic should do okeh—92m.—see April 20 issue. (573)

PEARL OF THE SOUTH PACIFIC—AD—Dennis Morgan, Virginia Mayo, David Farrar—Okeh programmer—86m.—see July 13 issue—(Technicolor)—(SuperScope). (515)

QUEST FOR THE LOST CITY—DOC—Dana and Ginger Lamb—Interesting Documentary—60m.—see Jan. 12 issue—(Color)—(Made in Guatemala). (510)

RAGE AT DAWN—W—Randolph Scott, Forrest Tucker, Mala Powers—Better than average western—87m.—see March 23 issue—(Technicolor). (511)

SON OF SINBAD—CD—Dale Robertson, Sally Forrest, Lili St. Cyr, Vincent Price—Entry has angles and femmes—88m.—see July 27 issue—Leg.: C—(Technicolor)—(SuperScope)—(1.75-1). (513)

TARZAN'S HIDDEN JUNGLE—MD—Gordon Scott, Vera Miles, Peter Van Eyck—Average series entry—73m.—see March 9 issue. (507)

TENNESSEE'S PARTNER—ACD—John Payne, Ronald Reagan, Rhonda Fleming—Okay program entry—87m.—see Oct. 5 issue—Leg. B—(Technicolor)—(SuperScope). (602)

TREASURE OF PANCHO VILLA, THE—ACD—Rory Calhoun, Shelley Winters, Gilbert Roland—Good programmer—96m.—see Oct. 5 issue—(Technicolor)—(SuperScope)—(Made in Mexico). (601)

UNDERWATER—MD—Jane Russell, Gilbert Roland, Richard Egan—Interesting, well-made melodrama—99m.—see Jan. 26 issue—(Technicolor)—(SuperScope). (506)

WAKAMBA—OD—Edgar M. Queeny African Documentary—Off beat entry for the art spots and for the lawer half in regular houses—65m.—see July 27 Issue—(Technicolor). (514)

TO BE REVIEWED OR IN PRODUCTION

ALISON—Terry Moore, Robert Beatty, William Sylvester—(English-made).

BRAVE ONE, THE—Michel Ray, Joi Lansing—(Technicolor)—(CinemaScope).

CONQUEROR, THE—John Wayne, Susan Hayward, Pedro Armendariz—(Technicolor)—(CinemaScope).

GLORY—Margaret O'Brien, Walter Brennan, Charlotte Greenwood—(Technicolor)—(Superscope).

JET PILOT—John Wayne, Janet Leigh, J. C. Flippen—119m.—(Technicolor)—(CinemaScope).

SLIGHTLY SCARLET—John Payne, Rhonda Fleming, Arlene Dahl—(Technicolor)—(Superscope).

TEXAS LADY—Claudette Colbert, Barry Sullivan—(Technicolor)—(Superscope).

WAY OUT, THE—Gene Nelson, Mona Freeman—(Made in England).

Republic

(1954-55 releases from 5400)

AFRICAN MANHUNT—MD—Myron Healey, Karen Booth, John Kellogg—For the lower half—65m.—see April 20 issue. (5430)

ATOMIC KID, THE—C—Mickey Rooney, Robert Strauss, Elaine Davis—Okeh for the duallers—86m.—see Dec. 15 issue—(1.85-1). (5314)

CAROLINA CANNONBALL—C—Judy Canova, Andy Clyde, Ross Elliott—Fair programmer—74m.—see Jan. 26 Issue. (5326)

CITY OF SHADOWS—MD—Victor McLaglen, Kathleen Crowley, Anthany Caruse—For the lawer half—69m.—see June 29 Issue. (5436)

DAY TO REMEMBER, A—C—Joan Rice, Donald Sindon, Odile Versois, Stanley Holloway—Interesting art house offering—72m.—see May 18 issue—(English-made)—(Rank). (5433)

DIVIDED HEART, THE—D—Cornell Borchers, Yvonne Mitchell, Armin Dahlen, Alexander Knox—Well made entry for art and specialty spots—89m.—see Aug. 24 issue—(English-made). (5408)

DOCTOR IN THE HOUSE—C—Dirk Bogarde, Muriel Pavlow, Kenneth More—Light hearted import shauld have wide appeal—92m.—see March 9 Issue—(English-made)—(Technicolor). (5401)

DON JUAN'S NIGHT OF LOVE—MD—Raf Vallone, Silvana Pampanini, Michele Philippe—Uneven import with some selling angles—71m.—see June 29 issue—(Italian-made)—(Dubbed in English). (5435)

DOUBLE JEOJARDY—MD—Rod Cameron, Gale Robbins, Allison Hayes, Jack Kelly—For the lower half—70m.—see July 27 issue. (5437)

ETERNAL SEA, THE—BIOD—Sterling Hayden, Alexis Smith, Dean Jagger—Good service film—103m—see April 20 issue. (5405)

HELL'S OUTPOST—MD—Rod Cameron, Joan Leslie, John Russell—Okeh programmer—90m.—see Dec. 29 issue—Leg.: B. (5315)

I COVER THE UNDERWORLD—MD—Sean McClory, Joanne Jordan, Ray Middleton—For the lower half—70m.—see May 4 issue. (5434)

LAST COMMAND, THE—OD—Sterling Hayden, Anna Maria Alberghetti, Richard Carlson—Well-made and interesting oudoor drama—110m.—see Aug. 10 issue—(Trucolor). (5407)

LAY THAT RIFLE DOWN—C—Judy Canova, Robert Lowery—Fair programmer—71m.—see Sept. 7 issue. (5438)

MAN ALONE, A—OD—Ray Milland, Mary Murphy, Ward Bond—Above average western drama—96m.—see Sept. 21 issue—(Trucolor). (5409)

ROAD TO DENVER, THE—W—John Payne, Mona Freeman, Lee J. Cobb—Okey western—90m.—see June 29 issue—(Truecolor). (5406)

SANTA FE PASSAGE—OD—John Payne, Faith Domergue, Read Cameron—Okey frontiersmen vs. Indians entry—90m.—see May 18 issue—(Trucolor). (5404)

SQUARE RING, THE—D—Jack Warner, Robert Beatty, Bernadette O'Farrell—Okeh programmer—73m.—see Feb. 9 issue—(Made in England). (5432)

TIMBERJACK—OMD—Sterling Hayden, Vera Ralston, David Brian—Colarful outdoor meller will fit into action spats—93m.—see Feb. 9 issue—(Trucolor). (5402)

TROUBLE IN STORE—F—Norman Wisdom, Margaret Rutherford, Moira Lister—Very funny import—85m.—see Jan. 26 issue—(English-made). (5431)

TROUBLE IN THE GLEN—CD—Margaret Lockwood, Orson Welles, Forrest Tucker, Victor McLaglen—Scattish comedy-drama will need plenty of selling—91m.—see Dec. 1 issue—(Trucolar by Consolidated)—(Made in Scotland)—(1.85-1). (5313)

TWINKLE IN GOD'S EYE, THE—D—Mickey Rooney, Coleen Gray, Hugh O'Brian—Program entry has angles—73m.—see Oct. 19 issue. (5444)

YELLOWNECK—MD—Lin McCarthy, Stephen Courtleigh, Bill Mason—Okeh for the lower half—83m.—see March 23 issue—(Trucolor). (5403)

TO BE REVIEWED OR IN PRODUCTION

COME NEXT SPRING—Steve Cochran, Ann Sheridan, Sonny Tufts—(Trucolor).

CROSS CHANNEL—Wayne Morris, Yyonne Furneaux—60m. (5441)

FIGHTING CHANCE—Rod Cameron, Julie London, Ben Cooper.

FLAME OF THE ISLAND—Yvonne De Carlo, Zachary Scott, Howard Duff—(Trucolor).

GREEN BUDDHA, THE—Wayne Morris, Mary Germaine—64m. (5439)

HEADLINE HUNTERS—Rod Cameron, Julie Bishop—70m. (5440)

JAGUAR—Sabu, Chiquita, Barton MacLane.

MAGIC FIRE—Yvonne De Carlo, Carlos Thompson, Rita Gam—(Trucolor)—(Made in Germany).

MAVERICK QUEEN, THE—Barbara Stanwyck, Barry Sullivan, Scott Brady, Mary Murphy—(Trucolor)—(Cinepanoramic).

MYSTERY OF THE BLACK JUNGLE—Lex Barker, Jane Maxwell.

NO MAN'S WOMAN—Marie Windsor, John Archer, Patrick Knowles.

SECRET VENTURE—Kent Taylor, Jane Hylton—(Made In England)—68m.

SHOT IN THE DARK, A—John Hudson, Raymond Greenleaf, Marjie Miller.

STRANGER AT MY DOOR—Macdonald Carey, Patricio Medina, Skip Homeier.

TRACK THE MAN DOWN—Kent Taylor, Petula Clark.

VANISHING AMERICAN, THE—Scott Brady, Audrey Totter, Forrest Tucker.

20th Century-Fox

(1954 releases from 401;
1955 releases from 501)

ADVENTURES OF SADIE, THE—C—Joan Collins, George Cole, Kenneth More, Hermione Gingold—Satisfactory British camedy far the art spots—88m.—see June 1 issue—Leg.: B—(Eastman Color)—English-made). (508)

ANGELA—MD—Dennis O'Keefe, Mara Lane, Rossane Brazzi—Okey programmer—81m.—see May 11 issue—Leg.: B—(Filmed in Italy). (511)

BELLE STARR'S DAUGHTER—W—George Montgomery, Rod Cameron, Ruth Roman—Western reissue should do okeh—86m.—see Feb. 9 issue—(Reissue). (541)

BLACK 13—MD—Peter Reynolds, Rona Anderson, Patric Barr—Far the lower half—75m.—see Nov. 17 issue—(English-made). (428)

BLACK WIDOW—MY—Ginger Rogers, Van Heflin, Gene Tierney, George Raft, Peggy Ann Garner—Gaod mystery—95m.—see Nov. 3 issue—(Color by DeLuxe)—(CinemaScope). (423)

BROKEN LANCE—MD—Spencer Tracy, Robert Wagner, Jean Peters, Richard Widmark—Well-made melodrama—96m.—see July 28 issue—(Color by DeLuxe)—(CinemaScope). (419)

DADDY LONG LEGS—MUC—Fred Astaire, Leslie Caron, Terry Moore, Thelma Ritter—Entertaining entry headed for higher grasses—126m.—see May 11 issue—(Color by De Luxe)—(CinemaScope). (515)

DAKOTA LIL—W—George Montgomery, Marie Windsor, Rod Cameron—Reissue has the angles—88m.—see Feb. 9 issue—(Reissue). (542)

DEEP BLUE SEA, THE—ROMD—Vivien Leigh, Kenneth More, Emlyn Williams—Well-made dramatic import—99m.—see Oct. 5 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Made in England). (527)

DESIREE—D—Marlon Brando, Jean Simmons, Merle Oberon—Impressive picturizatian of best seller—110m.—see Nov. 17 issue—(Color by DeLuxe)—(CinemaScope). (425)

DEVIL'S HARBOR—MD—Richard Arlen, Greta Gynt, Donald Houston—Far the duallers—71m.—see Dec. 29 issue—(English-made) (429)

GIRL IN THE RED VELVET SWING, THE—BID—Farley Granger, Ray Milland, Joan Collins—Smaath, entertaining entry—109m.—see Oct. 19 issue—(Color by DeLuxe)—(CinemaScope). (524)

HOUSE OF BAMBOO—MD—Robert Ryan, Robert Stock, Shirley Yamaguchi, Cameron Mitchell—Highly interesting meller—102m.—see July 13 issue—(Color by DeLuxe)—(CinemaScope)—(Filmed in Japan). (516)

HOW TO BE VERY, VERY POPULAR—F—Betty Grable, Sheree North, Robert Cummings, Charles Coburn—Farce has angles for the selling—89m.—see July 27 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (518)

LEFT HAND OF GOD, THE—D—Humphrey Bogart, Gene Tierney, Lee J. Cobb, Agnes Moorehead—Interesting entry has angles ta sell—87m.—see Sept. 7 issue—(Color by DeLuxe)—(CinemaScope). (520)

LIFE IN THE BALANCE, A—MD—Ricardo Montalban, Anne Bancroft, Lee Marvin—Satisfactory programmer—74m.—see Jan. 26 issue—(Made in Mexico). (506)

LIVING SWAMP, THE—DOC—Nature in the Okefenokee Swamp—Satisfactory featurette—33m.—see July 27 issue—(Color by DeLuxe)—(CinemaScope) (512)

LOVE IS A MANY SPLENDORED THING—D—William Holden, Jennifer Jones, Torin Thatcher—Well-made romantic drama for better returns—102m.—see Aug. 24 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Filmed in Hong Kong). (521)

MAGNIFICENT MATADOR, THE—D—Maureen O'Hara, Anthony Quinn, Thomas Gomez—Entry has angles—94m.—see June 1 issue—Leg.: B—(Eastman Color)—(CinemaScope). (513)

MAN CALLED PETER, A—BID—Richard Todd, Jean Peters, Marjorie Rambeau—Highly inspiratianal film will need selling—119m.—see April 9 issue—(Color by DeLuxe)—(CinemaScope). (509)

NIGHTMARE ALLEY—D—Tyrone Power, Joan Blondell, Coleen Gray—Cast should help reissue of carnival life—111m.—see Oct. 5 issue—(Reissue). (546)

OTHER WOMAN, THE—D—Hugo Haas, Clea Moore, Lance Fuller—Okeh programmer far the duallers—81m.—see Jan. 12 issue. (430)

OUTLAW'S DAUGHTER, THE—W—Jim Davis, Kelly Ryan, Bill Williams—For the lawer half—75m.—see Dec. 1 issue—(Color). (427)

PRINCE OF PLAYERS—BID—Richard Burton, Maggie McNamara, John Derek—Quality drama calls for special handling—102m.—see Jan. 12 issue—(Color by DeLuxe)—(CinemaScope). (502)

RACERS, THE—MD—Kirk Douglas, Bella Darvi, Gilbert Roland—Entertaining entry—95m.—see Feb. 9 Issue—(Color by De Luxe)—(CinemaScope)—Leg.: B. (505)

RAID, THE—MD—Van Heflin, Anne Bancroft, Richard Boone—Okeh Civil War actian meller—83m.—see July 28 issue—(Technicolor). (408)

SEVEN CITIES OF GOLD—MD—Richard Egan, Anthony Quinn, Michael Rennie, Rita Moreno—Well made, interesting adventure yarn—103m.—see Sept. 21 issue—(Color by DeLuxe)—(CinemaScope). (522)

SEVEN YEAR ITCH, THE—C—Marilyn Monroe, Tom Ewell, Evelyn Keyes—Highly amusing camedy shauld do better business—105m.—see June 15 Issue—Leg.: B—(Color by De Luxe)—(CinemaScope). (517)

SOLDIER OF FORTUNE—MD—Clark Gable, Susan Hayward, Michael Rennie—Adventure yarn has high potential—96m.—see June 1 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Made in Hong Kong). (514)

TALL MEN, THE—OD—Clark Gable, Jane Russell, Robert Ryan—High rating entry—122m.—see Oct. 5 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (523)

THAT LADY—MD—Olivia DeHavilland, Gilbert Roland, Francoise Rosey, Dennis Price—Castume meller will need plenty af push—100m.—see June 1 issue—(Print by Technicolor)—(CinemaScope)—(Made in Spain). (504)

THERE'S NO BUSINESS LIKE SHOW BUSINESS—MU—Ethel Merman, Donald O'Connor, Marilyn Monroe, Dan Dailey, Johnnie Ray, Mitzi Gaynor—Colorful musical is headed for better grasses—117m.—see Dec. 15 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (426)

THIEVE'S HIGHWAY—MD—Richard Conte, Valentine Cortesa, Lee J. Cobb—Gaad trucking meller—94m.—see Oct. 5 issue—Leg.: B—(Reissue). (545)

TWELVE O'CLOCK HIGH—MD—Gregory Peck, Hugh Marlowe, Gary Merrill—The Peck name should help war reissue—131½m.—see Jan. 12 issue. (540)

UNTAMED—AD—Tyrone Power, Susan Hayward, Richard Egan—Calarful entry has names and angles—111m.—see March 9 Issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (507)

VIOLENT SATURDAY—MD—Victor Mature, Richard Egan, Virginia Leith—Gangster entry has names and punch—90m.—see April 20 issue—Leg.: B—(Color by DeLuxe)—(CinemaScope). (510)

VIRGIN QUEEN, THE—HISD—Bette Davis, Richard Todd, Joan Collins, Jay Robinson—Highly interesting entry—92m.—see Aug. 10 issue—(Colar by DeLuxe)—(CinemaScope). (519)

WHITE FEATHER—OMD—Robert Wagner, John Lund, Debra Paget—Well-made Indian yarn—102m.—see Feb. 23 issue—(Print by Technicolor)—(CinemaScope). (503)

TO BE REVIEWED OR IN PRODUCTION

BOTTOM OF THE BOTTLE—Van Johnson, Joseph Cotton, Margaret Hayes—(Color)—(CinemaScope).

CAROUSEL—Gordon MacRae, Shirley Jones, Cameron Mitchell—(Color)—(CinemaScope).

GOOD MORNING MISS DOVE—Jennifer Jones, Robert Stack—(Color by DeLuxe)—(CinemaScope). (528)

KING AND I, THE—Deborah Kerr, Yul Brynner, Dorothy Dandridge—(CinemaScope).

LIEUTENANT WORE SKIRTS, THE—Tom Ewell, Sheree North, Rita Moreno—(Color)—(CinemaScope).

LOVER BOY—Gerard Philipe, Valerie Hobson, Joan Greenwood—85m.—Leg.: B—(English-made). (526)

OASIS—Michele Morgan, Carnell Barchers—(CinemaScope)—(Made in Europe).

ON THE THRESHOLD OF SPACE—Guy Madison, Virginia Leith—(Color)—(CinemaScope).

RAINS OF RANCHIPUR—Lena Turner, Fred MacMurray, Michael Rennie, Eugenie Leontovich—(Color)—(CinemaScope).

VIEW FROM POMPEY'S HEAD, THE—Richard Egan, Dana Wynter, Cameron Mitchell—(Color by DeLuxe)—(CinemaScope). (525)

United Artists

BATTLE TAXI—MD—Sterling Hayden, Arthur Franz, Marshall Thompson—Okeh programmer—82m.—see Jan. 12 issue—(Tors-Arthur)—(1.75-1).

BEACHCOMBER, THE—CD—Glynis Johns, Robert Newton, Donald Sinden—Amusing import for art and specialty spats—82m.—see Jan. 26 issue—(Technicolor)—(English-made)—(Rank)—(1.66 to 1).

BIG BLUFF, THE—D—John Bromfiled, Martha Vickers, Robert Hutton—Routine lawer half ehtry—70m.—see July 27 issue—Leg.: B—(Wilder).

BIG HOUSE U. S. A.—MD—Broderick Crawford, Ralph Meeker, Randy Farr—Okeh programmer—82m.—see March 23 issue—Leg.: B—(Schenck).

BIG KNIFE, THE—D—Jack Palance, Ida Lupino, Wendell Corey, Shelley Winters—Pawerful, absorbing drama about Hollywaad will command wide attention—111m.—see Sept. 21 issue—Leg.: B—(Aldrich).

BLACK TUESDAY—MD—Edward G. Robinson, Peter Graves, Jean Parker—Okeh programmer—80m.—see Dec. 29 issue—Leg.: B—(Goldstein)—(1.85-1).

BREAK TO FREEDOM—D—Anthony Steel, Jack Warner, Robert Beatty—Okeh entry far the art spots—88m.—see July 27 issue—(English-made)—(Angel)—(1.66-1).

BULLET FOR JOEY, A—MD—Edward G. Robinson, George Raft, Audrey Totter—Okeh programmer—85m.—see April 9 issue—(Bischoff-Diamond)—(1.85-1).

CANYON CROSSROADS—MD—Richard Basehart, Phyllis Kirk, Stephen Elliot—Okeh programmer—83m.—see March 23 issue—(Joyce-Werker)—(1.75-1).

DESERT SANDS—MD—Ralph Meeker, J. Carrol Naish, John Smith—Okeh programmer—87m.—see Aug. 24 issue—(Technicolor)—(SuperScope)—(Bel-Air).

DIAMOND WIZARD, THE—MD—Dennis O'Keefe, Margaret Sheridan, Philip Friend—Routine programmer will fit into the duallers—83m.—see July 28 Issue—(English-made)—(Pallos)—(1.66-1).

FORT YUMA—OMD—Peter Graves, Joan Vohs, John Hudson—Okay lawer half entry—78m.—see Oct. 19 issue—(Technicolor)—(Bel-Air).

GENTLEMEN MARRY BRUNETTES—MUC—Jane Russell, Jeanne Crain, Alan Young, Scott Brady—Musical has curves and angles—97m.—see Sept. 21 issue—(Technicolor)—(CinemaScope)—(Made in Europe)—(Sale-Waterfield).

GOLDEN MISTRESS, THE—MD—Jahn Agar, Rosemarie Bowe, Abner Biberman—Okeh programmer for the lower half—82m.—see Nov. 4 issue—Leg.: B—(Print by Technicolor—(Made in Haiti)—(Kay-Rybnick)—(1.66-1).

GOOD DIE YOUNG, THE—D—Laurence Harvey, Gloria Grahame, Richard Basehart—Interesting drama—100m.—see Jan. 26 Issue—(English-made)—(Remus).

HIGH AND DRY—C—Paul Douglas, Alex Mackenzie, James Copeland—Pleasant well-made comedy for the art spats—93m.—see Sept. 22 issue—(English-made)—(Rank).

KENTUCKIAN, THE—MD—Burt Lancaster, Dianne Foster, Dianna Lynn, John McIntire—Interesting melodrama—104m.—see July 27 issue—Leg.: B—(Print by Technicolor)—(CinemaScope)—(Hecht-Lancaster).

KILLER'S KISS—MD—Frank Silvera, Jamie Smith, Irene Kane—Far the lawer half—67m.—see Oct. 5 issue—Leg.: B—(Kubrick-Bousel).

KISS ME DEADLY—MYMD—Ralph Meeker, Maxine Cooper, Paul Stewart—Mickey Spillane entry has angles—105m.—see May 4 issue—Leg.: B—(Parklane).

LAWLESS RIDER, THE—W—Johnny Carpenter, Rose Bascom, Frankie Darro—Weak western for the lower half—62m.—see Nov. 3 Issue—(Rayal West)—(1.85-1).

MALTA STORY—HISMD—Alec Guiness, Jack Hawkins, Muriel Pavlow—High rating for the art and specialty houses—98mh.—see July 28 Issue—(English-made)—(Rank)—(1.66-1)

MAN WITH THE GUN—W—Robert Mitchum, Jan Sterling, Henry Hull—Well-made interesting entry—83m.—see Oct. 19 issue—(Goldwyn, Jr.).

MAN WHO LOVED REDHEADS, THE—ROMC—Moira Shearer, John Justin, Roland Culver—For the art and specialty spats—89m.—see July 27 Issue—Leg.: B—(Eastman Color)—(Print by Technicilor)—(Lopert).

MARTY—D—Ernest Borgnine, Betsy Blair, Esther Minciotti High rating heartwarming drama—89m.—See April 6 issue—(Hecht-Lancaster).

NAKED STREET, THE—MD—Farley Granger, Anthony Quinn, Anne Bancroft—Satisfactory program entry—84m.—see Aug. 24 issue—(Small).

NIGHT OF THE HUNTER, THE—D—Robert Mitchum, Shelley Winters, Lillian Gish—Entry based an best-selling book needs selling—93m.—see July 27 issue—Leg.: B—(Gregory)—(1.85-1).

NOT AS A STRANGER—D—Olivia de Haviland, Robert Mitchum, Frank Sinatra, Gloria Grahame—Highly tauted filmizatian af papular best-seller shauld wind up in the better money—135m.—see June 29 Issue—Leg.: B—(Kramer).

OPERATION MANHUNT—MD—Harry Townes, Irja Jensen, Jacques Aubuchon—Satisfactary programmer for the lower half—77m.—see Nov. 3 Issue—(Filmed In Canada)—(MPTV)—(1.66-1).

OTHELLO—D—Orson Welles, Susanne Cloutier, Michael MacLiammoire—Shakespeare work far the art and speciality hauses—92m.—see June 15 issue—(Made in Italy)—(Welles).

PURPLE PLAIN, THE—MD—Gregory Peck, Win Min Than, Bernard Lee—Well made interesting entry—100m.—see April 6 issue—(Filmed in Burma)—(Technicolor)—(Bryan).

ROBBER'S ROOST—W—George Montgomery, Richard Boone, Sylvia Findlay—Okeh western—82m.—see May 18 issue—Leg.: B—(Eastman Color)—(Goldstein-Jacks).

ROMEO AND JULIET—D—Laurence Harvey, Susan Shentall, Flora Robson—High rating classical drama—140m.—see Dec. 29 Issue—(Technicolor)—(1.66-1)—(Filmed In England and Italy)—(Rank).

SABAKA—MD—Boris Karloff, Nino Marcel, Victor Jory, June Foray—For the lower half or art spots—74m.—see Feb. 9 Issue—(Technicolor)—(Made In India)—(Ferrin)—(1.75-1).

SEA SHALL NOT HAVE THEM, THE—MD—Michael Redgrave, Dirk Bogarde, Nigel Patrick—Fair entry far the art and specialty spots—91m.—(English-made)—(1-66-1)—(Angel).

SHADOW OF THE EAGLE—MD—Richard Greene, Valentina Cortesa, Binnie Barnes—Mediacre lawer half entry—93m.—see Sept. 7 issue—(Made in England and Italy)—(Valiant).

SNOW CREATURE—MD—Paul Langton, Leslie Denison, Teru Shimada—For the lower half—70m.—see Nov. 17 issue—(Wilder)—(1.85-1).

STEEL CAGE, THE—COMP—Paul Kelly, Maureen O'Sullivan, Walter Slezak—For the lower half—80m.—see · 3 issue—(Phaenix).

STRANGER ON HORSEBACK—OMD—Joel McCrea, Miraslava, Kevin McCarthy—Goad pragram enrty—66m.—see March 9 issue—(1.85-1)—(Ansco Color)—(Goldstein).

SUMMERTIME—ROMD—Katherine Hepburn, Rossano Brazzi, Isa Miranda—Stage play filmization has angles——99m.—see June 15 issue—Leg.: B—(Eastman Color)—(Print by Technicolor)—(Made in Italy)—(Lopert).

TIGER AND THE FLAME, THE—MD—Mehtab, Sohrab Modi, Mubarak—Interesting meller far the art spats—97m.—see May 18 issue—(Technicolor)—(Indian-made)—(Modi).

TOP OF THE WORLD—MD—Frank Lovejoy, Evelyn Keyes, Dale Robertson—Fair pragrammer—90m.—see May 4 issue—Leg.: B—(Baird-Foster).

TWIST OF FATE—MD—Ginger Rogers, Rerbert Lom, Stanley Baker—Interesting melodrama has star draw to help—89m.—see Nov. 3 Issue—Leg.: B—(Made In France)—(Setton)—(1.85-1).

VERA CRUZ—OMD—Gary Cooper, Burt Lancaster, Denise Darcel—Action packed meller has much to offer—94m.—see Jan. 12 Issue (SuperScope)—(Technicolor)—(Made In Mexico)—Leg.: B—(Hecht-Lancaster).

VICTORY AT SEA—DOC—Well-made documentary—97m.—see June 2 Issue—(Salamon).

WHITE ORCHID, THE—MD—William Lundigan, Peggie Castle, Armando Silvestre—Okeh for the duallers—81m.—see Dec. 15 issue—(Color)—(LeBorg)—1.85-1).

YOU KNOW WHAT SAILORS ARE—C—Akim Tamiroff, Donald Sinden, Sarah Lawson—Zany import for the lower half—89m.—see Nov. 17 Issue—(Technicolor)—(English-made)—(Rank)—(1.66-1).

TO BE REVIEWED OR IN PRODUCTION

ALEXANDER THE GREAT—Richard Burton, Fredric March, Claire Bloom, Danielle Darrieux—(Technicolor)—(CinemaScope)—(Rossen).

AMBASSADOR'S DAUGHTER, THE—Olivia de Havilland, John Forsythe, Myrna Loy—(Eastman Color)—(CinemaScope)—(Made in France)—(Krasna).

BEAST OF HOLLOW MOUNTAIN, THE—Guy Madison, Patricia Medina, Carlos Rivas—(Eastman Color)—(CinemaScope)—(Made in Mexico)—(Nassour).

BROKEN STAR, THE—Howard Duff, Lita Baron, Bill Williams—(Bel-Air).

CASE AGAINST JOE, THE—John Bromfield, Julie London—(Bel-Air).

COMANCHE—Dana Andrews, Nestor Paiva—(Eastman Color)—(CinemaScope)—(Made in Mexico)—(Krueger).

FOREIGN INTRIGUE—Robert Mitchum, Genevieve Page (Eastman Color)—(Made in France)—(Reynolds).

FRONTIER SCOUT—Tony Martin, Peggie Castle, John Bromfield—(Color by DeLuxe)—(Bel-Air).

GHOST TOWN—Marian Carr, Kent Taylor—(Sunrise).

HUK—George Montgomery, Mona Freeman—(Made in The Philippines)—(Pan Pacific).

INDIAN FIGHTER, THE—Kirk Douglas, Walter Matthau, Elsa Martinelli—(Color)—(CinemaScope)—(Bryna).

KILLER IS LOOSE THE—Joseph Cotton, Rhonda Fleming, Wendell Corey—(Crown).

KISS BEFORE DYING, A—Robert Wagner, Jeffrey Hunter, Virginia Leith—(Eastman Color)—(CinemaScope)—(Crown).

LAST MAN IN THE WAGON MOUND, THE—Clark Gable—(Russ-Field).

LET'S MAKE UP—Errol Flynn, Anna Neagle, David Farrar—(Eastman Color)—(Wilcox).

MAN WITH THE GOLDEN ARM, THE—Frank Sinatra, Eleanor Parker, Kim Novak—(Preminger).

RICHARD III—Laurence Olivier, John Gielgud, Ralph Richardson, Claire Bloom—(Technicolor)—(VistaVision)—(Made in England)—(Lopert).

RUN FOR THE SUN—Richard Widmork, Leo Genn—(Russ-Field).

STAR OF INDIA—Cornel Wilde, Jean Wallace—(Technicolor)—(Stross).

STORM FEAR—Cornel Wilde, Dan Duryea, Jean Wallace—(Theodora).

THREE BAD SISTERS—John Bronfield, Marla English, Kathleen Hughes, Sara Shane—(Bel-Air).

TOP GUN—Sterling Hayden, Karin Booth, William Bishop—(Small).

TRAPEZE—Burt Lancaster, Gina Lollobrigida, Tony Curtis—(Technicolor) — (CinemaScope)—(Made in France)—(Hecht-Loncaster).

WHILE THE CITY SLEEPS—Dana Andrews, Rhonda Fleming, Ida Lupino, George Sanders—(Friedlob).

Universal-International

(1954-55 releases from 501)

ABBOTT AND COSTELLO MEET THE KEYSTONE KOPS—C—Bud Abbott, Lou Costello, Lynn Bari—Satisfactory Abbott and Costello entry—79m.—see Jan. 26 issue. (513)

ABBOTT AND COSTELLO MEET THE MUMMY—F—Bud Abbott, Lou Costello, Marie Windsor—For the juveniles and A and C fans—79m.—see May 4 issue. (526)

AIN'T MISBEHAVIN'—CMU—Rory Calhoun, Piper Laurie, Jack Carson—Fair programmer—81½m.—see June 1 issue—Leg.: B—(Technicolor). (529)

BENGAL BRIGADE—Rock Hudson, Arlene Dahl, Ursula Theiss—Okeh programmer—87m.—see Nov. 3 Issue—(Technicolor). (501)

CAPTAIN LIGHTFOOT—MD—Rock Hudson, Barbara Rush, Jeff Morrow—Interesting costume meller—91½m.—see Feb. 23 issue—(Print by Technicolor)—(CinemaScope)—(Made in Ireland) (514)

CHIEF CRAZY HORSE—OMD—Victor Mature, Susan Ball, John Lund—Satisfactory Indian vs. cavalry action entry—86m.—see Feb. 23 issue—(Print by Technicolor)—(CinemaScope) (517)

CULT OF THE COBRA—MD—Faith Domergue, Richard Long, Marshall Thompson—Satisfactory horror show for the program—82m.—see March 23 issue. (536)

DESTRY—OMD—Audie Murphy, Mari Blanchard, Lyle Bettger—Remake has the angles for exploitation—95m.—see Dec. 15 issue—(Technicolor)—Leg.: B (508)

FAR COUNTRY, THE—MD—James Stewart, Ruth Roman, Corinne Calvet—Good autdoor action entry has angles—97m.—see Jan. 26 issue—(Technicolor). (511)

FEMALE ON THE BEACH—D—Joan Crawford, Jeff Chandler, Jan Sterling—Good suspense drama—97m.—see July 27 issue—Leg.: B. (536)

FOUR GUNS TO THE BORDER—OD—Rory Calhoun, Colleen Miller, George Nader—Okeh programmer—82½m.—see Sept. 22 issue—Leg.: B—(Technicolor). (502)

FOXFIRE—D—Jane Russell, Jeff Chandler, Dan Duryea—Interesting drama—91½m.—see June 15 issue—Leg.: B—(Technicolor). (528)

FRANCIS IN THE NAVY—F—Donald O'Connor, Martha Hyer, Jim Backus—Average series entry—80m.—see July 13 issue. (534)

HOLD BACK TOMORROW—D—Cleo Moore, John Agar, Frank deKova—Programmer for the lower half—75m.—see Oct. 19 issue. (5603)

KISS OF FIRE—MD—Jack Palance, Barbara Rush, Rex Reoson, Martha Hyer—Satisfactory programmer—87m.—see Sept. 7 issue—(Technicolor). (538)

LADY GODIVA—MD—Maureen O'Hora, George Nader, Rex Reason—Average programmer—89m.—see Oct. 19 issue—(Print by Technicolor). (5601)

LAND OF FURY—MD—Jack Hawkins, Glynis Johns, Noel Purcell—Okeh programmer or art house entry—82m.—see March 9 issue (Print by Technicolor)—(Filmed in New Zealand)—(Rank) (509)

LOOTERS, THE—MD—Roray Calhoun, Julie Adams, Ray Danton—Good programmer—87m.—see April 20 issue. (524)

MA AND PA KETTLE AT WAIKIKI—C—Marjorie Main, Percy Kilbride, Lori Nelson—Okeh series entry—79m.—see March 9 issue. (519)

MAN FROM BITTER RIDGE, THE—W—Lex Barker, Mara Corday, Stephen McNally—Okeh western—80m.—see April 20 issue—(Eastman color). (525)

MAN WITHOUT A STAR—OMD—Kirk Douglas, Jeanne Crain, Claire Trevor—Off-beat outdoor action entry has the angles—89m.—see March 9 issue—(Technicolor). (520)

NAKED DAWN, THE—D—Arthur Kennedy, Eugene Iglesias, Betta St. John—Can be slotted either in art spots or on lower half in regulation outlets—82m.—see July 27 issue—Leg.: B—(Print by Technicolor)—(Made in Mexico). (5602)

ONE DESIRE—D—Anne Baxter, Rock Hudson, Julie Adams—Drama will have most appeal for women—94m.—see July 13 issue—(Technicolor). (532)

PRIVATE WAR OF MAJOR BENSON, THE—CD—Charlton Heston, Julie Adams, William Demerest—High rating comedy drama has wide family appeal—105m.—see July 13 issue—(Technicolor). (533)

PURPLE MASK, THE—MD—Tony Curtis, Coleen Miller, Gene Barry — Satisfactory programmer — 82m. — see June 15 issue—(Technicolor)—(CinemaScope). (530)

REVENGE OF THE CREATURE—MD—John Agar, Lori Nelson, John Bromfield—Meller has angles, especiall in 3-D—82m.—see March 23 issue. (3-D; 521); (2-D; 522).

RICOCHET ROMANCE—C—Marjorie Main, Chill Wills, Pedro Gonzales-Gonzales—For the lower half—80m.—see Nov. 3 issue—(1.85-1). (504)

SECOND GREATEST SEX, THE—MUC—Jeanne Crain, George Nader, Bert Lahr—Cute novelty has angles for the selling—87m.—see Oct. 5 issue—Leg.: B—(Technicolor)—(CinemaScope). (5606)

SHRIKE, THE—D—Jose Ferrer, June Allyson, Kendall Clark—Psychological drama has angles—88m.—see May 18 Issue. (535)

SIGN OF THE PAGAN—MD—Jeff Chandler, Jack Palance, Ludmilla Tcherina—Well-made adventure story should ride inta the better money—92m.—see Nov. 17 issue—(Technicolor). (CinemaScope—505)—(regular—506)

SIX BRIDGES TO CROSS—MD—Tony Curtis, Julie Adams, George Nader—Okeh action meller—96m.—see Jan. 26 issue—Leg.: B. (512)

SMOKE SIGNAL—MD—Dana Andrews, Piper Laurie, Rex Reason—Okeh program meller—88m.—see Feb. 9 issue—(Technicolor). (516)

SO THIS IS PARIS—MUC—Tony Curtis, Gloria De Haven, Gene Nelson, Corinne Calvert—Entertaining musical has names to help—96m.—see Nov. 17 issue—Leg.: B—(Technicolor). (507)

THIS ISLAND EARTH—SFD—Jeff Morrow, Faith Domergue, Rex Reason—Good programmer—87m.—see April 6 issue—(Technicolor). (527)

TO HELL AND BACK—BID—Audie Murphy, Marshall Thompson, Charles Drake—Well-made war film should have wide appeal—106m.—see July 27 issue—(Print by Technicolor)—(CinemaScope). (539, CinemaScope)—(540, Standard)

WEST OF ZANZIBAR—MD—Anthony Steel, Sheila Sim, Edric Connor—Import is okeh programmer—84m.—see Dec. 15 issue—(English made in Africa)—(Technicolor). (503)

YELLOW MOUNTAIN, THE—MD—Lex Barker, Mala Powers, Howard Duff—Average programmer for the duallers—78m.—see Dec. 1 issue—(Technicolor)—(2-1). (510)

TO BE REVIEWED OR IN PRODUCTION

ALL THAT HEAVEN ALLOWS—Jane Wyman, Rock Hudson, Colleen Miller—(Technicolor).

AWAY ALL BOATS—Jeff Chandler, George Nader, Julie Adams—(Technicolor)—(VistaVision)—(Made in the Virgin Islands).

BACKLASH—Richard Widmark, Donna Reed—(Technicolor).

BENNY GOODMAN STORY, THE—Steve Allen, Gene Krupa, Donna Reed—(Technicolor).

CONGO CROSSING—Virginia Mayo, George Nader, Peter Lorre—(Technicolor).

CREATURE WALKS AMONG US, THE—Jeff Morrow, Rex Reason, Leigh Snowden.

DAY OF FURY, A—Dale Robertson, Jock Mahoney.

GUN SHY—Jock Mahoney, Martha Hyer, Lyle Bettger.

KETTLES IN THE OZARKS, THE—Morjorie Main, Arthur Hunnicut, Una Merkel.

NEVER SAY GOODBYE—Rock Hudson, Cornell Borchers, George Sonders—(Technicolor).

PILLARS OF THE SKY—Jeff Chandler, Dorothy Malone, Ward Bond—(Technicolor)—(CinemaScope).

RAW EDGE—Yvonne DeCarlo, Rory Calhoun.

RAWHIDE YEARS, THE—Tony Curtis, Colleen Miller, Arthur Kennedy—(Technicolor).

RED SUNDOWN—Rory Calhoun, Martha Hyer, Dean Jagger.

RUNNING WILD — William Campbell, Kathleen Case, Keenan Wynn, Mamie Van Doren—Leg.: B.

SPOILERS, THE—Jeff Chandler, Rory Colhoun, Anne Baxter—(Technicolor).

SQUARE JUNGLE, THE—Tony Curtis, Pot Crowley, Ernest Borgnine.

TARANTULA—John Agar, Mara Corday, Leo G. Carroll.

THERE'S ALWAYS TOMORROW—Barbara Stanwyck, Fred MacMurray, Joan Bennett.

WORLD IN MY CORNER—Audie Murphy, Barbara Rush, Jeff Morrow.

Warners

(1954-55 releases from 401)

BATTLE CRY—MD—Van Heflin, Aldo Ray, Mona Freeman High rating Marine yarn—148m.—see Feb. 9 issue—WarnerColor)—(CinemaScope). (411)

BIG SLEEP, THE—MYMD—Hupmphrey Bogart, Lauren Bacall, Martha Vickers—Reissues has names—114m.—see Dec. 1 issue. (407)

BLOOD ALLEY—MD—John Wayne, Lauren Bacoll, Paul Fix—Adventure yarn has angles to sell—115m.—see Sept. 21 issue—Leg.: B—(WarnerColor)—(CinemaScope). (502)

DAM BUSTERS, THE—MD—Richard Todd, Michael Redgrave, Ursula Jeans—Highly interesting war entry—102m.—see June 29 Issue—(English-made). (420)

DRUM BEAT—MD—Alan Ladd, Audrey Dalton, Marisa Pavan—Ladd draw will moke the difference—107m.—see Nov. 17 issue—(WarnerColor)—(CinemaScope). (404)

EAST OF EDEN—D—Julie Harris, James Dean, Raymond Massey—High rating drama—115m.—see Feb. 23 issue—(WarnerColor)—(Print by Technicolor)—(CinemaScope. (414)

I DIED A THOUSAND TIMES—MD—Jack Palance, Shelley Winters, Lori Nelson—Interesting meller has angles—109m.—see Oct. 19 issue—(WarnerColor)—(CinemaScope). (505)

ILLEGAL—D—Edward G. Robinson, Nina Foch, Hugh Marlowe—Programmer has the angles—88m.—see Sept. 7 issue. (503)

JUMP INTO HELL—ACD—Jack Sernas, Kurt Kasznar, Arnold Moss—Rugged war entry should do okeh in action spots as programmer—93m.—see April 6 issue. (410)

LAND OF THE PHARAOHS—HISD—Jack Hawkins, Joan Collins, Dewey Martin, Luisa Boni—Highly Interesting entry — 105m. — see June 29 issue — Leg.: B—(WarnerColor) — (Print by Technicolor) — (CinemaScope)—(English-made)—(Filmed in Egypt and Italy). (419)

McCONNELL STORY, THE—BID—Alan Ladd, June Allyson, James Whitmore—Names will help average service biography — 107m. — see Sept. 7 Issue — (WarnerColor)—(CinemaScope). (501)

MISTER ROBERTS—C—Henry Fonda, James Cagney, Jack Lemmon—High rating—123m.—see June 1 issue—Leg.: B—(WarnerColor)—(CinemaScope). (418)

NEW YORK CONFIDENTIAL—MD—Broderick Crawford, Richard Conte, Marilyn Maxwell—Okeh program entry—87m.—see Feb. 23 issue—Leg.: B. (413)

PETE KELLY'S BLUES—DMU—Jack Webb, Janet Leigh, Edmond O'Brien—Highly entertaining jazz age melodrama—95m.—see Aug. 10 issue—Leg.: B—WarnerColor)—(Print by Technicolor)—(CinemaScope). (421)

SARATOGA TRUNK—CD—Gary Cooper, Ingrid Bergman, John Warburton—Names should help reissue—135m.—see Dec. 1 issue. (406)

SEA CHASE, THE—MD—John Wayne, Lana Turner, Tab Hunter—Interesting meller has names and entertainment angles—118m.—see May 18 issue—Leg.: B—(WarnerColor)—(CinemaScope). (416)

SILVER CHALICE, THE—MD—Virginia Mayo, Pier Angeli, Jack Palance—Highly interesting entry—137m.—see Dec. 29 issue—(WarnerColor)—(CinemaScope). (408).

STRANGE LADY IN TOWN—MD—Greer Garson, Dana Andrews, Cameron Mitchell—Entertaining entry needs sales push—112m.—see Apr. 20 issue—(WarnerColor)—(CinemaScope). (415)

TALL MAN RIDING—W—Randolph Scott, Dorothy Malone, Peggie Castle—Okey western—83m.—see May 18 issue—(WarnerColor). (417)

TRACK OF THE CAT—D—Robert Mitchum, Teresa Wright, Diana Lynn—Unusual dramatic fare should benefit from the star draw—102m.—see Nov. 17 issue—Leg.: B—(WarnerColor)—(CinemaScope). (405)

UNCHAINED—MD—Elroy Hirsch, Barbara Hale, Chester Morris—Well made programmer—75m.—see Feb. 9 issue. (412)

YOUNG AT HEART—ROMD—Doris Day, Frank Sinatra, Gig Young—Entertaining entry headed for better returns—117m.—see Dec. 29 issue—(Technicolor)—(1.85-1). (409)

TO BE REVIEWED OR IN PRODUCTION

ANIMAL WORLD, THE—Irwin Allen nature documentary—(Technicolor).

BAD SEED, THE—Nancy Kelly, Patty McCormack, William Hopper.

COURT MARTIAL OF BILLY MITCHELL, THE—Gary Cooper, Ralph Bellomy—(Technicolor)—(CinemaScope).

DARKEST HOUR, THE—Alan Ladd, Joanne Dru, Edward G. Robinson—(WarnerColor)—(CinemaScope).

GIANT—Elizabeth Taylor, Rock Hudson, James Dean—(WarnerColor).

GOODBYE, MY LADY—Walter Brennan, Brandon de Wilde, Phil Harris.

HELEN OF TROY—Rosanna Podesta, Jacques Sernas, Sir Cedric Hardwicke — (WarnerColor) — (CinemaScope)—(Made in Italy).

MIRACLE IN THE RAIN—Van Johnson, Jane Wyman.

MOBY DICK—Gregory Peck, Leo Genn, Richard Basehart—(Technicolor)—(CinemaScope)—(Made in Wales).

OLD MAN AND THE SEA, THE—Spencer Tracy—(Warner Color)—(CinemaScope)—(Made in Cuba).

REBEL WITHOUT A CAUSE—Jomes Dean, Natalie Wood—WarnerColor)—(CinemaScope). (504)

RIVER CHANGES, THE—Rosanna Rory, Harold Marish—(Made in Germany).

SEARCHERS, THE—John Wayne, Jeffrey Hunter, Vera Miles—(Color)—(VistaVision).

SERENADE—Mario Lanza, Joan Fontaine, Vincent Price—(WarnerColor)—(Made in Mexico).

SEVEN MEN FROM NOW—Randolph Scott, Gail Russell, Lee Mervin.

SINCERELY YOURS—Liberace, Joanne Dru, Dorothy Malone—(WornerColor).

SPIRIT OF ST. LOUIS, THE—James Stewart—(Warner Color)—(CinemaScope)—(Mode in France).

TARGET ZERO—Richard Conte, Peggy Castle.

Miscellaneous

(Distributors' addresses will be furnished on request)

BLONDE PICK-UP, THE—Exploitation film for the duallers—57m.—see April 6 issue—(Globe Roadshows).

BREVITIES OF 1955—BUR—Fair Negro burlesque entry—52m.—see Aug. 10 issue—(Union).

BURLESQUE FOLLIES—BUR—Satisfactory for burlesque spots—57m.—see June 29 issue—(Exclusive).

CINERAMA HOLIDAY—NOV—Betty and John Marsh; Beatrice and Fred Troller—Highly attractive second Cinerama novelty—119m.—see Feb. 23 issue (Technicolor)—(Cinerama)—(Stanley-Warner Cinerama).

DAY OF TRIUMPH—RD—Lee J. Cobb, Joanne Dru, James Griffith—Well made religious drama with special or limited appeal—110m.—see Dec. 29 issue—(Eastman Color)—(Schaefer).

DEATH TIDE—MD—For the lower half—69m.—see March 23 issue—(Beverly).

DESPERATE WOMEN, THE—MD—Abortion rocket film can be exploited—67m.—see Dec. 29 issue—Leg.: C—(Newman).

FAST AND THE FURIOUS, THE—MD—John Ireland, Dorothy Malone, Bruce Carlisle—For action spots and duallers—72m.—see Dec. 1 Issue—(American Releasing Corp.).

FIVE GUNS WEST—W—John Lund, Dorothy Malone, Touch Connors—Better than average western—78m.—see May 4 issue—(PatheColor)—(American Releasing Corp.).

FURY IN PARADISE—MD—For the lower half—77m.—see Oct. 5 issue—(Eastman Color by Pathe)—(Made in Mexico)—(Gibrolter).

GANGBUSTERS—MD—Okeh for the progrommers—78m.—see Jan. 26 issue—Leg.: B—(Visual Drama).

JAIL BAIT—MD—For the lower half—70m.—see Jan. 12 issue—(Howco).

LIFE AT STAKE, A—MD—Angela Lansbury, Keith Andes, Douglass Dumbrille—For the lower half—78m.—see Aug. 24—issue—(Gibraltar).

MAMBO BURLESK—BUR—Satisfactory for burlesque spots—52m.—see June 1 issue—(Mishkin).

MAU MAU—DOC—Well-made documentary with angles—53m.—see July 27 issue—(Color)—(Filmed in Kenya)—(Brenner).

MURDER IN VILLA CAPRI—MD—Mediocore lower half filler—68m.—see June 15 issue—(Screen Guild).

NAKED AMAZON—DOC—Interesting documentary—70m.—see June 29 issue—Leg.: B—(Times).

NAUGHTY NEW ORLEANS—MUC—Satisfactory entry for spots that can play it—63m.—see May 18 issue—(Eastman color)—(Union).

OKLAHOMA!—MU—Gordon MacRae, Shirley Jones, Charlotte Greenwood—High rating entertainment—143m.—see Oct. 19 issue—(Eastman Color)—(Todd-AO)—(Magna-Todd-AO).

OPEN SECRET—MD—John Ireland, Jane Randolph—For the lower half—67m.—see June 15 issue—(Marathon).

OUTLAW TREASURE—W—Mediocre western—67m.—see July 27 issue—(American Releasing).

ROCK 'N' ROLL REVUE—MU—Duke Ellington and his Band, Nat "King" Cole, Leonard Darnell, Dinah Washington—Names will help this in Negro spots—70m.—see Oct. 5. issue—(Kaleidoscopic WonderColor)—(Studio).

STRIPS AROUND THE WORLD—BUR—Satisfactory for burlesque spots—55m.—see July 27 issue—(Mishkin).

TEASERAMA—BUR—Okeh exploitation burlesque entry—69m.—see Jan. 26 issue—(Eastman color)—(Beautiful).

THIS IS YOUR ARMY—DOC—Produced by Movietonews and U. S. Army—Interesting decoumentary on U. S. army—55m.—see Dec. 29 issue—(Technicolor)—(released by various distributors in exchange areas as a public service).

WEDDING NIGHT FROLICS—BUR—Lili St. Cyr—Fair burlesque entry—66m.—Partly in color—(Union).

English Films

APPOINTMENT IN LONDON—MD—Dirk Bogarde—Fair entry of British Air Force—96m.—see June 29 issue—(English-made)—(Associated Artists).

BELLES OF ST. TRINIAN'S, THE—C—Alstair Sim—Okeh import for art and specialty spots—90m.—see Feb. 9 issue—Leg.: B—(English-made)—(Associated Artists).

CHANCE MEETING—D—Odile Versois—Interesting programmer for English spots—94m.—see May 18 issue—(English-made)—(Pacemaker).

COURT MARTIAL—D—David Niven, Margaret Leighton—Well made and highly interesting item for the art and specialty spots—101m.—see Aug. 10 issue—Leg.: B—(Kingsley International).

DEVIL GIRL FROM MARS—SFD—Science-fiction import for the lower half—77m.—April 6 issue—(English-made)—(Spartan).

EDGE OF DIVORCE—D—Valerie Hobson—Dreary domestic drama for the art houses—83m.—see July 28 issue—(English-made)—(Kingsley International).

EIGHT O'CLOCK WALK—MD—Richard Attenborough—For the art and specialty houses—87m.—see June 15 issue—(English-made)—(Associated Artists).

FOR BETTER, FOR WORSE—C—Dirk Bogarde—Lightweight entry for art spots—75m.—see Jan. 26 issue—(English-(made)—(Eastman color)—(Stratford).

FRONT PAGE STORY—MD—Jack Hawkins—Fair meller for the art spots—95m.—see May 18 issue (English made)—(Associated Artists).

FUSS OVER FEATHERS—CD—Cute import for art spots—84m.—see Jan. 26 issue—(English-made)—(Associated Artists).

GREEN SCARF, THE—MYD—Michael Redgrave—Interesting entry for art and specialty spots—96m.—see Jan. 26 issue—(English-made)—(Associated Artists).

HEART OF THE MATTER, THE—D—Trevor Howard—For the art and class spots—100m.—see Dec. 1 issue—(Made In Africa and England)—(Associated Artists).

INSPECTOR CALLS, AN—D—Alastair Sim—Okeh entry for the art and class spots—80m.—see Dec. 29 issue—(English-made)—(Associated Artists).

INTRUDER, THE—MD—Jack Hawkins—Mildly interesting import—84m.—see Feb. 23 issue—(English-made)—(Associated Artists).

JOHN WESLEY—BID—Fair biography for the religious and art spots—77m.—see Apr. 21 issue—(Eastman Color)—(English-made)—(Methodist Church-Rank).

MIDNIGHT EPISODE—MYC—Stanley Holloway—Entertaining entry for the art spots—78m.—see June 1 issue—(English-made)—(Fine Arts).

PROFILE—MYMD—Import for the lower half or art spots—65m.—see Dec. 29 issue—(English-made)—(American Feature Attractions).

RUNAWAY BUS, THE—CMD—Fairly amusing import for the art houses—78m.—see Nov. 17 issue—(English-made)—(Kramer-Hyams).

SCOTCH ON THE ROCKS—C—Comedy import for the art and specialty spots—77m.—see July 28 issue—(English-made)—(Kingsley-International).

TECKMAN MYSTERY, THE—MY—Margaret Leighton—Interesting programmer—90m.—see Sept. 7 issue—(English-made)—(Associated Artists).

THREE CASES OF MURDER—MD—Off beat three part melodrama for art spots—99m.—see May 18 issue—(English-made)—(Associated Artists).

TO PARIS WITH LOVE—C—Alec Guinness, Odile Versois—Guinness draw makes this an art house natural with possibilities elsewhere—78m.—see May 18 issue—(Technicolor)—(English-made)—(Continental).

Foreign-Made

(Distributors' addresses will be furnished on request)

ANNA CROSS, THE—D—Okeh Soviet entry for the art spots—84m.—see Nov. 17 issue—(Sovcolor)—(Russian-made)—(English titles)—(Artkino).

ASCENT TO HEAVEN—CD—Okeh import for the art houses—75m.—see July 28 issue—(Mexican-made)—(English titles)—(Class-Mohme).

BALLET DE FRANCE—Ballet Feature—Import for the art houses—83m.—see Oct. 19 issue—(French-made)—(English narration)—(Lewis).

BED, THE—CD—Richard Todd, Jeanne Moreau, Martine Carol—Well made and highly exploitable import for the art spots—101m.—see Aug. 10 issue—Leg.: C—(English titles)—(Getz-Kingsley).

COMPANIONS OF THE NIGHT—D—Adequate entry for the art houses—94m.—see Dec. 29 issue—(French-made)—(English titles)—(Arlan).

CRIMSON FLOWER, THE—CAR—Satisfactory for the art and Russian spots—44m.—see July 28 issue—(Russian-made)—(English dialogue)—(Sovcolor)—(Artkino).

DESPERATE DECISION—D—Fair import for the art houses—84m.—see Dec. 1 issue—(Made in France and Ireland)—(English dialogue)—(Times).

DEVOTION—Fair import for art spots and those that play Russian—101m.—see Sept. 7 issue—(Sovcolor)—(Russian-made)—(English titles).

FOUR WAYS OUT—MD—Gina Lollobrigida—For the art houses—77m.—see Nov. 17 issue—(Italian-made)—(Dubbed in English)—(Carroll).

GAME OF LOVE, THE—D—One of the better imports—108m.—see Feb. 9 issue—(French-made)—(English titles)—Leg.: C—(Times).

GATE OF HELL—D—Machiko Kyo—Outstanding entry for the art spots—89m.—See April 20 issue—(Japanese made)—(English titles)—(Eastman color)—(Harrison).

GRAN VARIETA—CDMU—Vittorio De Sica—Okeh import for art spots—102m.—see June 1 issue—(Italian-made)—(English titles)—(Color)—(Continental).

GREAT ADVENTURE, THE—OD—Excellent import for the art spots—75m.—see June 15 issue—(Swedish-made) (English narration)—(De Rochemont).

HALF A CENTURY OF SONGS—MU—Silvana Pampanini,—Strictly for Italian audiences—95m.—see Nov. 17 issue—(Ferraniacolor)—(Italian-made)—(English titles) (Continental).

HAMIDO—MD—Import has selling angles and novelty—122m.—see June 1 issue—(Egyptian-made)—(English title)—(Gould).

HEARTBREAK RIDGE—DOC—Well-made Korean war documentary for art spots—86m.—see May 18 issue—(French made)—(English titles and narration)—(Eastman color)—(Stereophonic sound and Perspectascope)—(Tudor).

HIROSHIMA—DOC—Quality import for the art spots—85m.—see June 15 issue—(Japanese-made)—(English titles)—(Continental).

HOLIDAY FOR HENRIETTA—C—Amusing import—103m.—see Feb. 23 issue—(French-made)—(English titles)—Leg.: B—(Ardee).

ILLICIT INTERLUDE—D—Moderate love story for the art houses—90m.—see Nov. 17 issue—Leg.: C—(Swedish-made)—(English titles)—(Hakim).

IMMORTAL CITY, THE—DOC—78m.—see March 9 issue—(Technicolor) — (Italian-Made) — (BuenaVista through various franchise holders).

IMPOSTER, THE—MD—Okeh Oriental import for the art houses—89m.—see April 6 issue—(Japanese-made)—(English titles)—(Brandon).

KING OF THE CORAL SEA—MD—Chips Rafferty—Good programmer—87m.—see July 27 issue—(Filmed in Australia)—(Realart).

MERRY-GO-ROUND—CD—Fair import for art spots and German language houses—100m.—see April 20 issue—(German made)—(English titles)—(Casino).

NAKED HEART, THE—D—Michele Morgan, Kieron Moore, Francoise Rosay—Okeh for the art spots—96m.—see March 9 issue—(Filmed in Canada)—(Associated Artists).

NO WAY BACK—MD—Good import for the art spots—87m.—see June 15 issue—(German-made)—(English titles)—(Fine Arts).

ONE SUMMER OF HAPPINESS—D—Import can be exploited especially by art houses—93m.—see Dec. 29 issue—Leg.: C—(Swedish-made)—(English titles)—(Times).

PARIS INCIDENT—CD—Fine import for the art and class spots — 90m. — see July 28 issue — (French-made) — (English titles)—(Davis).

PRINCESS CINDERELLA—FAN—Should appeal most to juvenile audiences—72m.—see April 6 issue—(Italian-made)—(Dubbed in English)—(Carroll).

SHEEP HAS FIVE LEGS, THE—CD—Fernandel—Highly amusing art house import—95m.—see Aug. 24 issue—(French-made)—(English titles)—(United Motion Picture Organization).

SIDE STREET STORY—D—Toto—Good Italian import for the art spots—84m.—see July 28 issue—(Italian-made)—(English titles)—(Burstyn).

SINS OF POMPEII—COSMD—Micheline Prelle, George Marchal, Marcel Harrand—For exploitation spots and duellers—70m.—see Oct. 5 issue—(Italian-made)—(Visual Drama).

SKANDERBEG—HISD—Historical action drama for Russian spots—95m.—see July 28 issue—(Russian-made)—(English titles)—(Sovcolor)—(Artkino).

THIS MAN IS DANGEROUS—MD—Edward Constantine—Import for program—81m.—see Aug. 24 issue—Leg.: B—(French-made)—(Dubbed in English)—(Fortune).

TRUE AND THE FALSE, THE—D—Signe Hasso—Satisfactory import for art spots—79m.—see Jan. 26 issue.

TRUE FRIENDS—CD—Routine Soviet import—99m.—see Dec. (Swedish-made)—(English dialogue)—(Helene Davis). 29 issue—Made in U.S.S.R.)—(English titles)—(Sovcolor—(Artkino).

WAGES OF FEAR, THE—MD—Superior import for the art spots—106m.—see Feb. 23 issue—(French-made)—(English titles)—(International Affiliates).

The Shorts Parade

(Ratings: E—Excellent; G—Good; F—Fair; B—Bad. Complete listings of the rest of the 1954-55 shorts product will be found on pages 4028, 4029, and 4030 of The Pink Section, another regular service of MOTION PICTURE EXHIBITOR. The number opposite each series designates the total announced by the company.—Ed.)

Columbia

Two Reel

COMEDIES

ALL-STAR (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8411	(Sept. 15)	One Spooky Night (Clyde)	F	16m.	4035
8412	(Oct. 27)	He Took A Powder (Quillen-Vernon)			
8413	(Nov. 24)	Hook A Crook (Besser)			

ASSORTED FAVORITE REPRINTS (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8421	(Sept. 8)	Honeymoon Blues (Hugh Herbert)	F	17m.	4035
8422	(Nov. 10)	The Jury Goes Round 'N' Round (Vague)			

COMEDY FAVORITE RE-RELEASES (5)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8431	(Oct. 13)	Pardon My Lamp Chop (Schilling & Lane)			

SERIALS (3) (1954-55)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7120	(Nov. 11)	Riding With Buffalo Bill	F	15ep.	3880
7140	(Feb. 24)	Black Arrow (reissue)	F	15ep.	3933
7160	(June 9)	Adventures of Captain			
		(1955-56)			
8120	(Sept. 22)	The Sea Hound (reissue)	G	15ep.	4036

THE THREE STOOGES (8)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8401	(Sept. 1)	Wham-Bam-Slam	F	16m.	4036
8402	(Oct. 6)	Hot Ice		16½m.	
8403	(Nov. 3)	Blunder Boys			

CANDID MICROPHONES (6) (1954-55)

(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7551	(Sept. 23)	Series 1, No. 1	E	10m.	3843
7552	(Dec. 2)	Series 1, No. 2	E	10½m.	3894
7553	(Jan. 13)	Series 1, No. 3	G	10½m.	3900
7554	(Mar. 3)	Series 2, No. 1	E	9m.	3934
7555	(June 2)	Series 2, No. 2	E	11m.	3995
		(1955-56)			
8551	(Sept. 15)	Series 2, No. 3	G	10½m.	4043

COLOR FAVORITES (15) (1954-55)

(Technicolor)
(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7601	(Sept. 2)	Imagination	E	8m.	3842
7602	(Oct. 7)	Red Riding Hood Rides Again	G	7m.	3857
7603	(Nov. 4)	AHunting We Won't Go	G	7½m.	3866
7604	(Nov. 25)	Gifts From the Air	G	7m.	3888
7605	(Dec. 9)	Mysto Fox	F	7m.	3888
7606	(Jan. 6)	Polar Playmates	F	7m.	3900
7607	(Feb. 3)	Catnipped	G	7½m.	3919
7608	(Feb. 17)	Unsure Runts	F	7½m.	3933
7609	(Mar. 10)	River Ribber	G	6m.	3947
7610	(Apr. 7)	Treasure Jest	G	6½m.	3955
7611	(Apr. 21)	Picnic Panic	F	6m.	3966
7612	(May 12)	Mother Hubba-Hubba Hubbard	F	6m.	3982
7613	(June 2)	Kukunuts	G	6½m.	3982
7614	(June 23)	Scary Crows	F	8m.	3995
7615	(July 14)	Little Rover	F	7m.	4036
		(1955-56)			
8601	(Sept. 1)	Tooth Or Consequences	B	6m.	4036
8602	(Oct. 6)	Up 'N' Atom			
8603	(Nov. 3)	Hot Footlights			
8604	(Nov. 11)	Rippling Romance			

MR. MAGOO (4)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8701	(Oct. 6)	Stage Door Magoo		7m.	

SCREEN SNAPSHOTS (19) (1954-55)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7851	(Sept. 23)	Hollywood Movies March On	G	10m.	3843
7852	(Oct. 21)	Hollywood Stars On Parade	F	9½m.	3874
7353	(Nov. 18)	Hollywood Cowboy Stars	F	10½m.	3947
7854	(Dec. 16)	Hollywood Like	F	10m.	3909
7855	(Jan. 20)	Pennies From Hollywood	F	10m.	3919
7856	(Feb. 24)	Hollywood Shower Of Stars	F	9m.	3934
7857	(Mar. 24)	Hollywood Fathers	F	10m.	3959
7858	(May 5)	Hollywood Plays Golf	F	9m.	3995
7859	(June 16)	Hollywood Beauty	F	9m.	4003
7860	(July 14)	Hollywood Mothers			
		(1955-56)			
8851	(Sept. 22)	Hollywood Bronc Busters	G	9m.	4043
8852	(Oct. 20)	The Great Al Jolson		11m.	
8853	(Nov. 17)	Hollywood, City Of Stars			

THRILLS OF MUSIC (6)

(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8951	(Sept. 22)	Louis Prima and Orch.	F	10m.	4043
8952	(Nov. 10)	Buddy Rich and Orch.			

UPA ASSORTED CARTOONS (4)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
8501	(Sept. 8)	Christopher Crumpet's Playmate	E	7m.	4036

WORLD OF SPORTS (10) (1954-55)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7801	(Sept. 16)	Argentine Athletics	G	10m.	3874
7802	(Oct. 14)	Hunting Thrills	F	9m.	3874
7803	(Nov. 11)	Skiing The Andes	F	10m.	3909
7804	(Dec. 23)	Rasslin' Redskin	G	10m.	3909
7805	(Jan. 13)	Flying Mallets	F	10m.	3926
7806	(Feb. 17)	Aquatic Stars	F	9m.	3934
7807	(Mar. 17)	Fishing Paradise	F	9m.	3967
7808	(Apr. 28)	Barking Champs	G	9m.	3967
7809	(June 2)	Sun Play	G	9m.	3995
7810	(May 12)	Danish Gym-Dandies	G	9m.	4044
		(1955-56)			
8801	(Sept. 29)	Stable Stakes		10m.	

MGM

TWO REEL
SPECIAL

One Reel

CARTOONS (14)

CINEMASCOPE CARTOONS (6)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
C-731	(Sept. 9)	Tom And Cherie (T-J)	E	7m.	4043
C-732	(Dec. 23)	Peace On Earth		8m.	

GOLD MEDAL REPRINT CARTOONS (14)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
W-761	(Sept. 16)	The Invisible Mouse (T-J)	F	7m.	4042
W-762	(Oct. 21)	King-Size Canary	F	7m.	4042
W-763	(Nov. 18)	Kitty Foiled (T-J)	E	7m.	4042
W-764	(Dec. 2)	What Price Fleadom	F	7m.	4043
W-765	(Dec. 16)	The Truce Hurts (T-J)	G	7m.	4043
W-766	(Dec. 30)	Old Rockin' Chair Tom (T-J)	G	7m.	4042

CARTOONS (6)

(Technicolor)

(T-J Tom and Jerry)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
W-741	(Sept. 2)	Designs On Jerry (T-J)	E	7m.	4036
W-742	(Sept. 30)	The First Bad Man			
W-743	(Oct. 14)	Smarty Cat (T-J)	G	7m.	4043
W-744	(Oct. 28)	Deputy Droopy			
W-745	(Nov. 11)	Pecos Pest (T-J)			
W-746	(Nov. 25)	Cellbound			

PASSING PARADES (6)

(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
P-771	(Oct. 7)	That Mothers Might Live	E	10m.	4043
P-772	(Dec. 9)	The Story Of Dr. Jenner	E	10m.	4052

ROBERT BENCHLEYS (6)

(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
B-721	(Sept. 23)	How To Sleep			
B-722	(Nov. 4)	A Night At The Movies			

Paramount

CARTOON CHAMPION REISSUES

(Technicolor) (12)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
S15-1	(Sept. 30)	The Might Makes Right	G	8m.	4042
S15-2	(Sept. 30)	The Old Shell Game	G	7m.	4042
S15-3	(Sept. 30)	The Little Cut Up	G	6m.	4042
S15-4	(Sept. 30)	Hep Cat Symphony	G	6m.	4042
S15-5	(Sept. 30)	Little Red School Mouse	F	7m.	4042
S15-6	(Sept. 30)	Leprechaun's Gold	E	10m.	4042
S15-7	(Sept. 30)	Quack-A-Doodle Doo	F	7m.	4043
S15-8	(Sept. 30)	Teacher's Pest	F	7m.	4043
S15-9	(Sept. 30)	Tarts and Flowers	G	7m.	4043
S15-10	(Sept. 30)	Pleased To Eat You	F	6m.	4043
S15-11	(Sept. 30)	Goofy Goofy Gander	G	7m.	4042
S15-12	(Sept. 30)	Saved By The Bell	F	6m.	4043

CASPER CARTOONS (6) (1954-55)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
B14-1	(Oct. 15)	Boos and Arrows	G	6m.	3857
B14-2	(Dec. 3)	Boa Ribbon Winner	G	6m.	3887
B14-3	(Jan. 28)	Hide and Shriek	G	7m.	3947
B14-4	(Mar. 4)	Keep Your Grin Up	G	6m.	3955
B14-5	(May 27)	Spooking With A Brogue	G	6m.	4002
B14-6	(July 15)	Bull Fright	G	6m.	4051
		(1955-56) (6)			
B15-1	(Oct. 21)	Red White And Boo		6m.	

GRANTLAND RICE SPORTLIGHTS (12)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
R14-1	(Oct. 1)	Twin Riding Chumps	G	10m.	3857
R14-2	(Oct. 22)	Hot and Cold Glides, Slides and Rides	G	10m.	3857
R14-3	(Nov. 5)	Where Everybody Rides	E	10m.	3894
R14-4	(Dec. 10)	Boyhood Thrills	G	9m.	3919
R14-5	(Dec. 24)	The Pike's Peak Arena	F	9m.	3919
R14-6	(Feb. 11)	Swim and Survive	F	9m.	3947
R14-7	Apr. 8)	Baseball's Acrobatic Ace	G	9m.	4003
R14-8	(May 13)	Tumbling Jamboree	F	9m.	4003
R14-9	June 10)	High Score Bowling	G	9m.	4003
R14-10	(July 15)	San Fernando Riding Champs		9m.	
R14-11	(July 14)	Pacific Salmon Parade	F	9m.	4052
R14-12	(Sept. 23)	Championship Irish Thoroughbreds	G	10m.	4052
		(1955-56) (6)			
R15-1	(Oct. 7)	Sporting Dogs Afield		9m.	

HERMAN AND CATNIP CARTOONS (4)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
H14-1	(Nov. 26)	Rail-Rodents	G	7m.	3919
H14-2	(Feb. 2)	Robin Rodenthood	G	7m.	3947
H14-3	(Apr. 8)	A Bicep Built For Two	G	7m.	4002
H14-4	(Aug. 5)	Mouse Trapese	G	7m.	4051
		(1955-56)			
H15-1	(Nov. 25)	Mousieur Herman		6m.	

NOVELTOONS (6)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
P14-1	(Oct. 29)	Fido Beta Kappa	G	6m.	3857
P14-2	(Dec. 17)	No Ifs, Ands Or Butts	G	6m.	3919
P14-3	(Feb. 4)	Dizzy Dishes	E	6m.	3947
P14-4	(Mar. 25)	Git Along Lil' Duckie	G	7m.	4002
P14-5	(June 10)	News Hound	G	6m.	4002
P14-6	(July 8)	Poop Goes The Weasel	G	6m.	4051
		(1955-56)			
P15-1	(Sept. 30)	Rabbit Punch		6m.	
P15-2	(Oct. 14)	Little Audrey Riding Hood		6m.	

PACEMAKERS (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
K14-1	(Oct. 2)	Drilling For Girls In Texas	G	9m.	3857
K14-2	(Dec. 17)	How To Win At The Races	F	11m.	3919
K14-3	(Jan. 21)	You're A Trooper	G	10m.	3947
K14-4	(May 20)	Five Hundred Horses	F	10m.	4003
K14-5	(June 3)	Florida Aflame	G	9m.	4052
K14-6	(June 17)	Walk In The Deep	G	10m.	4003

POPEYE CARTOONS (8)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
E14-1	(Nov. 12)	Private Eye Popeye	G	7m.	3888
E14-2	(Dec. 10)	Gopher Spinach	G	6m.	3888
E14-3	(Jan. 14)	Cookin' With Gags	E	7m.	3946
E14-4	(Feb. 11)	Nurse To Meet Ya	G	6m.	3955
E14-5	(Mar. 11)	Penny Antics	G	8m.	4002
E14-6	(May 20)	Beaus Will Be Beaus	F	6m.	4002
E14-7	(May 27)	Gift Of Gag	G	6m.	4002
E14-8	(July 22)	Car-azy Drivers	G	6m.	4051
		(1955-56) (8)			
E15-1	(Sept. 30)	Mister And Mistletoe		6m.	

SPEAKING OF ANIMALS CHAMPIONS (4)

(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
A15-1	(Sept. 30)	Tain't So	F	10m.	4044
A15-2	(Sept. 30)	Monkey Shines	G	9m.	4044
A15-3	(Sept. 30)	Be Kind To Animals	E	8m.	4043
A15-4	(Sept. 30)	From A to Zoo	E	9m.	4043

TOPPERS (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
M15-1	(Oct. 7)	Three Kisses		10m.	

VISTAVISION SPECIAL

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
		Paramount Presents VistaVision	G	20m.	3933
V14-1	(Nov. 5)	VistaVision Visits Norway	G	17m.	3899
V14-2	(Apr. 29)	Vistavision Visits Mexico	E	17m.	3966
V14-3	(May 27)	Vistavision Visits The Sun Trails		16m.	
V14-4	(July 1)	VistaVisiion Visits Hawaii		17m.	
V14-5	(Aug. 12)	VistaVision Visits Japan			

RKO

Two Reel

BROWN-KIRKWOOD REISSUES (2)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63601	(Sept. 30)	Heart Troubles	F	16m.	4041
63602	(..............)	Put Some Money In The Pot	F	17m.	4041

EDGAR KENNEDY REISSUES (4)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63501	(Sept. 16)	No More Relatives	F	18m.	4041
63502	(Oct. 21)	How To Clean House	F	18m.	4041
63503	(..............)	Dig That Gold	F	17m.	4041
63504	(.............)	Contest Crazy	G	17m.	4040

LEON ERROL REISSUES (4)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63701	(Sept. 9)	Wife Tames Wolf	F	17m.	4041
63702	(Oct. 14)	Dad Always Pays	G	18m.	4041
63703	(..............)	The Spook Speaks	G	19m.	4041
63704	(..............)	In Room 303	F	17m.	4041

RAY WHITLEY REISSUES (2)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63401	(Oct. 28)	Musical Bandit	F	16m.	4041
63402	(..............)	Bar Buckaroos	F	16m.	4041

RKO-PATHÉ SPECIALS (8)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63101	(Sept. 9)	The Future Is Now	G	15m.	4041
63102	(Oct. 14)	Golden Glamour		15m.	

SPORT SPECIALS (2) (1954-55)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
53901	(Dec. 10)	Football Highlights	G	15½m.	3899
53801	(Apr. 15)	Basketball Highlights	G	16m.	4036

MY PAL REISSUES (2)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63201	(Oct. 7)	Dog Of The Wild	G	21m.	4041
63202	(Nov. 11)	Pal, Canine Detective	G	22m.	4041

GIL LAMB REISSUES (2)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63301	(Sept. 23)	Groan And Grunt	G	17m.	4041
63302	(Oct. 28)	Bashful Romeo	F	16m.	4040

One Reel

SCREENLINERS (13)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
64201	(Sept. 16)	Gold *(U. S. only)	G	10½m.	4043
64202	(Oct. 14)	Black Cats And Broomsticks		8m.	

SPORTSCOPES (13)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
64301	(Sept. 2)	Game Warden	F	8m.	4044
64302	(Sept. 30)	Gym College		8m.	
64303	(Oct. 28)	Bonefish And Barracuda		8m.	

WALT DISNEY CARTOONS (12) (1954-55)

(Technicolor)

(C—Chip'n Dale; D—Donald Duck; G—Goofy; M—Mickey Mouse; P—Pluto; F—Figaro; S—Special)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
54101	(Oct. 15)	Social Lion	G	7m.	3857
54102	(Nov. 12)	Flying Squirrel (D)	G	7m.	3887
54115	(Sept. 23)	Up A Tree	E	7m.	4043

WALT DISNEY CINEMASCOPE CARTOONS (6) (1954-55)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
54103	(Jan. 14)	No Hunting (D)	E	6m.	3926
54113	(Aug. 19)	Beary Asleep	E	7m.	4042
54114	(Sept. 2)	Beezy Bear	E	7m.	4042

WALT DISNEY CARTOON RE-RELEASES (9)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
54104	(Jan. 28)	The Pelican And The Snipe	F	9m.	3939
54105	(Feb. 18)	Lake Titicaca	E	7m.	3939
54106	(Mar. 11)	Contrasts in Rhythm	G	8m.	3939
54107	(Apr. 1)	Blame It On The Samba	G	6m.	3953
54108	(Apr. 22)	Chip An' Dale	G	7m.	3966
54109	(May 13)	Pedro	G	8m.	3973
54110	(June 10)	El Gaucho Goofy	G	8m.	3973
54111	(June 24)	Aquarela Do Brasil	G	8m.	3982
54112	(July 15)	The Flying Gauchito	E	8m.	4009

WILDLIFE ALBUM

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
63001	(..............)	The Whitetail Buck	E	27½m.	4040

Republic

SERIALS (4)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
	(..............)	Dick Tracy's G-Men (Reissue)	G	15ep.	4041

20th Century-Fox

CINEMASCOPE SPECIALS

(Color)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
7501	(Mar.)	Tuna Clipper Ship (Tech.)	E	17m.	3933
7502	(Feb.)	Stampede City (DeLuxe)	G	7m.	3934
7503	(Jan.)	Birthday Parade (DeLuxe)	G	10m.	3934
7504	(Feb.)	Fifth Avenue To Fujiyama (DeLuxe)	G	10m.	3919
7505	(Jan.)	Supersonic Age (DeLuxe)	G	14m.	3918
7506	(Apr.)	Land Of The Nile (DeLuxe)	G	9m.	3991
7507	(June)	Tears Of The Moon (DeLuxe)	E	10m.	3973
7508	(Apr.)	Isles Of Love (DeLuxe)	G	10m.	3991
7509	(May)	Punts And Stunts (DeLuxe)	G	9m.	3991
7510	(Mar.)	Pageants And Pastimes (DeLuxe)	G	13m.	3967
7511	(May)	Colorado Holiday (DeLuxe)	F	10m.	3991
7512	(May)	Children Of The Sun (DeLuxe)	G	7m.	4009
7513	(Oct.)	Clear The Bridge (DeLuxe)		10m.	
7514	(May)	Sorcerer's Apprentice (DeLuxe)	E	13m.	4008
7515	(Aug.)	Naughty Mermaids (DeLuxe)	F	7m.	4009
7516	(July)	Winter Jamboree (DeLuxe)	G	10m.	4009
7517	(June)	Volcanic Violence (DeLuxe)	E	9m.	4009
7518	(Sept.)	That Others May Live (DeLuxe)		10m.	
7519	(July)	Survival City (DeLuxe)	E	10m.	4009
7520	(Sept.)	Gods Of The Road (DeLuxe)	G	10m.	4028
7521	(Sept.)	Desert Fantasy		8m.	
7522	(Oct.)	Water Wizardry (DeLuxe)			
7523	(Nov.)	Carioca Carnival (DeLuxe)			
7524	(Nov.)	Lady Of The Golden Door (DeLuxe)			
7525	(Dec.)	Queen's Guard (Tech.)		17m.	

One Reel

SEE IT HAPPEN (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
6501	(June)	Man Vs. Nature	G	9m.	4044

SPORTS (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
3501	(June)	Topsy Turvey Thrills	G	8m.	4036

CINEMASCOPE TERRYTOONS

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
5531	(May)	Willie The Walrus In An Igloo For Two	F	7m.	4036
5532	(July)	Good Deed Daly		7m.	
5533	(Aug.)	Bird Symphony		7m.	
5534	(Sept.)	The Little Red Hen		7m.	

TERRYTOONS (16)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
5501	(Jan.)	Gandy Goose In Barnyard Actor	F	7m.	3933
5503	(Jan.)	A Yokohama Yankee	E	7m.	3933
5505	(Feb.)	Terry Bears In Duck Fever	G	7m.	3933
5507	(Mar.)	The First Flying Fish	G	7m.	3989
5509	(Apr.)	Little Roquefort In No Sleep For Percy	F	7m.	3991
5510	(July)	Phony News Flashes		7m.	
5511	(Aug.)	Foxed By A Fox		7m.	
5512	(Sept.)	The Last Mouse Of Hamlin		7m.	

TERRYTOON TOPPER REISSUES (10)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
5502	(Jan.)	Dear Old Switzerland	F	6m.	3946
5504	(Feb.)	Swooning The Swooners	G	7m.	3955
5506	(Mar.)	Gandy Goose In It's All In The Stars	G	7m.	3959
5508	(Apr.)	The Two-Headed Giant	F	7m.	3967

United Artists

SPORT SPECIAL

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
	(..............)	Rocky Marciano vs. Archie Moore	E	20m.	4044

Universal-International

(1954-55)

Two Reel

MUSICAL FEATURETTES (13)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1301	(Nov. 29)	Champ Butler Sings	G	15m.	3893
1302	(Dec. 30)	Road Show	G	15m.	3893
1303	(Jan. 17)	The Robins Sing	G	15m.	3925
1304	(Feb. 14)	Keep It Cool	F	16m.	3925
1305	(Mar. 14)	Les Brown Goes To Town	G	15m.	3925
1306	(Apr. 11)	Strictly Informal	G	16m.	3925
1307	(May 16)	Girl Time	G	16m.	3982
1308	(June 20)	Webb Pierce And His Wonderin' Boys	F	16m.	3973
1309	(July 18)	Roundup of Rhythm	G	16m.	4009
1310	(Aug. 22)	Eddie Howard and His Orchestra	G	14m.	4008
1311	(Sept. 19)	The Ink Spots	G	15m.	4041

SPECIALS

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1201	(Nov. 12)	A Gift From Dirk	G	19m.	3893

(1954-55)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1300	(Mar. 15)	A World Of Beauty	G	17m.	3925
		King's Secret, The (Color)	E	16m.	3982

One Reel

VISTARAMA SPECIAL

(CinemaScope and other aspect ratios)

(Eastman Color)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
	(Nov.)	Speed Sub-Zero	G	9½m.	3874
	(Mar. 28)	Fortress Of Freedom (Tech) (SS)	E	10m.	3967

COLOR PARADES

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1381	(Feb. 28)	Dust Eaters	E	9½m.	3947
1382	(Mar. 21)	Moose Country	F	9½m.	3967
1383	(Apr. 25)	White Magic	G	9m.	3967
1384	(June 13)	The Big Test	F	10m.	4043
1385	(July 11)	King Salmon	F	9m.	4009
1386	(Aug. 1)	Swing Hi-Swing Lo	F	9m.	4009
1387	(Sept. 5)	Dream Island	F	9m.	4043

WALTER LANTZ CARTUNES (13)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1321	(Dec. 20)	I'm Cold	G	6m.	3894
1322	(Jan. 17)	Helter Shelter	G	6m.	3894
1323	(Feb. 14)	Crazy Mixed Up Pup	G	6m.	3926
1324	(Mar. 14)	Witch Crafty	F	6m.	3926
1325	(Apr. 11)	Legend Of Rock-A-Bye Point	G	6m.	3926
1326	(May 9)	Private Eye Pooch	G	6m.	3947
1327	(June 6)	Sh-h-h-h	E	6m.	3966
1328	(July 4)	Bedtime Bedlam	G	6m.	3973
1329	(Aug. 1)	Paw's Night Out	G	6m.	3982
1330	(Aug. 29)	Flea For Two	G	6m.	4009
1331	(Sept. 26)	Square Shooting Square	G	6m.	4009
1332	(Oct. 24)	Hot And Cold Penguin	E	6m.	4042
1333	(Nov. 21)	Bunco Busters	G	6m.	4042

WALTER LANTZ CARTUNES

(Reissues)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1351	(Feb. 21)	The Band Master	G	7m.	3946
1352	(Mar. 28)	The Mad Hatter	G	7m.	3955
1353	(Apr. 25)	Banquet Busters	G	7m.	3959
1354	(May 30)	Kiddie Koncert	G	7m.	3982
1355	(June 27)	Pixie Picnic	G	7m.	3982
1356	(July 25)	Wacky Bye Baby	G	7m.	3983

VARIETY VIEWS

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
1341	(Dec. 27)	Trouble Bruin	G	9m.	3926
1342	(Jan. 31)	Little Lost Scent	F	9m.	3947
1343	(Apr. 11)	Whatever Goes Up	G	9m.	3967
1344	(June 13)	Modern Minute Men	E	9m.	3991
1345	(July 4)	Brooklyn Goes To Cleveland	G	9½m.	4043
1346	(Aug. 22)	Monkey Shines	F	9m.	4043

Warners

COLOR SPECIALS (10)

(1954-55)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2009	(..............)	Festival Days	E	17m.	

(1955-56)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
3001	(Oct. 8)	Movieland Magic			
3002	(Nov. 5)	The Golden Tomorrow			

CLASSICS OF THE SCREEN (6) (1954-55)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2101	(Sept. 25)	Wells Fargo Days	F	20m.	3842
2102	(Nov. 20)	Camera Hunting	G	19m.	3880
2103	(Jan. 22)	Three Cheers For The Girls	F	17m.	4036
2104	(Mar. 26)	When The Talkies Were Young	E	17m.	3953
2105	(May 14)	At The Stroke Of Twelve	F	20m.	3981
2106	(July 2)	The Glory Around Us	F	20m.	4008

(1955-56)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
3101	(Sept. 24)	Small Town Idol			

One Reel

BLUE RIBBON HIT PARADES (13) (1954-55)

(Reissues)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2301	(Sept. 11)	Rhapsody In Rivets	E	7m.	3842
2302	(Oct. 16)	Inki At The Circus	F	7m.	3842
2303	(Nov. 6)	Foxy Duckling	G	7m.	3880
2304	(Nov. 27)	The Shell-Shocked Egg	F	7m.	3880
2305	(Dec. 25)	Trial of Mr. Wolf	G	7m.	3888
2306	(Feb. 5)	Back Alley Oproar	F	7m.	3939
2307	(Feb. 26)	You Were Never Duckier	G	7m.	3947
2308	(Apr. 2)	House Hunting Mice	F	7m.	3966
2309	(Apr. 23)	Crowing Pains	F	7m.	3966
2310	(June 4)	Hop, Look, And Listen	F	7m.	3982
2311	(June 25)	Tweetie Pie	E	7m.	3983
2312	(July 23)	Goofy Gophers	G	7m.	4019
2313	(Aug. 20)	What's Brewin' Bruin?	F	8m.	4036

(1955-56)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
3301	(Sept. 10)	Doggone Cats	G	7m.	4051
3302	(Oct. 22)	Rattled Rooster	F	7m.	4051

BUGS BUNNY SPECIALS (8) (1954-55)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2723	(Nov. 13)	Lumber Jack-Rabbit	F	7m.	3874
2724	(Dec. 18)	Baby Buggy Bunny	G	7m.	3900
2725	(Feb. 12)	Beanstalk Bunny	G	7m.	3933
2726	(Mar. 26)	Sahara Hare	G	7m.	3947
2727	(May 7)	Hare Brush	G	7m.	3982
2728	(June 11)	Rabbit Rampage	E	7m.	4002
2729	(July 9)	This Is A Life?	G	7m.	4002
2730	(Aug. 27)	Hyde And Hare	G	7m.	

(1955-56)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
3723	(Oct. 1)	Knight-Mare Hare			

JOE McDOAKES COMEDIES (6) (1954-55)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2401	(Oct. 30)	So You're Taking In A Roomer	F	10m.	3866
2402	(Dec. 18)	So You Want To Know Your Relatives	F	10m.	3900
2403	(Jan. 29)	So You Don't Trust Your Wife	F	10m.	3919
2404	(Mar. 12)	So You Want To Be A Gladiator	F	10m.	3947
2405	(May 7)	So You Want To Be On A Jury	F	10m.	3983
2406	(Aug. 27)	So You Want A Model Railroad	G	10m.	

(1955-56)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
3401	(Oct. 29)	So You Want To Be A Vice-Pres.			

MELODY MASTER BANDS REISSUES (6)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
3801	(Sept. 3)	Jan Savitt And Band	G	10m.	4051
3802	(Oct. 22)	Artie Shaw And Orch.	F	10m.	4051

MERRIE MELODIES (22) (1954-55)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2701	(Sept. 4)	Gone Batty	G	7m.	3842
2702	(Sept. 18)	Goo Goo Goliath	G	7m.	3866
2703	(Oct. 2)	By Word Of Mouse	F	7m.	3866
2704	(Oct. 16)	From A To Z-Z-Z	E	7m.	3880
2705	(Oct. 30)	Quack Shot	G	7m.	3880
2706	(Nov. 27)	My Little Duckaroo	G	7m.	3880
2707	(Dec. 11)	Sheep Ahoy	G	7m.	3900
2708	(Jan. 1)	Pizzicato Pussycat	E	7m.	3909
2709	(Jan. 15)	Feather Dusted	F	7m.	3909
2710	(Jan. 29)	Pests For Guests	G	7m.	3909
2711	(Feb. 19)	All Fowled Up	F	7m.	3933
2712	(Feb. 26)	Stork Naked	G	7m.	3933
2713	(Mar. 12)	Lighthouse Mouse	G	7m.	3947
2714	(Apr. 2)	Sandy Claws	G	7m.	3966
2715	(Apr. 16)	The Hole Idea	E	7m.	3966
2716	(Apr. 30)	Ready, Set, Zoom	G	7m.	3966
2717	(May 21)	Past Perfumance	E	7m.	3982
2718	(June 4)	Tweety's Circus	F	7m.	3982
2719	(June 25)	Lumber Jerks	G	7m.	4002
2720	(July 23)	Double Or Mutton	E	7m.	4009
2721	(Aug. 6)	Jumpin' Jupiter	G	7m.	4009
2722	(Aug. 20)	A Kiddie's Kitty	G	7m.	

(1955-56)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
3701	(Sept. 3)	Dime To Retire			
3702	(Sept. 17)	Speedy Gonzales			
3703	(Oct. 15)	Two Scents Worth			
3704	(Oct. 29)	Red Riding Hoodwinked			

THE SPORTS PARADE (10) (1954-55)

(Technicolor)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2501	(Sept. 18)	Circus On Ice	F	10m.	3844
2502	(Oct. 23)	Hatteras Honkers	F	10m.	3866
2503	(Dec. 11)	Rodeo Roundup	F	10m.	3900
2504	(Jan. 15)	Silver Blades	G	10m.	3919
2505	(Feb. 19)	Caribbean Playgrounds	F	10m.	3934
2506	(Mar. 19)	Football Royal	G	10m.	3967
2507	(May 21)	Riviera Revelries	G	10m.	3983
2508	(Apr. 23)	Rocky Mountain Big Game	F	10m.	3967
2509	(July 9)	Italian Holiday	G	10m.	4009
2510	(Aug. 6)	Aqua Queens	F	9m.	

(1955-56)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
3501	(Oct. 15)	Picturesque Portugal			

WARNER SPECIALS (7)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
3601	(Oct. 1)	An Adventure To Remember			

Miscellaneous

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
		Peppermint Tree, The (Color)—(Arlon)	F	12m.	4051

Pictures in order of release, with principal players, are placed in the month of release. All dates are subject to change. Holidays and special events will be found at the bottom of this page. This chart is kept as up-to-date as possible on information made available by the home office.

	ALLIED ARTISTS	COLUMBIA	LIPPERT	METRO	PARAMOUNT	RKO	REPUBLIC	20th-FOX	UNITED ARTISTS	U.-INT.	WARNERS
SEPTEMBER	**Night Freight** F. Tucker, K. Larsen, B. Britton **The Return Of Slade** J. Ericson, M. Blanchard, N. Brand	**Footsteps In The Fog** S. Granger, J. Simmons (Technicolor) (Made in England) **Special Delivery** J. Cotton, E. Bartok (Made in Germany) **The Gun That Won The West** D. Morgan, R. Denning, P. Raymond (Technicolor) **Apache Ambush** B. Williams, A. August, T. Ritter	**Simba** D. Bogarde (Eastman Color)	**It's Always Fair Weather** G. Kelly, C. Charisse, D. Dailey (Eastman Color) (CinemaScope) **Svengali** H. Neff, D. Wolfit, T. Morgan (Eastman Color) (English-made) **The Bar Sinister** J. Richards, J. Lewis, E. Gwenn (Color) (CinemaScope)	**The Girl Rush** R. Russell, F. Lamas, E. Albert (VistaVision) (Technicolor) **To Catch A Thief** C. Grant, G. Kelly (VistaVision) (Technicolor)	**Tennessee's Partner** J. Payne, R. Reagan, R. Fleming (SuperScope) (Technicolor)	**Headline Hunters** R. Cameron, J. Bishop **Cross Channel** W. Morris, Y. Furneaux	**The Left Hand Of God** H. Bogart, G. Tierney, L. J. Cobb (CinemaScope) (Color by De Luxe) **Seven Cities Of Gold** R. Egan, A. Quinn, R. Moreno (Color by DeLuxe) (CinemaScope) (Made in Mexico)	**The Night Of The Hunter** R. Mitchum, S. Winters, L. Gish (Gregory-Laughton) **Desert Sands** R. Meeker, M. English, J. C. Naish (Technicolor) (SuperScope) (Bel-Air)	**The Shrike** J. Ferrer, J. Allyson, K. Clark **Female On The Beach** J. Crawford, J. Chandler, J. Sterling	**The McConnell Story** A. Ladd, J. Allyson (WarnerColor) (CinemaScope)
OCTOBER	**Jail Busters** L. Gorcey, B. MacLane **Time Slip** G. Nelson, F. Domergue **The Body Snatchers** K. McCarthy, D. Wynter, C. Jones	**My Sister Eileen** J. Leigh, J. Lemmon, B. Garrett (Technicolor) (CinemaScope) **Count Three And Pray** V. Heflin, J. Woodward, P. Carey (Technicolor) (CinemaScope) **Devil Goddess** J. Weissmuller, A. Stevens, Kimbo **Duel On The Mississippi** L. Barker, P. Medina, W. Stevens (Technicolor)		**Trial** G. Ford, D. McGuire, A. Kennedy **Quentin Durward** R. Taylor, K. Kendall, R. Morley (Eastman Color) (CinemaScope) **The Philadelphia Story** Green Dolphin Street (Re-releases)	**Ulysses** K. Douglas, A. Quinn, S. Mangano (Technicolor) (Made in Italy) **White Christmas** B. Crosby, D. Kaye, R. Clooney, Vera-Ellen (Technicolor) (VistaVision) (Re-release)	**The Treasure Of Pancho Villa** R. Calhoun, S. Winters, G. Roland (Technicolor) (Superscope) (Made in Mexico)	**A Man Alone** R. Milland, M. Murphy, W. Bond (Trucolor) **Twinkle In God's Eye** M. Rooney, C. Gray, H. O'Brian **Mystery Of The Black Jungle** L. Barker, J. Maxwell **No Man's Woman** M. Windsor, J. Archer	**The Tall Men** C. Gable, J. Russell, R. Ryan (DeLuxe color) (CinemaScope) **The Girl In The Red Velvet Swing** R. Milland, J. Collins, F. Granger (DeLuxe color) (CinemaScope) **Lover Boy** G. Philipe, V. Hobson, J. Greenwood **Thieves' Highway** **Nightmare Alley** (Re-Releases)	**Gentlemen Marry Brunettes** J. Russell, J. Crain, S. Brady (Technicolor) (CinemaScope) (Russ-Field-Voyager) **Fort Yuma** P. Graves, J. Vohs, J. Hudson (Technicolor) (Bel-Air) **Savage Princess** D. Kumar, Nimmi (Technicolor) (Mehboob)	**Kiss Of Fire** J. Palance, B. Rush, R. Reason (Technicolor) **To Hell and Back** A. Murphy, M. Thompson, C. Drake (Technicolor) (CinemaScope)	**Blood Alley** J. Wayne, L. Bacall (WarnerColor) (CinemaScope) **Illegal** E. G. Robinson, N. Foch **Rebel Without A Cause** J. Dean, N. Wood (WarnerColor) (CinemaScope)
NOVEMBER	**Gun Point** F. MacMurray, D. Malone (Technicolor) (CinemaScope) **Bobby Ware Is Missing** N. Brand, A. Franz, W. Reed **Toughest Man Alive** D. Clark, L. Milan, M. Dell	**Queen Bee** J. Crawford, B. Sullivan, J. Ireland **Three Stripes In The Sun** A. Ray, M. Kimura, P. Carey (Made in Japan) **'Teen Age Crime Wave** T. Cook, F. Griffin, M. McCart		**The Tender Trap** F. Sinatra, D. Reynolds, D. Wayne (Eastman Color) (CinemaScope) **Guys and Dolls** M. Brando, J. Simmons, F. Sinatra (Eastman Color) (CinemaScope) (Goldwyn) (Special engagements only) **A Guy Named Joe** **30 Seconds Over Tokyo** (Re-releases)	**The Desperate Hours** H. Bogart, F. March, M. Scott (VistaVision) **Lucy Gallant** J. Wyman, C. Heston, T. Ritter (Technicolor) (VistaVision)	**Texas Lady** C. Colbert, B. Sullivan (Technicolor) (SuperScope)	**Secret Venture** K. Taylor, J. Hylton (Made in England) **The Vanishing American** S. Brady, A. Totter, F. Tucker **Jaguar** Sabu, Chiquita, B. MacLane **Magic Fire** Y. DeCarlo, C. Thompson, R. Gam (TruColor)	**The View From Pompey's Head** R. Egan, D. Wynter, C. Mitchell (DeLuxe Color) (CinemaScope) **The Deep Blue Sea** V. Leigh, K. Moore, E. Portman (DeLuxe Color) (CinemaScope) (English made) **Good Morning, Miss Dove** J. Jones, R. Stack, K. Hamilton (DeLuxe Color) (CinemaScope)	**The Big Knife** J. Palance, I. Lupino, S. Winters (Aldrich) **Killer's Kiss** F. Silvera, J. Smith, I. Kane (Kubrick-Bousel) **Man With The Gun** R. Mitchum, J. Sterling (Goldwyn, Jr.)	**Hold Back Tomorrow** C. Moore, J. Agar **Lady Godiva** M. O'Hara, G. Nader, R. Reason (Technicolor) **The Naked Dawn** A. Kennedy, E. Inglesias, B. St. John (Technicolor) (Made in Mexico)	**I Died A Thousand Times** P. Lopez, W. Abel, B. Garland (WarnerColor) (CinemaScope) **Sincerely Yours** Liberace, J. Dru, D. Malone (WarnerColor)

HOLIDAYS

Oct. 31—Hallowe'en
Nov. 8—Election Day
Nov. 11—Armistice Day
Nov. 24—Thanksgiving Day

MOON PHASES	1 Quarter	2 Full	3 Last	4 New
OCTOBER	23	1-31	8	15
NOVEMBER	22	29	6	14

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